Documenting the making of a document about documentaries

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Mentors: Karen Reiman-Sendi & Josh Harris
Create an annotated bibliography for **Art & Resistance Theme Semester** course support

- Deliver what -- Annotated bibliography on documentaries
- From where -- Askwith Media Library / library’s video streaming platform
- For who -- Instructors and their Art and Resistance Theme Semester course
Art(ists) in Action: Selected Documentaries for the Arts & Resistance Theme Semester (2023)

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Introduction

This selective bibliography is intended to offer U-M Ann Arbor instructors some recommendations of library-provided documentaries for consideration, to support Fall 2023 theme semester courses (Arts & Resistance).

The bibliography incorporates documentaries available at the Askwith Media Library, located in the Shapiro Library, and subscribed online video streaming platforms, including Kanopy Streaming Service, Academic Video Online, and Docuseek. The films cover various art forms, such as theater, music, public art, cartoons, architecture, and writing, and introduce artists from various countries with different identities and causes. These topics include but are not limited to war and peace, human rights, civil rights, racism, gender inequality, LGBTQ+ rights, consumerism, incarceration, and gentrification. These artistic acts of resistance can be individual expression, community engagement, direct political activism, and more. Every documentary gives a unique look into the power of art in changing human minds and shaping the society toward justice and equality.
Nakazawa Keiji was a Japanese manga artist and author of Barefoot Gen, a historical manga series loosely based on his own experience as a Hiroshima atomic bombing survivor. In this documentary, Nakazawa gave a detailed account of his experience during the atomic bombing in 1945, accompanied by graphics from Barefoot Gen that illustrates the bombing and its aftermath. This documentary offers knowledge on the historical event of that atomic bombing and the damage of nuclear weapons. The documentary is entirely narrated from the victim’s personal perspective, making it heartbreaking and touching. It also shows the power of manga in visualizing the trauma caused by war and nuclear weapons, while passing out messages of peace and resilience to the younger generation. It matches well for a curriculum that intends to approach war and art from an individual, non-Western perspective. The DVD contains a shorter 32-minute version of Barefoot Gen’s Hiroshima for educational purposes.

The Guerrilla Girls is a group of artists and activists who use disruptive visuals to expose gender and racial discrimination in arts and pop culture. This documentary features their art activism acts during the 1980s, which sought to challenge and undermine sexism and racism in the U.S. commercial art world. This documentary combines footage of their art and activism as well as interviews with Guerilla girls themselves and key figures in the Manhattan art scene. It makes a clear explanation of the existing privilege and discrimination of a white, male-dominated art world, which is valuable as a critique on the art system. This artist collective is a great example for art and activism topics, especially for social justice causes around feminism. Guerrilla Girls official website shows their ongoing activist efforts, which can supplement the documentary for course use.

**Barefoot Gen’s Hiroshima**, Directed by Yuko Ishida, Tomo Corporation, 2011. Running time: 77 minutes. DVD.

**Guerrillas in Our Midst**, Directed by Amy Harrison, Women Make Movies, 1992. Running time: 35 minutes. DVD.

War
Nuclear
Visual art - comic
Japan

Gender
Race
Visual art - graphic art / street art
U.S.
Research Process

1. Background learning & define project scope
   - Background reading & watching
   - Interview
   - Practice gathering documentaries
   - Gathering course information

   Benchmark 1: defining the project scope

2. Collect documentaries & form preliminary watchlist
   - Data gathering: collecting possible documentaries
   - **Shortlisting**: sorting through documentaries

   Benchmark 2: forming a preliminary documentary watchlist

3. Watch, analyze, select
   - Start watching documentaries
   - Adjusting documentary watchlist
   - Continue watching documentaries

