

# COLLECTING VISIBLE EVIDENCE

By Sgt. M. G. Gorman and Michael Gorman

1988

# Collecting Visible Evidence

**Susan E. Bell**



## **Collecting Visible Evidence:**

**Collecting Visible Evidence** Jane Gaines, Michael Renov, 1999 In documentary studies the old distinctions between fiction and nonfiction no longer apply as contemporary film and video artists produce works that defy classification Coming together to make sense of these developments the contributors to this book effectively redefine documentary studies They trace the documentary impulse in the early detective camera in the reenactment of battle scenes from World War I and in the telecast of the Nevada A Bomb test in 1949 Other topics include experiments in virtual reality the crisis of representation in anthropology and video art and documentary work that challenges the asymmetry of the postcolonial Us Them divide

**Animation ? Process, Cognition and Actuality** Dan Torre, 2017-08-24 Applies the principles of process philosophy and Deleuzian film aesthetics to animation as a genre and medium     **Introduction to Documentary** Bill Nichols, 2001 Provides a one of a kind overview of the most important topics and issues in documentary history and criticism     **A Companion to Documentary Film History** Joshua Malitsky, 2021-04-13 This volume offers a new and expanded history of the documentary form across a range of times and contexts featuring original essays by leading historians in the field In a contemporary media culture suffused with competing truth claims documentary media have become one of the most significant means through which we think in depth about the past The most rigorous collection of essays on nonfiction film and media history and historiography currently available A Companion to Documentary Film History offers an in depth global examination of central historical issues and approaches in documentary and of documentary s engagement with historical and contemporary topics debates and themes The Companion s twenty original essays by prominent nonfiction film and media historians challenge prevalent conceptions of what documentary is and was and explore its growth development and function over time The authors provide fresh insights on the mode s reception geographies authorship multimedia contexts and movements and address documentary s many aesthetic industrial historiographical and social dimensions This authoritative volume Offers both historical specificity and conceptual flexibility in approaching nonfiction and documentary media Explores documentary s multiple complex geographic and geopolitical frameworks Covers a diversity of national and historical contexts including Revolution era Soviet Union post World War Two Canada and Europe and contemporary China Establishes new connections and interpretive contexts for key individual films and film movements using new primary sources Interrogates established assumptions about documentary authorship audiences and documentary s historical connection to other media practices A Companion to Documentary Film History is an ideal text for undergraduate and graduate courses covering documentary or nonfiction film and media an excellent supplement for courses on national or regional media histories and an important new resource for all film and media studies scholars particularly those in nonfiction media     **Imaging Disaster** Gennifer Weisenfeld, 2012-11-14 Imaging Disaster is a rich social history of Japan s Great Kanto Earthquake of 1923 Drawing on a kaleidoscopic range of images from the fine arts magazines cartoons and other popular sources Gennifer Weisenfeld has

produced an original study of this catastrophic event from an art historical perspective Jonathan Reynolds Barnard College  
Imaging Disaster is an exhaustive and illuminating study of the visual culture generated by Japan's most devastating natural  
disaster Comprehensive in scope covering photography cinema painting postcards sketches urban planning and even  
scientific models Weisenfeld makes a compelling point that the massive profusion of visual representations that followed the  
quake must itself be considered an integral part of this tragic historical event Seiji Lippit UCLA **Subject to Reality**  
Shilyh Warren,2019-05-16 Revolutionary thinking around gender and race merged with new film technologies to usher in a  
wave of women's documentaries in the 1970s Driven by the various promises of second wave feminism activist filmmakers  
believed authentic stories about women would bring more people into an imminent revolution Yet their films soon faded into  
obscurity Shilyh Warren reopens this understudied period and links it to a neglected era of women's filmmaking that took  
place from 1920 to 1940 another key period of thinking around documentary race and gender Drawing women's cultural  
expression during these two explosive times into conversation Warren reconsiders key debates about subjectivity feminism  
realism and documentary and their lasting epistemological and material consequences for film and feminist studies She also  
excavates the lost ethnographic history of women's documentary filmmaking in the earlier era and explores the political and  
aesthetic legacy of these films in more explicitly feminist periods like the Seventies Filled with challenging insights and new  
close readings Subject to Reality sheds light on a profound and unexamined history of feminist documentaries while  
revealing their influence on the filmmakers of today **Documenting Identity, Filming/framing the Nation from the  
Diaspora** Shana M. Higgins,2006 **Michael Moore's Fahrenheit 9/11** Robert Brent Toplin,2006 Examines the  
development of Michael Moore's ideas and the evolution of his filmmaking then dissects Fahrenheit 9/11 and explores the  
many claims and disagreements about the movie's truthfulness This study shows that Michael Moore's film did more than  
shake up a nation **Imaging Boundaries** Krista Geneviève Lynes,2007 **Intelligence Work** Jonathan Kahana,2008  
Argues that the use of documentary film by intellectuals activists government agencies and community groups constitutes a  
national public form of culture one that challenges traditional oppositions between official and vernacular speech between  
high art and popular culture and between academic knowledge and common sense The author demonstrates how  
documentary collects and delivers the evidence of the American experience to the public sphere where it lends force to  
political movements and gives substance to the social imaginary R sum de l diteur *Sovereign Visions* Michelle Robin  
Stewart,2001 **D is for Daring** Gail Vanstone,2007 Studio D's 20th anniversary logo said it all Dare to be feminist Dare to  
be out Dare to fight back Dare to be different Dare to speak out **Filming Difference** Daniel Bernardi,2009-05-01  
Addressing representation and identity in a variety of production styles and genres including experimental film and  
documentary independent and mainstream film and television drama Filming Difference poses fundamental questions about  
the ways in which the art and craft of filmmaking force creative people to confront stereotypes and examine their own

