

THE PERSISTENCE OF HISTORY

**CINEMA, TELEVISION,
AND THE MODERN EVENT**



EDITED BY

VIVIAN SOBCHACK



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Persistence Of History Cinema Television And The Modern Event

Robert J. Niemi



Persistence Of History Cinema Television And The Modern Event:

The Persistence of History Vivian Sobchack, 2014-02-04 The Persistence of History examines how the moving image has completely altered traditional modes of historical thought and representation Exploring a range of film and video texts from The Ten Commandments to the Rodney King video from the projected work of documentarian Errol Morris to Oliver Stone's JFK and Spielberg's Schindler's List the volume questions the appropriate forms of media for making the incoherence and fragmentation of contemporary history intelligible

The Persistence of History Vivian Carol Sobchack, 1996 The Persistence of History examines how the moving image has completely altered traditional modes of historical thought and representation Exploring a range of film and video texts from The Ten Commandments to the Rodney King video from the projected work of documentarian Errol Morris to Oliver Stone's JFK and Spielberg's Schindler's List the volume questions the appropriate forms of media for making the incoherence and fragmentation of contemporary history intelligible

Feminism and Documentary Diane Waldman, Janet Walker, 1999 Documentary and feminist film studies have long been separate or parallel universes that need to converse or collide The essays in this volume written by prominent scholars and filmmakers demonstrate the challenges that feminist perspectives pose for documentary theory history and practice They also show how fuller attention to documentary enriches and complicates feminist theory especially regarding the relationship between gender and sexuality race and ethnicity class and nation Feminism and Documentary begins with a substantial historical introduction that highlights several of the specific areas that contributors address debates over realism the relationship between filmmaker and subject historical thinking about documentary and thinking about the historical documentary biography and autobiography and the use of psychoanalysis Other essays most of which appear here for the first time range from broad overviews to close analyses of particular films and videos and from discussions of well known works such as *Roger and Me* and *Don't Look Back* to lesser known texts that might revise the canon The collection includes an extensive filmography and videography with useful distribution information and a bibliography of work in this neglected area of scholarship Lucid sophisticated and eye opening this book will galvanize documentary studies and demonstrate the need for women's and cultural studies to grapple with visual media what cu

The Archive Effect Jaimie Baron, 2013-12-13 The Archive Effect Found Footage and the Audiovisual Experience of History examines the problems of representation inherent in the appropriation of archival film and video footage for historical purposes Baron analyses the way in which the meanings of archival documents are modified when they are placed in new texts and contexts constructing the viewer's experience of and relationship to the past they portray Rethinking the notion of the archival document in terms of its reception and the spectatorial experiences it generates she explores the archive effect as it is produced across the genres of documentary mockumentary experimental and fiction films This engaging work discusses how for better or for worse the archive effect is mobilized to create new histories alternative histories and misreadings of history The book covers a

multitude of contemporary cultural artefacts including fiction films like *Zelig* *Forrest Gump* and *JFK* mockumentaries such as *The Blair Witch Project* and *Forgotten Silver* documentaries like *Standard Operating Procedure* and *Grizzly Man* and videogames like *Call of Duty World at War* In addition she examines the works of many experimental filmmakers including those of Peter Forgacs Adele Horne Bill Morrison Cheryl Dunye and Natalie Bookchin

