

Documentary Cinema in the Digital Century

Budapest, June 23 – July 6, 2013

Course Directors: Peter Almond, Oksana Sarkisova

The first decade of the 21st century witnessed an explosion of interest in documentary cinema, enthused and transformed by digital technologies. With increasingly affordable cameras and digital editing, as well as new emerging online viewing and sharing platforms, filmmaking and film viewing entered a qualitatively new stage, challenging the established approaches to reality, document, and evidence as well as formatting new ways of grasping and affecting societal changes. A growing role of invigorated digital audio-visual material in our daily lives is paralleled by its growing prominence in teaching within various fields, from history, across social sciences, to law and human rights. Questions generated by the digital nature of the imagery, shifting concepts of “author” and “consumer” of images, as well as a changing infrastructure of production, circulation, and preservation of audio-visual imagery requires revisiting the very foundations of the concepts of document and documentary.

The goal of the summer school is to move beyond the use of visual footage as illustration towards a reflexive examination of the foundations of image-based research and teaching. During the course of the summer school, the participants will take part in group exercises, which aim at bringing together practice and through creating and developing their own scenarios. The course faculty will provide story examples, but students are free to identify and shape their own narratives and their own techniques of unfolding impactful stories drawing on the perspectives and ideas gleaned from the course program. The assignment allows to apply and develop some of the theoretical background of the seminars and workshops, creates an interactive environment in which the participants will get to know each other better, and establishes grounds for self-evaluation as well as faculty evaluation of students' grasp of issues from the course. Group projects would be presented during the closing discussion.

Summer school structure

Individual courses, workshops, and masterclasses, 6 to 12 hours each, range from the academic to workshops with filmmakers. Additional screenings with supplementary debates and individual consultations are planned for the evenings. The workshops are designed as discussion-oriented sessions. The readings offered to the participants come from the fields of history, cultural studies, film and media studies and provide both methodological and factual information about the problems discussed during the summer school.

Summer School Venues: CEU, OSA Archivum

COURSES

Bill Nichols (San Francisco State University)

Documentary: Is That a Pipe or Not?

Magritte's famous painting of a pipe, captioned, "Ceci n'est pas une pipe," confirms and subverts the basic assumption that we label our messages in terms of what kind of message the message is truthfully. "I am not lying," for example, attests to the truthfulness of what is being said. Or does it? Can any message step beyond itself to identify the very frame that is and is not part of it?

And if this can only be done by means of a paradoxical gesture of being and referring to being a message, or text, the question arises: How do we decide what kind of message a given message, or documentary, is and, even further, what is the experiential affect of engaging with forms of communication that deliberately confuse, mislead, reframe, mock, subvert or otherwise confound our usual assumptions and expectations? As digital cinemas converge upon us, this question takes new forms but the underlying issues wander back to ancient Greece and Zen Buddhism.

This course will examine works that call into question their status as texts and, by extension, the status of documentary as a distinct form of cinema. How do we experience them; what challenges do they pose; how well do they speak to a reality that is not as empirically certain as we may wish to believe?

SEMINAR 1

Topic:

- The pivotal statement: "these actions in which we now engage do not denote what those actions *for which they stand* would denote." [Gregory Bateson, "A Theory of Play and Fantasy," Steps to an Ecology of Mind (Chicago: U Chicago Press, 2000), p. 180. We will examine this statement with a particular view to the nature of irony as it relates to documentary and "mockumentary."
- Encounter: what is the nature of encounter? --between filmmaker and subject, film and viewer, viewer and filmmaker? What are our expectations, ideals, assumptions? How does irony complicate our expectations?

Viewing: [mostly portions of listed films will be shown]

Eduardo Coutinho, O Film e o principio; D.A. Pennebaker, Don't Look Back; Boris

Gerrits, People I Could Have Been and Maybe Am; x Man Bites Dog.

Evening Screening: Péter Forgács, Free Fall.

