

THE CINEMA OF ME

The Self and Subjectivity in First Person Documentary

EDITED BY ALISA LEBOW



WALLFLOWER PRESS

LONDON & NEW YORK

CONTENTS

Acknowledgments	vii
Contributors	ix
Introduction by Alisa Lebow	1

FIRST PERSON SINGULAR

The Role of History in the Individual: Working Notes for a Film <i>Michael Chanan</i>	15
<i>The Curious Incident of the Dog in the Nighttime</i> <i>Andrés Di Tella</i>	33
Impersonations of Glauber Rocha by Glauber Rocha <i>José Gatti</i>	44
The Self-portrait Film: Michelangelo's Last Gaze <i>Laura Rascaroli</i>	57
Cycles of Life: <i>El cielo gira</i> and Spanish Autobiographical Documentary <i>Efrén Cuevas</i>	79
From the Interior: Space, Time and Queer Discursivity in Kamal Aljafari's <i>The Roof</i> <i>Peter Limbrick</i>	98

FIRST PERSON PLURAL

Jennifer Fox's Transcultural Talking Cure: <i>Flying: Confessions of a Free Woman</i> <i>Angelica Fenner</i>	121
Secrets and Inner Voices: The Self and Subjectivity in Contemporary Indian Documentary <i>Sabeena Gadihoke</i>	144
In the Eye of the Storm: The Political Stake of Israeli i-Movies <i>Linda Dittmar</i>	158

DIASPORIC SUBJECTIVITY

Looking for Home in Home Movies: The Home Mode in Caribbean Diaspora First Person Film and Video Practice <i>Elsbeth Kydd</i>	183
'If I Am (Not) for Myself': Michelle Citron's Diasporic First Person(s) <i>Sophie Mayer</i>	201
The Camera as Peripatetic Migration Machine <i>Alisa Lebow</i>	219

VIRTUAL SUBJECTIVITY

Blogging Identity.com <i>Peter Hughes</i>	235
The ME and the WE: A First Person Meditation on Media Translation in Three Acts <i>Alexandra Juhasz</i>	250
Filmography	268
Index	271