Filming History from Below Efrén Cuevas, 2022-01-11 Traditional historical documentaries strive to project a sense of objectivity producing a top down view of history that focuses on public events and personalities In recent decades in line with historiographical trends advocating history from below a different type of historical documentary has emerged focusing on tightly circumscribed subjects personal archives and first person perspectives Efrén Cuevas categorizes these films as microhistorical documentaries and examines how they push cinema's capacity as a producer of historical knowledge in new directions Cuevas pinpoints the key features of these documentaries identifying their parallels with written microhistory a reduced scale of observation a central role given to human agency a conjectural approach to the use of archival sources and a reliance on narrative structures Microhistorical documentaries also use tools specific to film to underscore the affective dimension of historical narratives often incorporating autobiographical and essayistic perspectives and highlighting the role of the protagonists personal memories in the reconstruction of the past These films generally draw from family archives with an emphasis on snapshots and home movies *Filming History from Below* examines works including Peter Forgacs's films dealing with the Holocaust such as *The Maelstrom* and *Free Fall* documentaries about the Israeli Palestinian conflict Rithy Panh's work on the Cambodian genocide films about the internment of Japanese Americans during the Second World War such as *A Family Gathering* and *History and Memory* and Jonas Mekas's chronicle of migration in his diary film *Lost Lost Lost*

Modular Narratives in Contemporary Cinema A. Cameron, 2008-07-11 Since the early 1990s there has been a trend towards narrative complexity within popular cinema This book examines a number of contemporary films that play overtly with narrative structure raising questions of chance and destiny memory and history simultaneity and the representation of time

Inspired by True Events Robert J. Niemi, 2013-10-17 An up to date and indispensable guide for film history buffs of all kind this book surveys more than 500 major films based on true stories and historical subject matter When a film is described as based on a true story or inspired by true events exactly how true is it Which factual elements of the story were distorted for dramatic purposes and what was added or omitted *Inspired by True Events An Illustrated Guide to More Than 500 History Based Films* Second Edition concisely surveys a wide range of major films docudramas biopics and documentaries based on real events addressing subject areas including military history and war political figures sports and art This book provides an up to date and indispensable guide for all film history buffs students and scholars of history and fans of the cinema

The Epochal Event Zoltán Boldizsár Simon, 2020-07-23 This book is a unique attempt to capture the growing societal experience of living in an age unlike anything the world has ever seen Fueled by the perception of acquiring unprecedented powers through

technologies that entangle the human and the natural worlds human beings have become agents of a new kind of transformative event The ongoing sixth mass extinction of species the prospect of a technological singularity and the potential crossing of planetary boundaries are expected to trigger transformations on a planetary scale that we deem catastrophic and try to avoid In making sense of these prospects Simon's book sketches the rise of a new epochal thinking introduces the epochal event as an emerging category of a renewed historical thought and makes the case for the necessity of bringing together the work of the human and the natural sciences in developing knowledge of a more than human world

Toward the Visualization of History Mark Howard Moss, 2008-01-01 This book discusses the impact of visuals on the study of history by examining visual culture and the future of print providing an analysis of photography film television and computer culture The author shows how the visualization of history can become a driving social and cultural force for change

A Companion to Contemporary French Cinema Alistair Fox, Michel Marie, Raphaëlle Moine, Hilary Radner, 2015-01-27 A Companion to Contemporary French Cinema A Companion to Contemporary French Cinema presents a comprehensive collection of original essays addressing all aspects of French cinema from 1990 to the present day Featuring contributions from an international cast of established and emerging scholars of French cinema these innovative essays highlight the diversity of French films and filmmaking techniques that have emerged since the New Wave era Themes and topics covered include the social political and cultural contexts of recent French cinema contemporary filmmakers and performers genres cycles and cinematic forms gender and sexuality and emerging trends and innovative new filmmaking forms Among the French films examined in depth are hit comedies including *Bienvenue chez les Ch'tis* and *Intouchables* blockbusters such as *The Crimson Rivers* police films like *36th Precinct* historical films such as *Farewell My Queen* and *Days of Glory* celebrated animated features such as *Kirikou* and the Sorceress films representative of the new French extreme such as *Romance* *Baisemoi* and *Trouble Every Day* and numerous auteur films ranging from Bruno Dumont's *Hors Satan* and Fran ois Ozon's shorts to Pascale Ferran's *Lady Chatterley* and Alain Guiraudie's *L Inconnu du lac* Combining cutting edge scholarship with wide ranging methodological approaches and perspectives A Companion to Contemporary French Cinema is an invaluable resource for students and scholars of French film as well as all those interested in the evolution of this celebrated cinematic tradition