Reading:

I and Thou, (First Part)

F Is for Phony, Introduction

Faking It, Ch. 1 (Optional)

SEMINAR 2

Topic:

- Power and Resistance: the dynamics of interviews as a form of encounter
- Trust and Deception: the experiential aporia of encounter

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Viewing:

Luis Buñuel, Land without Bread; Christopher Guest, This Is Spinal Tap; Jim McBride, David Holzman's Diary; Trinh T. Minh-ha, Surname Viet Given Name Nam.

Reading:

F Is for Phony: Buñuel, "Land without Bread;" Russell, "Surrealist Ethnography;" Fuentes, "Extracts from an Imaginary Interview"

SEMINAR 3

Topic:

- Irony, Deception and Self-Deception: ideology and belief
- Deception, Irony and Ethics

Viewing:

Mitchell Block, No Lies; Orson Welles, F for Fake; Peter Jackson and Costa Boas, Forgotten Silver; Jayne Loader, Kevin and Pierce Rafferty, Atomic Café; Errol Morris, Mr. Death

Reading:

F Is for Phony: Benamou, "The Artifice of Realism and the Lure of the "Real;" Mitchell Block, "The Truth about No Lies;" Craig Hight and Jane Roscoe, "Forgotten Silver"

Readings:

Required:

Martin Buber, I and Thou (New York: Simon and Schuster, 1970). "First Part" only. "Prologue" recommended.

Alexandra Juhasz and Jesse Lerner, eds., F Is for Phony: Fake Documentary and Truth's Undoing (Minneapolis: U Minnesota Press, 2006).

Bill Nichols, "Documentary Reenactment and the Fantasmatic Subject," Critical Inquiry, Vo. 35, No. 1, Fall 2008): 72-89. Published in a modified form in Given Time and World: Temporalities in Context (Budapest: Central European University Press, 2008): 171-192.

Recommended:

Shoshana Felman and Dori Laub, Testimony: Crises of Witnessing in Literature, Psychoanalysis, and History. On survivor testimony, listening and trauma.

Bill Nichols, Introduction to Documentary, 2nd ed. (Indiana U Press, 2010). Vital background information.

Jane Roscoe and Craig Hight: Faking It: Mock-documentary and the Subversion of Factuality. An attempted taxonomy of types of subversion; many useful examples but a problematic framework.

Michael Renov, University of Southern California

The Documentary Avant-Garde

These series of three lectures would provide a theoretical and historical framework for assessing contemporary innovations in documentary practice.

Session 1

Topic: The avant-garde as species of documentary practice; the documentary gaze

Screenings:

The Wonder Ring (Brakhage, 1955)

Nostalgia (Frampton, 1971)

Natureza Morta (de Sousa Dias, 2005)

Session 2

Topic: Home movies as avant-garde practice

Screenings:

The Maelstrom (Forgacs, 1997)

Sea in the Blood (Fung, 2000)

Phantom Limb (Rosenblatt, 2005)

Session 3

Topic: First person filmmaking; the animated documentary

Screenings:

Animated Minds (Glynne, 2005-2011)

Silence (Yadin and Bringas, 1998)

His Mother's Voice (Tupicoff, 1997)

Oksana Sarkisova (CEU/OSA)

Frames Of The Past and the Future: Cinema As Document, History As Fiction

The course discusses documentary films as agents of historical and anthropological inquiry. Drawing from the rich holdings of OSA Archivum it surveys a variety of cinematographic narratives of the contested issues in the recent past. Ranging from analysis of the ideological uses of documentary to the examination of cultures of remembrance, the three sessions focus on the modalities of presenting and editing the textual and visual “evidence” in (re)creating the image of the past, and on the variety of ways to construct “authenticity” on the screen. The workshop addresses the issues of contingency and control which blur the borderline between fiction and non-fiction, questioning their sharp conceptual division. The discussions will further address the appropriation and redefinition of visual imagery in different contexts and practices of remembrance.

