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Media-Centered: More Docs to Watch

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Collecting to the Core
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Endnotes

*Editor’s note: An asterisk (*) denotes a title selected for Resources for College Libraries.

Media-Centered — More Docs to Watch

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Column Editor’s Note: The use of media in the classroom is ubiquitous, especially with the ready availability of streaming online. Visual theses are on the rise. Academic interest in and classroom use of film and global cinema continues to grow at an exponential rate. Resultantly, the importance of a rich and varied media resources collection is essential to academic institutions, public libraries, and K-12 media centers. It takes a lot of work, development, and research to maintain and grow a collection like this. Resources that aid in this process are invaluable... — WM

Now several editions in to this column, I have touched on many elements of collection development and acquisitions for Media ranging from pedagogy to copyright as well as offering nuts and bolts information on streaming media, distribution and professional development organizations. Last time, I offered the first of a multi-edition article outlining short lists of documentaries to watch. All of them have sparked considerable considerations at screenings and festivals I have attended and many of them will find resonance in our collection at UNC. Loathe to assign a hierarchy to films that all offer something unique, important or memorable — here in no particular order are more docs to watch.

La Maison De La Radio

Renowned French director Nicolas Philibert (Être et avoir) delivers a quirky and thoroughly enjoyable documentary of a behind-the-airwaves look at Radio France. Evoking his trademark cinematic style, inquisitive lens, and thoughtful (albeit at a considerably frenetic effervescence.)

Evolution of a Criminal

Filmmaker Darius Monroe has an extremely important first-hand story to tell about the far-reaching effects of poverty on American youth. In this compelling personal narrative, Monroe charts the unlikely path and resulting consequences of one very ill-conceived decision of his youth. How does a well-liked 16-year-old go from honor student to convicted felon overnight? Overwhelmed by his family’s mounting financial problems, Darius and two of his friends planned a robbery. Leaving school midday, they drove to the suburbs of Houston and held-up a neighborhood bank. Monroe and his friends were caught, he was tried as an adult, and he ended up serving three years of a five-year sentence in prison.

Many years later, after earning a masters degree from NYU’s Graduate Film program, Monroe experienced a panic attack in line at a bank and realized he needed to go back to Houston and apologize. Not quite sure how to get started, he decided to turn the camera on himself on his return to Houston, yielding this unflinching, and intimate documentary. What we see, is a dramatic reenactment of the events leading to the robbery and Monroe’s incarceration — quite effectively interspersed with archival footage and illuminating interviews with members of his family, old friends, witnesses from the bank and the case prosecutor.


Rich Hill

Filmmaker Tracy Doz Tragos grew up visiting her grandparents in Rich Hill as a child. Years later, she returns with her cousin Andrew Droz Palermo and a camera to capture — continued on page 71
Films (www.passionriver.com)

and domestic violence and child abuse. parent’s drug addictions and mental health — childhoods deeply affected by poverty, their juxtaposed against these young boys’ realities eye offers a dreamily lyrical visage strongly 

Against the Grain / November 2014 <http://www.against-the-grain.com>

— but we also see hope. and loss portrayal of each of the boys’ lives time yields a fairly full and deeply complex 

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Tragos’ approach lends an amazingly or-
ganic-level intimacy, allowing us to see these stories unfold without external judgment or social commentary — something that undoubt-
edly works to pull us in almost immediately. Filmed over the course of several months, that time yields a fairly full and deeply complex portrayal of each of the boys’ lives — and we’re hooked; we see struggle, poverty, pain and loss — but we also see hope.


Light Fly, Fly High

Thulasi Ekanandam believes fervently that she was born to be a boxer. As a former Dalit in India, society demands that she remain at the bottom of this social system — accept

a husband, marry quickly and have children and quite thoroughly demur to her husband’s family. Instead, she chose to run away from home at age 14 to escape an arranged marriage to a much older man and follow her passion of boxing. Seeing marriage as a “jail life,” Thulasi refused to compromise, trading in her sari and bangles for boxing gloves and headgear. Thulasi — and many young women like her who are struggling to carve some social and financial freedom — look to fighting in the ring as a means of achieving their independence.