Reality TV Anita Biressi, Heather Nunn, 2005 Through detailed case studies this book breaks new ground by linking together two major themes the production of realism and its relationship to revelation It addresses truth telling confession and the production of knowledges about the self and its place in the world BOOKJACKET *The Fall of the Roman Empire* Martin M. Winkler, 2012-12-18 The essays collected in this book present the first comprehensive appreciation of The Fall of the Roman Empire from historical historiographical and cinematic perspectives The book also provides the principal classical sources on the period It is a companion to *Gladiator* Film and History Blackwell 2004 and *Spartacus* Film and History Blackwell 2007 and completes a triad of scholarly studies on Hollywood's greatest films about Roman history A

critical re evaluation of the 1964 epic film *The Fall of the Roman Empire* directed by Anthony Mann from historical film historical and contemporary points of view Presents a collection of scholarly essays and classical sources on the period of Roman history that ancient and modern historians have considered to be the turning point toward the eventual fall of Rome Contains a short essay by director Anthony Mann Includes a map of the Roman Empire and film stills as well as translations of the principal ancient sources an extensive bibliography and a chronology of events *Violence and American Cinema* J. David Slocum, 2013-09-13 American cinema has always been violent and never more so than now exploding heads buses that blow up if they stop racial attacks and general mayhem From slapstick s comic violence to film noir from silent cinema to Tarantino violence has been an integral part of America on screen This new volume in a successful series analyzes violence examining its nature its effects and its cinematic and social meaning **Historical Film** Jonathan Stubbs, 2013-03-28 Although precise definitions have not been agreed on historical cinema tends to cut across existing genre categories and establishes an intimidatingly large group of films In recent years a lively body of work has developed around historical cinema much of it proposing valuable new ways to consider the relationship between cinematic and historical representation However only a small proportion of this writing has paid attention to the issue of genre In order to counter this omission this book combines a critical analysis of the Hollywood historical film with an examination of its generic dimensions and a history of its development since the silent period *Historical Film A Critical Introduction* is concerned not simply with the formal properties of the films at hand but also the ways in which they have been promoted interpreted and discussed in relation to their engagement with the past **Return of the Epic Film** Andrew Elliot, 2015-03-05 With the success of *Gladiator* both critics and scholars enthusiastically announced the return of a genre which had lain dormant for thirty years However this return raises important new questions which remain unanswered Why did the epic come back and why did it fall out of fashion Are these the same kinds of epics as the 1950s and 60s or are there aesthetic differences Can we treat *Kingdom of Heaven* *300* and *Thor* indiscriminately as one genre Are non Western histories like *Hero* and *Mongol* epics too Finally what precisely do we mean when we talk about the return of the epic film and why are they back *The Return of the Epic Film* offers a fresh way of thinking about a body of films which has dominated our screens for a decade With contributions from top scholars in the field the collection adopts a range of interdisciplinary perspectives to explore the epic film in the twenty first century **Perverse Spectators** Janet Staiger, 2000-07 Film and television have never been more prevalent or watched than they are now yet we still have little understanding of how people process and make use of what they see And though we acknowledge the enormous role the media plays in our culture we have only a vague sense of how it actually influences our attitudes and desires In *Perverse Spectators* Janet Staiger argues that studying the interpretive methods of spectators within their historical contexts is both possible and necessary to understand the role media plays in culture and in our personal lives This analytical approach is applied to topics such as depictions of violence the role of ratings codes the horror and suspense

genre historical accuracy in film and sexual identities and then demonstrated through works like JFK The Silence of the Lambs The Texas Chain Saw Massacre Psycho and A Clockwork Orange Each chapter shows a different approach to reconstructing audience responses to films consistently and ingeniously finding traces of what would otherwise appear to be unrecoverable information Using vivid examples charting key concepts and offering useful syntheses of long standing debates Perverse Spectators constitutes a compelling case for a reconsideration of the assumptions about film reception which underlie contemporary scholarship in media studies Taking on widely influential theories and scholars Perverse Spectators is certain to spark controversy and help redefine the study of film as it enters the new millennium