1 Creating the Past

The session centers on a variety of visual strategies used for conferring historical credibility or challenge conventional historical accounts, particularly emphasizing the non-conventional uses of archival footage and first-person accounts in constructing historical narratives.

Questions for discussion:

- Constructing continuities and discontinuities on the screen
- Rhetorical strategies: personal witnessing versus archival material
- Establishing and subverting the notion of historical “canon” in documentary

Screening fragments of

Two or Three Things I Know About Him (Malte Ludin, Germany, 2004)

The family of a Nazi war criminal, sixty years after the end of the War.

Even if she had been a criminal (Jean-Gabriel Périot, France, 2006, 10 min)

A blur of archival footage rushing by at high speed captures the insanity and devastation of France during World War II.

Cooking History (Peter Kerekes, Austria, 2009)

The stories of military cooks from all over Europe take us behind the scenes of dates, facts, declarations of war, battles, and peace agreements.

2 Mediatized Event: Filmmaker as historian.

The session will problematize a variety of roles the filmmakers assume in the process of constructing historical narratives – from a first-person storyteller to an invisible outside observer.

Questions for discussion:

- Private and public histories: corresponding and divergence.
- Subjectivity and control: the role of the filmmaker
- Problem of distance in history: contemporaneity and history.
- (De)constructing national histories: conventions of representations.
- The uses of documentary: footage as weapon

Screening fragments of

Videograms of a Revolution (Harun Farocki and Andrei Ujica, Germany, 1992)

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This compilation video concerns the Romanian revolution of 1989 gradually reveals the course of history and meta-commentary on the relationship of film to history.

Algeria, Images of a Fight (Jérôme Laffont, Belgium, 2009)

The Algerian War of Independence in the early 1960's approached as a high-stakes target in the battle of competing images.

The Great Communist Bank Robbery (Alexandru Solomon, Romania, 2004)

In 1959 Romanian State Bank was allegedly robbed by a mysterious band of gangsters. A show-trial followed, and the accused were forced to appear in a filmed 'reconstruction' of the robbery which was later used as "evidence" for the prosecution. Over forty years later, director Alexandru Solomon reconstructs the reconstruction, showing that the propaganda film covered up more than it revealed.

3 Away from the Linear: Web-based documentaries and the Digital Age

The session explores the transformations of the documentary formats in the context of changing production and distribution platforms. We will look at a variety of web-based documentaries and consider the changes in the narrative construction and audience involvement in these projects.

Questions for discussion:

- Changing relationship of filmmaker(s) and the public
- Transformations of historical representations
- Questions of authorship and narrative

Screening fragments of

Journey To The End Of Coal (2008, <http://www.honkytonk.fr/index.php/webdoc/>)

Out My Window (Katerina Cizek, 2010, <http://interactive.nfb.ca/#/outmywindow>)

Montage Interdit (Eyal Sivan, 2012 <http://montageinterdit.net/>)

Readings:

Carl R. Plantinga, *Rhetoric and Representation in Nonfiction Film*. Cambridge University Press, 1997, pp. 101-146.

Jill Godmilow and Ann-Louise Shapiro, "How Real is the Reality in Documentary Film?" *History and Theory*, Vol. 36, No. 4, Theme Issue 36: Producing the Past: Making Histories Inside and Outside the Academy (Dec., 1997), pp. 80-101.

Stella Bruzzi, "The Event: Archive and Imagination," in Alan Rosenthal and John Corner (ed), *New Challenges for Documentary*. Manchester University Press, 2005, pp. 419-431.

Klaus Kreimeier, "Enlargement of the Field of View. About Videograms of a Revolution." In Antje Ehmman and Kodwo Eshun (eds) *Harun Farocki. Against What? Against Whom?* Koenig Books Raven Row 2009, pp. 180-185.

