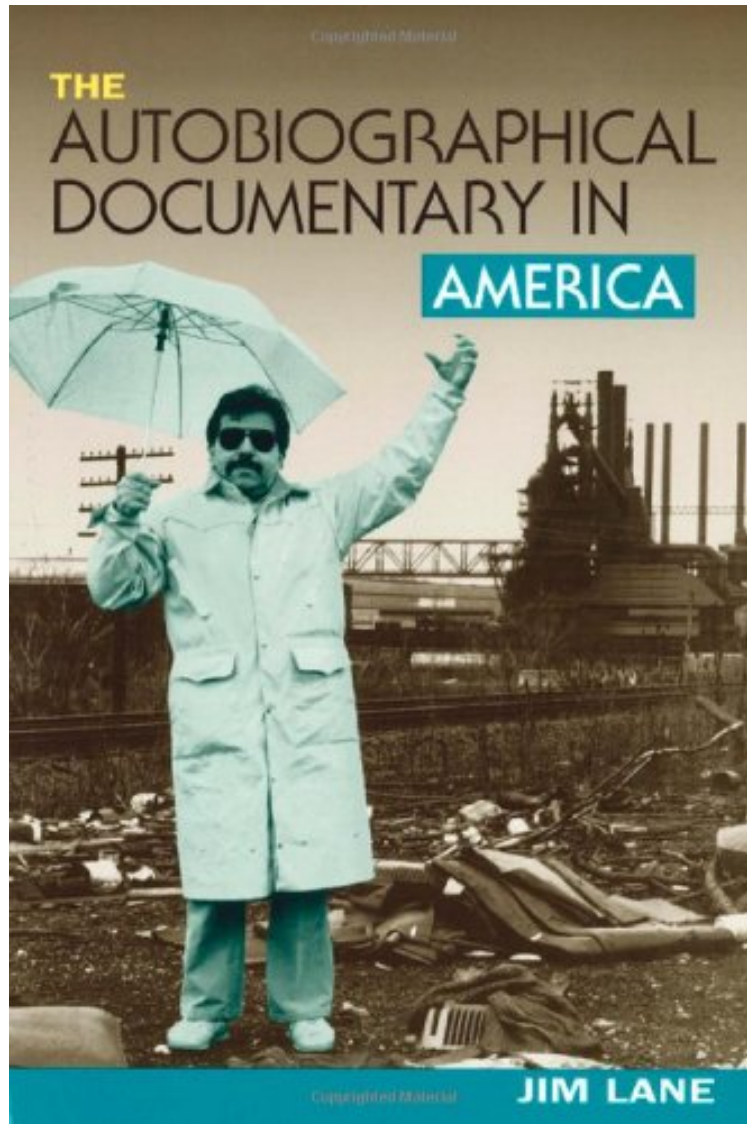


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Jim Lane

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#2794015 in Books 2002-04-21 Original language: English PDF # 1 9.00 x .60 x 6.00l, .78 #File Name: 0299176541264 pages | File size: 18.Mb

Jim Lane : The Autobiographical Documentary in America (Wisconsin Studies in Autobiography) before purchasing it in order to gauge whether or not it would be worth my time, and all praised The Autobiographical Documentary in America (Wisconsin Studies in Autobiography):

4 of 5 people found the following review helpful. Great Intro to a fascinating area of personal filmmaking By Stephen Schrader I read a lot of film books and, for me, the best ones accomplish one of two things: they either introduce me to

films or genres that I know little about, or they give me new insight into films and genres that I love. Jim Lane's book manages to do both in a straight-forward, intelligent, but easily accessible style that accommodates both serious film scholars and the cocktail party film buff (like me). I knew next to nothing about the autobiographical documentary (and frankly, had little interest in exploring it) but I was drawn to the book because of my appreciation for "David Holzman's Diary". Of course, I read that section first, and enjoyed it so much that I found myself turning to the beginning of the book and reading about films that I had never seen. I ended up tracking down all the films central to the book, viewing them, and then returning to the chapters in the book to compare the authors views with my own. What better compliment to pay a film book than to say it inspired me to go out and see more films. 1 of 12 people found the following review helpful. Ignores a pioneer of the genre By Verite Purist For some bizarre reason, this book totally excludes from history the work of Jeff Kreines, who... well... let the NY Times do the work: "Mr. McElwee learned how to make movies in the 70's, at the graduate film program at the Massachusetts Institute of Technology. In those years, Boston was the cradle of American cinema and its more inward-looking, autobiographical offshoots. Mr. McElwee was particularly influenced by a filmmaker named Jeff Kreines, who pioneered a portable system of synchronized camera and sound equipment that allowed him to shoot films by himself. Free from the encumbrance of a film crew, in the early 70's Mr. Kreines made "The Complaint of Steve Kreines as Recorded by His Younger Brother Jeff," a documentary about his older brother's inability to move out of the house and from under his family's wing. "As far as I know, it was the first movie made in that style," Mr. McElwee said. "It showed that there was a tremendous potential to one-person filmmaking." "Excising Kreines from history of a genre he helped invent is either ignorant or willful, but in either case a disservice to the reader. Lane should be ashamed of himself.

Since the late 1960s, American film and video makers of all stripes have been fascinated with themes of self and identity. Though the documentary form is most often used to capture the lives of others, Jim Lane turns his lens on those media makers who document their own lives, their own identities. He looks at the ways in which autobiographical documentaries - Roger and Me, Sherman's March, and Silverlake Life are but a few of the more prominent examples - raise weighty questions about American cultural life. What is the role of women in society? What does it mean to die from AIDS? How do race and class play out in our personal lives? What does it mean to be a member of a family? Examining the history, diversity, and theoretical underpinnings of this increasingly popular documentary form, Lane tracks a fundamental transformation of notions of both autobiography and documentary.

"The autobiographical documentary is one of the most significant paths taken by American filmmakers in recent years, and Jim Lane is the ideal person to take on this important subject. A scrupulous film historian with a sophisticated grasp of the theoretical issues raised and addressed by autobiographical documentary films, he is also a gifted filmmaker personally committed to the movement he is studying. He writes with singular authority about films whose aspiration, and achievement, is to be at once subjective and objective." - William Rothman, University of Miami, author of *The "I" of the Camera* From the Publisher Wisconsin Studies in Autobiography William L. Andrews, Series Editor From the Back Cover "The autobiographical documentary is one of the most significant paths taken by American filmmakers in recent years, and Jim Lane is the ideal person to take on this important subject. A scrupulous film historian with a sophisticated grasp of the theoretical issues raised and addressed by autobiographical documentary films, he is also a gifted filmmaker personally committed to the movement he is studying. He writes with singular authority about films whose aspiration, and achievement, is to be at once subjective and objective." William Rothman, University of Miami, author of *The "I" of the Camera*