

Annotated Bibliography (spring quarter project)
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Mediaworks 05-06

Online sources

1. Myspace. (2003-2006). March 12th, 2006. <http://www.myspace.com>.

Myspace is an online social networking metropolis. People finding people. Profiles are the epitome of self-designated summaries. Essentially, this is what documentary aims to capture, but with more blood, sweat and tears. I will let my subjects speak, but I will also direct the information I acquire. Instead of finding immediate snapshots by trekking the information superhighway,

2. Livejournal. March 12th, 2006. <http://www.livejournal.com>.

Personal online journals chronicle and share the life changes that we go through on a day-by-day basis with an audience of peers (and occasionally strangers.) I cite my personal journal (without giving the address, enough people seem to have it as it is) as a source of inspiration. It is the most detailed account of my changes as well as anticipation of changes over the last few years of my life, as well as my own on-going pursuit of proper and true personal narration throughout life.

3. Northwest Blogs & Travel Journals. (2002-2006). March 12th, 2006. <http://www.travelblog.org/North-America/United-States/Northwest/>

A collection of online travel journals from various regions around the world. I've included the Northwest USA travel journal page, as most of my travels (with the exception of Arizona) are based around the northwest. I aim to use these examples as sources of inspiration for how individuals narrate journeys around a region, though I will have a certain lens I am looking through for the entire journey.

A/V sources

1. Pennebaker, D.A. (director). (1967) *Don't Look Back*. [DVD] Netflix.

Pennebaker utilizes his signature "cinema verite" style (one camera, no direction) to capture Bob Dylan's 1965 British tour. Cinema verite is "direct cinema", the theory that the camera does not lie, if you just let it speak for itself. The most thrilling, beautiful, and tense moments are captured in *Don't Look Back*. I aim to let the footage speak for itself in moments of my project, and want to pull back my narration to a bare minimum. I hope I can capture my friends in their truest moments as they forget the camera, to give both myself and my audience insight into who these people are now versus how I remember them.

2. Apte, Michael (director). (1977) *21 Up*. [DVD] Netflix.

This film chronicles the lives of several children from various classes and backgrounds at 7, 14 years after they were originally documented (at 7.) As the various different subjects mature and sprout off in their own unique directions, once notices interesting happenings: despite many of them shooting off in different personal paths in life, their worries and dreams and heartaches all seem strikingly familiar. This begs the question: what general experiences and feelings are ultimately universal human experiences and feelings? Do we tend to become more or less like one another as time goes on, or can you safely make either statement?

3. Blitz, Jeffrey (director). (2002) *Spellbound* [DVD] Netflix.

Specifically the DVD itself. As the film itself follows a number of preteen and early teenage kids through to the National Spelling Bee, you get a good feel for each kid: their personality, their family life, their future goals (and lack of.) The special features include a “where are they now?” section, with a brief blurb on each kid, including pictures of how they look 5 years or so after the filming. Very straightforward, discusses their current status, and their hopes for the future. Academic in focus (during and post- spelling bee), given the subject matter. As I document the current lot in life for each of my childhood friends, the story of their schooling (graduated, working on a degree, where at and why?) will be a big indicator, as it is the one thing we all have in common.

4. Buba, Tony (director). (1979) *Sweet Sal*. [16mm] www.braddockfilms.com.

Just as in *Don't Look Back* and *Spellbound*, in *Sweet Sal* Tony Buba allows his subject to simply be, without actively intruding in the frame. However, the case can easily be made that simply running film through the camera and pointing it is active intrusion, and will change the truth of the subject through self-consciousness and personal filtration. This can be potentially remedied one of two ways: one, if your subject allows themselves to forget about the camera, and two, if you believe the façade your subject adopts can speak volumes (occasionally more) about them than their “natural” behavior might in the first place. How do they choose to have themselves perceived by the unknown audience? This is definitely the magic behind *Sweet Sal*.

5. Jahn, Nick (photographer). “Sagebrush Field, Potholes Wildlife Area, Eastern Washington”, Pg 48. (2000) *Views: Best of the Northwest*. Seattle: Emerald Point Press.

A beautiful picture of sagebrush scattered and stretching across dry, flat land. This is truly how I remember Eastern Washington, and always will. There is a uniform void of vibrance, at least like the moist and green life known on the other side of the state. As a kid, it meant everything to eventually escape this desert. I did eventually find a beauty in it, but am thankful to no longer live there. I want to capture the elegant isolation in 16mm.

Text

1. Suess, Dr. (1990) *Oh, The Places You'll Go!* New York: Random House.

Exuberance and optimism is exuded in the work of Dr. Suess. Childlike eternal hope is communicated in whimsical and wise poetry, and in this book on all the endless possibilities of future. Potential is limitless, you can be anything you want to be and do anything you want to do. So, do we?

2. Bill Watterson. (1993) *The Days Are Just Packed.* Kansas City: Universal Press Syndicate.

This comic strip provides more thoughtful, doubtful, and existential take on childhood, while still retaining a burning center of hope and youthful joy. It also happens to be a massive influence on my childhood, and subsequently who I am today. Possibly my most relevant source of all. Calvin is forever frozen at six, yet he constantly goes through the philosophizing and epiphanies that shape each one of us traveling along the road of life.

3. Martin, Steve. (2001) *Picasso at the Lapin Agile.* London: Phoenix.

A one-act about Picasso and Einstein meeting in a French bar in 1904, shortly before both men were to leave a permanent impression on mankind. Musings about the outcome of the future abound. The characters touch upon their passions and hint at their eventual successes, or at least, the opportunities that may come. All look to the 20th century with stoic optimism, for their individual achievements as well as for mankind as a whole. We rest on the dawning of the next century. What hopes, fears, and expectations do we hold for the world and ourselves?

4. Silverberg, William V. (1952) *Childhood Experience and Personal Destiny.* New York: Springer Publishing Co.

This book is rooted in a psychoanalytic approach to linking the experiences of childhood to neuroses and other nuances in personality traits, morals, etc. Although the book itself is too mired in Freudian modes of thinking, determinism, and other modernist thought, aspects of this critical approach may help shed a light on instances in childhood that help shape our personal choices and paths as

we continue. Certainly childhood leaves its mark throughout life, but to what degree is our personal experience unshakable?

5. Barth, John. (1988) *Lost In The Funhouse*. New York: First Anchor Books.

A collection of short experimental fictions, loosely related, but ultimately dealing with themes of life, love, discovery, narration, and art. The overall cohesiveness of the collection is based on an undercurrent of autobiography. Exploring the process of life through meta-narration and meta-fiction, discovering pieces of identity and purpose through fabrication. An excellent example of self-discovery and self-recognition through creative means, although I intend to do this myself through documenting others instead of with fictional characters.