Florian Zeyfang, "Inscription vidéographiques / Video inscriptions." In Antje Ehmman and Kodwo Eshun (eds) *Harun Farocki. Against What? Against Whom?* Koenig Books Raven Row 2009, pp. 186-190.

Vlad Naumescu (CEU)
Documenting Social Reality

1. Imaginations of the everyday

While ‘human actuality’ has always been at the center of documentary work, new media seems to attend to the immediacy and intimacy of human experience in an unparalleled manner. This session discusses how conceptions of the ‘social’ are shaped by new media technologies and traces the sociological imagination behind such attempts to document everyday life.

2. Participatory cultures, authorship and the global mediascape

What does ‘participation’ mean when talking about such collective projects as participatory video or crowd-sourced documentaries? Who is the ‘you’ in YouTube and what kind of agency can we attribute to this new group of media users-producers? Such questions are a starting point for an exploration of the ways in which new media has changed the documentary landscape and made us rethink our concepts and methods.

Readings

Bird, Elizabeth. 2011. Are we all producers now? *Cultural Studies* 25(4-5): 502-516

Chaney, David and Michael Pickering. 1986. “Authorship in Documentary: Sociology as an Art Form in Mass Observation”, in John Corner (Ed.) *Documentary and the Mass media*. Edward Arnold, pp.29-44.

Coles, R. 1997. “The Tradition: Fact and Fiction. In *Doing documentary work*. New York: New York Public Library: Oxford University Press, pp. 87-145.

Ginsburg, F. 2007. *Shooting Back: From Ethnographic Film to Indigenous Production/Ethnography of Media*, in *A Companion to Film Theory*. Eds. T. Miller and R. Stam. Blackwell Publishing Ltd, Oxford.

Hubble, N. 2006. Introduction: the Mass-Observation Project. In *Mass-Observation and everyday life: culture, history, theory*. Houndmills, Basingstoke, Hampshire ; New York: Palgrave Macmillan, pp. 1-16.

WORKSHOPS and MASTERCLASSES

Peter Almond

“Saying the Same Thing Over and Over:” From éclair to iPhone

Background

The course is based on the question, how does a film tell its story. The workshop explores the documentary across cultures, technologies, time – and genre. How do the classic issues of narrative – character and conflict – become modified in this process?

Selections from a number of documentaries are seen in juxtaposition and comparison across these perspectives. As basis for further discussion narrative film will be shown to compare ways narrative fiction filmmakers make their points compared to documentary film.

While we can shoot more, deliver it faster, to more people at lower cost, does this ease of production and distribution make film's impact greater than before? Surely we cannot ignore new technology time and cost savers as huge factors in the content and style of motion visual information. Is it more effective? As other courses are noting, the strategies followed by film makers benefit from the new technologies, and introduce a new notion of filmmaker, and introduce people never before considered part of film, and introduce audiences never previously identified. But where and how do we see its use and how does this use compare to previous technologies that use the documentary format? Does the access and cost factor “get” the camera into more intimate places? Does it penetrate new issues? If so, how does it do this? How does it compare with past technologies and past results?

Course Approach

The workshop presents contemporary documentaries that represent these phenomena, and also offers a comparative look at some earlier generation documentaries to consider means and impact of these dramatic non-fiction accounts of social and economic conditions across cultures and technologies. In doing this we look across disciplines, across cultures, across medias and technologies to test and attempt to understand documentary impact then, now and in the foreseeable future. As an additional challenge to discussion of the documentary genre, the course considers several theatrical dramatic films that are known for their “documentary” style of shooting or of topic and narrative. These fictional cases raise the question is truth more powerful than fiction. The readings look at classic documentary analysis and history (Barnouw) and a number of other basic documentary studies (see reading list); and also consider other media such as text and photography (Walker and Agee) for its documentary approach, and at character and dramatic structure (Lajos Egri) as traditionally identified with dramatic narrative writing.