No doubt a gifted boxer, Thulasi ranked 3rd in India for her weight division, but immoral coaches, demands from boxing officials asking for endless bribes and unexpected injuries in the ring continually stand in her way of success. Here, directors Hofseth and Østigaard poignantly deliver Thulasi’s struggles inside and outside the ring with a serene visual precision expertly charged with sparks of humor and despair that are poignantly reflective of both Thulasi’s personality and her plight.


Open Heart

Eight Rwandan children, including six-

year-old Angelique, have been approved for life-saving heart surgery at Salam Center, the one hospital on the African continent per-

forming free cardiac care. But their parents aren’t allowed on the 2,500-mile trip to the Sudan. And if the children die, their bodies must remain there. Rwandan cardiologist Dr. Emanuel Rusingiza works with Dr. Gino Strada to save children suffering severe car-

diac complications stemming from untreated strep throat and rheumatic fever (an epidemic affecting more than 13 million in Africa today).

Here, director Kief Davidson forges a new path in health-issue advocacy docs, exchanging sanctimony and didacticism for emotion and visceral, pulse-quickening drama. And, his cinematic eye and narrative mind craft a much larger story than one would imagine possible in a scant 40 minutes. Much like the cardiac surgeons he presents, Davidson’s documentary is one of precision and compelling detail. Sur-

gery scenes, while graphic, work to underscore the amazing resiliency of the heart and the child to which it belongs.

Open Heart Director: Kief Davidson 2013 Country (openheartfilm.com/).

Pablo’s Winter

Former Almadén mercury miner Pablo spends his halcyon days cursing, kvetching and chain-smoking to the chagrin of his wife and doctor. For centuries, Almaden was home to one of Spain’s major mercury mines. Now closed for many years, the town and its former miners like Pablo continue to struggle. Direc-
tor Chico Pereira’s gorgeous black, white and gray documentary debut exudes a lush vigor and richness belied by the economic state of Almaden and the advancing years of many of its residents.

Dry-witted drama unfolds over not-so-quiet conversations and many a Marlboro in this laconic observational character study with a protagonist, who at first, second and third glance remains singularly off-putting. But more time spent with Pablo yields a much larger tale of hero and town — with the beauty of both becoming increasingly more clear and the personality of one becoming begrudgingly endearing. Ultimately, this cinematic and very alluring visual narrative cleverly combines the striking vistas of the village with the musings and ministrations of a grumpy old man to such excellent effect, you’ll want to pull up a chair and join him.


Saga of a Photo Margot Klausner was an important figure in the foundation of Israel’s Habimah National Theater and the undeniable first lady of the Israeli Film Industry — with her studio (the first in Israel) Herzliyah built in 1949. Here, director Mooli Landesman uses a mix of family photos, home movies, archival film footage, interviews with her mother and uncle as well as dramatic re-enactments based on Margot’s diaries — to present a rich and complex telling of Margot’s early life of privilege in Europe, her introduction to Palestine and the Yishuv, and resulting life’s work in helping articulate a National arts and cultural identity for Israel via theater and film.

Margot, a German Jew, was raised among Europe’s affluent class, the youngest daughter of the Leiser Shoe Company co-founder and scion, Julius Klausner. Landesman begins her film reflecting on her grandmother as she is shown walking through a field in Israel. She then traces Margot’s story back to a single photo of her wedding day in 1926 Berlin, Germany. Margot met and married Jacques Rosner when she was little more than 19. And, what began as a honeymoon in Palestine, turned into many months of travel and time spent on Kibbutz. As Margot’s story continues to unfold, we learn Margot eventually leaves Jacques for Israel and once settled there, imparts on her life’s work with a seemingly singular focus.