identities while representing the complexities of their subjects. Selections range from C A Griffith's *Del Otro Lado: Border Crossings, Disappearing Souls, and Other Transgressions* and Celine Perre's *Shimizu's Pain and Pleasure in the Flesh of Machiko Saito's Experimental Movies* to Christopher Bradley's *I Saw You Naked: Hard Acting in Gay Movies* along with Kevin Sandler's interview with Paris Barclay, Yuri Makino's interview with Chris Eyre, and many other perspectives on the implications of film production, writing, producing, and acting. Technical aspects of the craft are considered as well, including how contributors to filmmaking plan and design films and episodic television that feature difference and how the tools of cinema such as cinematography and lighting influence portrayals of gender, race, and sexuality. The struggle between economic pressures and the desire to produce thought-provoking, socially conscious stories forms another core issue raised in *Filming Difference: Speaking with Critical Rigor and Creative Experience*; the contributors to this collection communicate the power of their media.

**Sovereign Imaginations** Darshan Elena Campos, 2006

Flood of Images Bernie Cook, 2015-04

Anyone who was not in New Orleans during Hurricane Katrina and the subsequent flooding of the city experienced the disaster as a media event: a flood of images pouring across television and computer screens. The twenty-four-hour news cycle created a surplus of representation that overwhelmed viewers and complicated understandings of the storm, the flood, and the aftermath. As time passed, documentary and fictional filmmakers took up the challenge of explaining what had happened in New Orleans, reaching beyond news reports to portray the lived experiences of survivors of Katrina. But while these narratives presented alternative understandings and more opportunities for empathy than TV news, Katrina remained a mediated experience. In *Flood of Images*, Bernie Cook offers the most in-depth, wide-ranging, and carefully argued analysis of the mediation and meanings of Katrina. He engages in innovative, close, and comparative visual readings of news coverage on CNN, Fox News, and NBC documentaries, including Spike Lee's *When the Levees Broke* and *If God Is Willing and Da Creek Don't Rise*, Tia Lessin and Carl Deal's *Trouble the Water*, and Dawn Logsdon and Lolis Elie's *Faubourg Tremé* and the HBO drama *Tremé*. Cook examines the production practices that shaped Katrina as a media event, exploring how those choices structured the possible memories and meanings of Katrina and how the media's memory-making has been contested. In *Flood of Images*, Cook intervenes in the ongoing process of remembering and understanding Katrina.

**Building Bridges** Joram Ten Brink, 2007

*Building Bridges* explores the work and legacy of French documentary maker Jean Rouch. It contains over 20 new essays from a global cast of filmmakers, film critics, academics, and actors, including a number of Rouch's African-based collaborators, and discusses his massive contribution to ethnographic filmmaking.

DES Daughters Susan E. Bell, 2009

How the DES catastrophe created the feminist health movement

"Thank You Anita!" Greg Youmans, 2009

**New History of Anthropology** Henrika Kuklick, 2008

This edited work re-examines the history of anthropology through the lens of the new globalized world. It provides a comprehensive history of the discipline from its prehistory in the age of exploration through to anthropology's current condition and its relationship with other disciplines.

*Ambient Television* Anna

McCarthy,2001-03-16 Examines the role of television in public space at different points in the history of the medium and how that differs from the normal assumptions of domestic viewing space

## Whispering the Techniques of Language: An Mental Journey through **Collecting Visible Evidence**

In a digitally-driven world where monitors reign great and instant connection drowns out the subtleties of language, the profound techniques and psychological nuances hidden within words usually move unheard. Yet, situated within the pages of **Collecting Visible Evidence** a fascinating literary value pulsing with raw emotions, lies a fantastic quest waiting to be undertaken. Written by a skilled wordsmith, this wonderful opus invites visitors on an introspective trip, softly unraveling the veiled truths and profound affect resonating within the material of every word. Within the emotional depths of the touching evaluation, we can embark upon a honest exploration of the book is primary themes, dissect their fascinating publishing design, and fail to the powerful resonance it evokes deep within the recesses of readers hearts.

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### **Collecting Visible Evidence Introduction**

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