The classes and cases of documentary and docudrama films come under the following categories:

Cinema of Confrontation

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Does the immediacy and ease of production create more meaning in mobilization, in political, ethnic and social conflict? Facts and fiction, then and now. “Occupy,” and the Middle East conflict come under the documentary lens in this first session. Excerpts from a Nigerian Niger Delta case and two classic narrative fiction pieces about cultural-political conflict are seen in brief excerpts to prompt further comparative discussion. [Examples from the Open Society Archives collection are being considered for substitute screening in event of logistic and cost considerations.]

Screening and discussing:

#whilewewatch, directed by Kevin Breslin

A gripping portrait of the “Occupy Wall Street” media revolution, #whilewewatch is the first definitive film to emerge from Zuccotti Park – with full access and cooperation from masterminds who made #OccupyWallStreet a reality.

To Die in Jerusalem, directed by Hilla Medalia

The documentary film explores — through the two families’ personal losses — the Palestinian-Israeli conflict, mutual pain despite cultural differences and diverse perceptions of death; and ultimately, the hope for peace.

The Naked Option, directed by Candace Schermerhorn

Fueled by the determination for a better future, grassroots women in Nigeria's Niger Delta use the threat of stripping naked in public, a serious cultural taboo, in their deadly struggle to hold the oil companies accountable to the communities in which they operate.

The Battle of Algiers, directed by Gilles Pontecorvo

This war film is based on occurrences during the Algerian War (1954–62) against The French Government in North Africa and was critically celebrated and often taken, by insurgent groups and states alike, as an important commentary on urban guerilla warfare.

Z, directed by Costa Gavras

Z is a 1969 political thriller that presents a thinly fictionalized account of the events surrounding the assassination of democratic Greek politician Grigoris Lambrakis in 1963.

Cinema of Identity and Justice

Do documentaries today get inside the dilemmas of social integration/disintegration more effectively than before the digital revolution in video and filmmaking? How do they achieve their observations? Is access and efficiency of production significant in the current, digital technology? How do the cases of a lone wrongly convicted man in Texas relate to the case of

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large-scale French collaboration during WWII with Nazi Germany? How does the story of an alienated worker in Los Angeles relate to a street boy in Rio de Janeiro? What strategies are engaged by the filmmakers to show the mood and social/cultural condition of their characters? How do media “cover” stories across cultures. The Al-Jazeera case examines news reporting on the second Iraq War. All the films are shown in brief excerpts and then are available after class for student screening in full. [Examples from the Open Society Archives collection are being considered for substitute screening in event of logistic and cost considerations.]

The Arrangement, directed by Nathalie Borgers

Portraits of several young people descending from Turkish families but have been growing up in Vienna.

Thin Blue Line, directed by Errol Morris

The story of Randall Dale Adams, a man convicted and sentenced to life in prison for a murder he did not commit.

The Sorrow and the Pity, directed by Marcel Ophuls

This is a two-part 1969 documentary about the French Resistance and collaboration between the Vichy government and Nazi Germany during World War II.

Pixote, directed by Hector Babenco.

It is the chilling, documentary-like account of Brazil's delinquent youth and how they are used by corrupt police and other crime organizations to commit crimes.

Killer of Sheep, directed by Charles Burnett

This film examines the black Los Angeles ghetto of Watts in the mid-1970s through the eyes of Stan, a sensitive dreamer who is growing detached and numb from the psychic toll of working at a slaughterhouse.

Control Room, directed by Jehane Noujaim

A balanced view of Al-Jazeera's presentation of the second Iraq war to their worldwide Arab audience, which calls into question many of the prevailing images and positions offered up by the U.S. news media.

Don't Look Back, directed by D.A. Pennebaker

1967 documentary film that covers Bob Dylan's 1965 concert tour in the United Kingdom.

Cinema of International Relations: Two related Cases

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Does the real footage mean more than dramatized? Or does the acting make us feel as if we are in the room where decisions of war and peace are made?