   Benchmark 3: documentary selection

4. Create annotated bibliography
   - Writing & revising annotated bibliography

   Benchmark 4: finalizing annotated bibliography
<table>
<thead>
<tr>
<th>Course Title</th>
<th>Instructor/Title</th>
<th>Course Code</th>
<th>Description</th>
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<tbody>
<tr>
<td>Critical Data Visualization</td>
<td>Catherine Griffiths - Assistant Professor, Digital Studies Institute &amp; Auburn College of Architecture</td>
<td>DIGITAL 355</td>
<td>The course is a combined theory and practice exploration of creative data visualization approaches through the lens of critical data questions. Students will explore issues of data equity, bias, privacy, and colonialism, as well as an array of visualization techniques, including experimentation with image composites, code libraries, and extended reality technologies. Students will explore emerging critical data frameworks that look at data feminism, the politics of machine learning, decolonizing data, and data humanism. Students will also look at the work of artists, designers, and activists and analyze their visual strategies and practice-based approaches.</td>
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<tr>
<td>Design Justice</td>
<td>Andrew Harpster - Professor, Architecture and History of Art</td>
<td>ARCH 503</td>
<td>Design practices of all sorts have, throughout their histories, advanced the imperatives of racial capitalism, colonialism, patriarchy, authoritarianism, and other systems of oppression and exploitation. In response to these histories, this course will explore the attention being paid to &quot;design justice&quot;, a concept of design that centers its relationship to systems of oppression and exploitation, as well as its capacity to resist and transform those systems.</td>
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<tr>
<td>Grounds for Architecture: Historicizing Land</td>
<td>Andrew Harpster - Professor, Architecture and History of Art</td>
<td>Arch 505</td>
<td>This seminar will extend the historicization of architecture to the land that architecture occupies. How to historicize land? How to make histories of land to histories of architecture? And how do historicizations of land open onto anti-colonial, anti-racist, and indigenous histories of relational and resistance? We will grapple with these questions by historicizing the land we occupy on and around the University of Michigan campus and engaging ourselves with archival material at the Bentley Library, Washtenaw County Register of Deeds Office, and other collections of historical sources, as well as first-hand documentation and data-collection.</td>
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<tr>
<td>ADV Typography: Type as a form of Resistance</td>
<td>Audrey Barrett - University Diversity and Social Transformation Professor</td>
<td>ART/DES 422</td>
<td>This studio course provides advanced grounding for students who have completed a semester of typography and are interested in further exploration and challenge with a focus on messages for resistance. A solid preparation in the advanced study of typography can bring great insight into how typography can be enhanced to function with clarity within complex projects. Students learn to cultivate the relevant skills required to analyze, design, and produce compelling visual communication through the use of type as an image for resistance. Additionally, students conduct research in both historical and contemporary contexts to find the confidence to build their typographic voice.</td>
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<tr>
<td>Interventions in Commerce</td>
<td>Rebekah Moon - Professor</td>
<td>ARTDGES 313B1</td>
<td>This course will be a forum for acts of culture jamming, a practice which exposes news that media won't cover, disrupts the flow of commerce, and actively critiques media and consumer myths. The course will focus on the history of subcultural practices that include guerrilla art, street theater, media hoaxes, billboard banditry, subvertising, and creative activism. Students will join culture themselves by exploring various strategies that enable them to inject, personal, political or critical messages into consumer spaces, and will also intervene in digital platforms, partner with institutions to install new messages in their spaces, and engage in public sites.</td>
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<tr>
<td>Marking Memory</td>
<td>Emily Yang - Assistant Professor of Art and Design</td>
<td>ARTDGES 130</td>
<td>In this course students will explore the role memory plays in fashioning and questioning meaning in everyday life. Students will experiment with objects, imagery, archives, digital authoring tools and the urban environment to create projects that critically engage cultural memory and the contested politics of memory.</td>
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<tr>
<td>Sexual Objects</td>
<td>Sally Craig - Lecturer I</td>
<td>ARTDGES 306B1</td>
<td>This seminar explores the notion of the &quot;sexual object&quot; in art &amp; design from various critical perspectives. The course covers six main themes: the nude, sexual objectification and sexualization; pornography and eroticism, especially in the age of the Internet; histories of sexuality through objects; the unconscious and sexual difference; and the uncanny. The main learning objective of this course is to familiarize students with major debates surrounding object making in relation to sexuality and representation, and to empower students with critical understanding of the main issues. The course connects to the Stamps lecture series and engages with other guest speakers.</td>
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<tr>
<td>Social Spaces</td>
<td>Michael Andreie - Lecturer II</td>
<td>Art Des 200</td>
<td>This course explores the ways in which artists, designers, and citizens work within the public sphere. Students will gain an understanding of socially engaged art and design practice while learning approaches and skills essential to engagement work. Through ongoing discussions and assignments, students will define opportunities for their creative practice to impact society while broadening their perspectives of people and the world around them. By the end of the semester, students will have become more attuned to the social structures in which they reside and have a greater vocabulary, awareness and</td>
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Keyword summary