History After the Three Worlds Arif Dirlik, Vinay Bahl, Peter Gran, 2000 History as a discipline faces a crisis of identity as Eurocentrism fades in a world where globalized visions compete to explain historical processes Facing the challenge squarely this volume_ comprising specialists on Asia Africa and Latin America_ explores the state of historical analysis in various world regions and appraises current views on what defines and challenges historical knowledge It is widely accepted that Eurocentrism no longer seem acceptable in a world where others are reasserting their own notions of past and future The postDWorld War II spatialities that guided both historical analysis and the division of labor in historical work are in the process of disappearing into more globalized visions Constituencies left out of history in the past are making demands for the recognition of their historical presence History as epistemology is under attack as a marker of Eurocentric modernity from non historical ways of thinking as well as from ideologies of postmodernism that deny to history its claims to truth Indeed the current situation in the field has been described by one distinguished historian as a Ocacophonous confusion O The challenge historians face is how to imagine new ways of writing history that overcome this confusion without falling back upon ideological and methodological prejudices that reproduce the problems of the past in new guises The contributors discuss how these challenges are voiced and met in their different areas of specialization Unsurprising in a volume that addresses a variety of regions and issues that are not only technically historiographical but also deeply cultural and political the authors differ in their appraisal of the challenges presented by globalization postmodernism or postcolonialism Yet they are united in their recognition of the validity of historical ways of knowing and their reaffirmation of the importance of history in grasping contemporary cultural and political problems It is because history is entangled in a Eurocentric modernity that in a postmodern world it provides the medium for articulating alternatives to Eurocentrism_ and to history itself

Mourning the Nation Bhaskar Sarkar, 2009-05-20 A work of film studies that traces how the traumatic Partition of India and Pakistan has been represented or not represented in Indian cinema from 1947 to the present

Rape Mithu Sanyal, 2019-05-14 A bold honest and unflinching look at the way we talk and think about rape Thanks to Title IX cases MeToo and Times Up the issue of rape seems to be constantly in the news But our thinking on the subject has a long history one that cultural critic Mithu Sanyal elegantly reconstructs She narrates a history spanning from Lucretia whose legendary rape and suicide was said to be

the downfall of the last Roman king to second wave feminism Tarzan and Roman Polanski Sanyal demonstrates that the way we understand rape is remarkably and alarmingly consistent across the ages even though the world has changed beyond recognition It is high time for a new and informed debate about sexual violence sexual boundaries and consent Mithu Sanyal shows that our comprehension of rape is closely connected to our understanding of sex sexuality and gender Why is it that we expect victims to be irreparably damaged When we think of rapists why do we think of strangers rather than uncles husbands priests or boyfriends And in the era of MeToo what should justice look like Rape From Lucretia to MeToo examines the role of race and the recurrent image of the black rapist the omission of male victims and what we mean when we talk about rape culture Sanyal takes on every received opinion we have about rape arguing with liberals conservatives and feminists alike

Manifestos for History Sue Morgan, Keith Jenkins, Alun Munslow, 2007-09-12 Written by some of the world's leading historians and theorists of history Manifestos for History draws together a series of manifestos that address the question of what kinds of histories we ought to be considering and making in and for the twenty first century With a foreword by Joanna Bourke and an afterword by Hayden White these manifestos critical innovative reflexive inspirational are absolutely essential reading not just for those embarking on the study of history but for all those who would think seriously about the nature of history in its present and possible future forms This collection establishes a benchmark for all future considerations upon the discourse of history

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