Virtual JFK: Vietnam if Kennedy Had Lived, directed by Koji Masutani

The film applies what Niall Ferguson of Harvard University has called 'virtual history' to consider what President John F. Kennedy might have done in Vietnam if he had not been assassinated in 1963.

Thirteen Days, directed by Roger Donaldson

This film covers the same ground as VJFK, but with an intense focus on the Cuban Missile Crisis. It is a 2000 docudrama about the Cuban Missile Crisis of 1962, seen from the perspective of the US political leadership.

[workshop leader Peter Almond produced both films]

Readings

Eric Barnouw, *Documentary: A History of the Non-Fiction Film*, Oxford University Press, 1993.

Lajos Egri, *The Art of Dramatic Writing*,

James Agee and photographs by American photographer Walker Evans, *Let Us Now Praise Famous Men*

Del Vaughan, *For Documentary: Twelve Essays*

Sheilah Curran Bernhard, *Documentary Storytelling for Video and Filmmakers*

Keith Beattie, *Documentary Screens: Non-Fiction Film and Television*

William Rothman, *Documentary Film Classics*

Leo de Boer (Utrecht School of the Arts)

Main theme:

How technique and style influence content. The old adagio 'form follows content' seems no longer valid. Content seems to follow form in present day documentary filmmaking.

Starting points:

- Fit the whole workshop in a continuous story.
- Practical introduction to the principles of digital film making techniques and their consequences.
- What's so different about it, content wise? Short historical overview of how 'Guerilla Film making' was taking place *avant-la-lettre*. For this I will show excerpts from Dzigha Vertov's 'The Man with the Camera' and some of Joris Ivens early documentaries especially 'Indonesia Calling', about the struggle for Independence from Indonesia against the Dutch reign.
- Making the link to the mid-eighties and nineties and the present.

I will use material from my own films, made in the nineties and after. Namely 'The Train to Grozny', about travelling undercover on a train from Moscow to Grozny. And 'Under Moscow', about a group calling themselves the Diggers, who are active in the tunnels of the Moscow Metro and were involved in the release of the hostages during the siege of the Nord-Ost Theatre in Moscow in which 170 people died.

Themes and questions that will be treated:

Is this type of filmmaking always politically orientated?

The underlying question here is: has the medium completely become the message? Or is there room for objectivity? Has the old journalistic adagio of a dialectical approach (always show the two sides) been enriched with a new approach: that could be described as 'emotional journalism'?

In this context I will show material from *Armadillo*, the war-documentary on Afghanistan that shocked Denmark (and Holland that has also troops stationed in Afghanistan). The film was hailed and condemned at the same time for interesting reasons that illustrate the above questions. I will also show material from my documentary *Closing in on Tanja*, about the young Dutch woman Tanja Nijmeijer who voluntarily joined the FARC-guerrilla in Colombia. The film was made from a highly personal point of view and yet had a great journalistic impact.

We will inevitably come to the question how tempting it must be for the documentary filmmaker to 'fictionalize' his story. Next to *Armadillo* that raises this question, I'll show material of Hany Abu-Assad's film *Ford Transit* – on the Palestine/Israel conflict. It was banned from Dutch TV-broadcast. Another film that treats this subject is *5 Broken Cameras* – perhaps the best example of Guerrilla Film Making to date. Making it cost the 'lives' of 5 camera's and almost that of the director/camerman.

Additional theme:

Is Guerrilla Film Making also an artistic choice?

In this context I will show Boris Gerrets' very intimate film *People I could have been and*

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maybe am. And also analyze scenes from *Closing in on Tanja*, illustrating the practical sides of Guerrilla Film Making – how you win some, and lose some.