Beauty is Embarrassing As director Neil Berkeley’s documentary on artist/creator/musician/family man Wayne White unfolds, it becomes apparent why the likes of Paul Reubens, Todd Oldham, Mark Mothersbaugh, Matt Groening and Mimi Pond absolutely adore this LBJ puppet-suit-wearing, profanity-spewing, banjo-pickin’, prolific southern iconclast. Most folks recognize White from his incredibly creative artwork gracing the vintage 1980s sets of Pee-Wee’s Playhouse. He is also pretty famous for creating the imagery for music videos for the Smashing Pumpkins and Peter Gabriel. And, more recently, he has become known by a younger generation for his hysterically irreverent paintings — cleverly concise words carefully crafted in a 3D effect onto re-purposed vintage landscape reproductions. But, what a lot of folks didn’t know and what Berkeley shows us is a peek into the life of this affable, Emmy award-winning artist, as profane as he is prolific and full of frenetic energy and verve.

Director Neil Berkeley quickly draws you in, as he steadfastly trains his camera on the artist, wisely letting White act as his own narrator. White essentially sums up the trajectory of his artistic life and his process when he states early on, “I want to try everything I can. I want to take this painting idea and see if you can do a puppet version of it. I want to take this cartooining and turn it into a set. I want to take this set and turn it back into a painting.” And, so he does.

Beauty is Embarrassing Directors: Neil Berkeley 2012 Country: USA (beautyisembarrassing.com/).

Keep Watching…

Looks like we’re out of space for more reviews, so here is an alpha list of more films from 2013-2014 to view.

112 Weddings — Director: Doug Block 2014 Country: USA (http://112weddingsmovie.com) — filmmaker Doug Block spent twenty years videotaping weddings. Years later, he’s decided to reach out to several of the couples and see how their marriages are today…


Brick Obama — Director: Ryan Murdock 2014 Country: USA (http://www.bricksobamamovie.com) — Louis Ortiz, an unemployed single father from the Bronx, strikes a remarkably similar visage to our Commander in Chief.

Cutie & the Boxer — Director: Zachary Heinzerling 2013 Country: USA. For more info visit (http://www.cutieandtheboxer.com) — this is quite a complex and beautifully crafted portrait of artists Ushio & Noriko Shinohara.

The Hand that Feeds — Director(s): Rachel Learns and Robin Blotnick 2014 Country: USA. For more information visit: http://thehandthatfeedsfilm.com — compelling doc covering a group of undocumented immigrant fast-food employees as they fight for better treatment in the workplace, a decent wage and benefits.

Olga - To My Friends — Director(s): Paul-Anders Simma 2013 Countries: Finland, Norway, Sweden (www.taskoviskifilms.com/filmi/olga-to-my-friends) — the isolating and solitary work of a woman caretaker at a reindeer herdsman’s outpost in the middle of the Russian part of Lapland.

Seeds of Time — Director: Sandy McLeod 2013 Country: USA (seedsoftime.movie.com/) — an important and timely doc about scientist Cary Fowler and his mission to preserve seeds at the global level.


Through a Lens Darkly: Black Photographers and the Emergence of a People — Director: Thomas Allen Harris 2014 Country: USA (throughalensdarkly.wordpress.com) — an essential doc underscoring the importance imagery has played and continues to play in shaping African American narrative.

Ukraine Is Not A Brothel — Director: Kitty Green Countries: 2013 Ukraine, Australia (www.ukrainenotabrothel.com/) — a complex doc on controversial Ukrainian feminist activist organization FEMEN.

L’ultimo pastore (The Last Shepherd) — Director: Marco Bonfanti 2013 Country: Italy (www.lulimopastore.it/) — a beautiful slice of life following Renato Zucchelli, his dog Moru and partner Piero as they continue a traveling herding tradition in spite of the expanding cities and highways surrounding them.

and center on relevant discussion of the ISSN and serials issues. Speaking of which, Francois-Xavier Pelegrin, Head of the Bibliographic Data Section, ISSN International Centre will also be speaking in several sessions, most notably about ROAD, the Directory of Open Access scholarly Resources worldwide.

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