Screening fragments of:

The Man with the Camera (Dziga Vertov 1929)
Nuit en Brouillard (Night and Fog) (Alain Resnais 1955)
Indonesia Calling (Joris Ivens 1946)
Train to Grozny (Leo de Boer 2000)
Under Moscow (Leo de Boer 2002)
Armadillo (Janus Metz Pedersen 2010)
Ford Transit (Hany Abu-Assad)
5 Broken Camera's (Emad Burnat, Guy Davidi 2011)
Closing in on Tanja (Leo de Boer 2010)
People I Could Have Been or Maybe Am (Boris Gerrets, 2010)

Readings

Marshal McLuhan's 'Understanding Media' and 'The Extensions of Man' (1964),
fragments
Maxine Baker, review on 'Documentary in the Digital Age'
Report on 'Documentary Film and New Technologies' by MIT-Communications Forum
(2012)
6 Filmmakers on Documentary in the Digital Age.

Alexandru Solomon (National University of Arts, Bucharest)

Working with the Past – reinventing recent history into pictures and sounds

Masterclass in 2 sessions

Making documentaries is – often, if not by all means - a form of digging into the past and an exercise of reconstructing memory. This is even more obvious when one has to reanimate events, characters or places.

How does one deal with the tension between the present-day filming and the reconstruction of the past? Let's take an example from our own recent lives: if it were to make a film out of it, how could we recover – when filming after a while - the observations, the state-of-mind and, why not, what this particular moment *told us* when we first experienced it?

Where do the witnesses stand in this equation? Should they account, comment, relive or perform the past? Are they getting us closer to the past, or pushing it further away? How can we work with them and make them *deliver* the past?

What is the place of archives into all this? Illustration, document, trace of memory? How can we look at archival pictures so that they make us relive the past and not simply *inform* about it?

And how can one reinvent reality with documentary means when absence is stronger than the present? The past *as we saw it* has a shape and a message. We need this on film.

We will explore these issues together. I will start by addressing certain problems, that I have encountered while making some of my films:

- Archive pictures need to be „framed”, they cannot illustrate - like in a school book = you have to put them in a context and offer your personal reading / I had to deal with the traps of the archives in *Great Communist Bank Robbery* (2004);
- Pictures are anyway ambiguous, archive pictures are even worse; how can we use archives as part of our own „fiction” or narrative about the past / which I tried in *Kapitalism-our secret recipe* (2010);
- Voices can be powerful vehicles for revisiting the past / voices as documents and tools for triggering the imagination of the past / for instance in *Cold Waves* (2007);
- Working with witnesses: revisiting the places of memory with them, making them *embody* the past. Empathize, but avoid being manipulated by the „heroes” of the past.

Apart from showing excerpts from these three films of mine, I would like to screen fragments from 3 films made by 3 filmmakers that have inspired me:

Shoah / Claude Lanzmann (1985),

Santiago / Joao Moreira Salles (2006) and

Scenes de Chasse au Sanglier / Claudio Pazienza (2006).

If time allows, I would also screen an excerpt from Jon Bang Carlsen's *How to reinvent reality* (1996).

Readings:

Marc Chevrie and Herve le Roux, „Site and Speech / an interview with Claude Lanzmann about *Shoah*”, in *Claude Lanzmann's Shoah*, ed. Stuart Liebman, New York, Oxford University Press, 2007.

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Joao Moreira Salles: <http://scottishdocinstitute.wordpress.com/2011/10/18/joao-moreira-salles-talks-about-santiago-part-i/>

Pazienza, Claudio and Comolli, Jean-Louis. „Dialogue”:
http://www.claudiopazienza.com/archives/dialogue_comolli_dec2007.pdf

Jon Bang Carlsen, “How to invent reality”:
http://pov.imv.au.dk/Issue_16/section_1/artc10A.html

Alexandru Solomon, “The Experiences of a Filmmaker. Reconstructing Reality from Documents in Communist Archives” in Oksana Sarkisova and Péter Apor (ed), *Past for the Eyes: East European Representations of Communism in Cinema and Museums after 1989*. Budapest: Central European University Press, 2008 p. 57-79.