→ Art form
  • Literary art, Performing art, Visual art
  • Design, architecture, typography, culture jamming, guerrilla art, street theatre, media hoaxing, billboard banditry, subvertising, creative activism, objects, imagery, community engagement, social, guerrilla theater, theater of the oppressed, memoir, essay, fiction, poetry, artifacts, historical documents, podcast, mural, painting, furniture, photography, graphic design, socially engaged art, film, computation, ER, digital content, DIY, zine, hula, digital art, street art, documentary, TV, meme, social media, rock’n’roll, video

→ Identity
  • Race
  • Ethnicity
  • Sexual orientation
  • Gender
  • Ability
  • Religion/spirituality
  • Nationality/citizenship
  • Socioeconomic status/class

→ Cause
  • Colonialism, feminism, capitalism, patriarchy, authoritarianism, racism, land, indigenous, white supremacy, environment, poverty, BLM, anti-war, civil right, human right, technology, economy, chicano/latino, crime, labor right, immigration, gentrification, police brutality, government/state/nation, AIDS, surveillance, carceral control, border, terrorism, semitism, speciesism...
  • Social/cultural/political: narrative, social change and justice, inequality, power, oppression, social structure

→ Historical vs contemporary (*digital/tech*)
→ Act of resistance (expression / activism, movement, protest)
→ Region (local, US, regional, international)
Searching documentaries in the library catalog
About 350 documentaries!
<table>
<thead>
<tr>
<th>Title</th>
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<tr>
<td>No control / a film by Jessica Solce ; an Encode production ; directed &amp; produced by Jessica Solce.</td>
<td>Askwith library</td>
<td>Presents both sides of the gun ownership rights/gun control question. Examines the potential effects of 3D printing on access to firearms and gun violence. Looks at the role of artists in promoting gun control, focusing on an installation by Boston artist Greg Bokor.</td>
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<td>An evening with Carlos Cortez / a video by Labor Beat</td>
<td></td>
<td>Carlos Cortez, the legendary poet, artist and defender of the working class, is interviewed at the evening in his honor at Chicago's Mexican Fine Arts Center Museum, on May 24, 2002. Also includes interviews with friends of Carlos</td>
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<td>The art of resistance</td>
<td>Askwith library</td>
<td>“Surveys the contemporary Chicano art movement by tracing its development during the height of Chicano political activism in the late sixties and seventies, blending archival footage with interviews with the artists and samples of their work, including photos, murals, graphics, films, paintings, and ephemeral art. In explaining how the socio-political climate and events such as the Chicano Moratorium, the United Farm Workers struggle, and political prisoners’ defense campaigns influenced their art, the artists also discuss related issues such as Mexican-Americans’ struggle for civil rights and their quest for ethnic identity amid a bilingual and bi-cultural community”</td>
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**Documentary shortlisting – H/M/L priority: high/medium/low**
Preliminary documentary watchlist

Mother art: tells her story (requested from buhr) (39min)

Paris! Artist paul harfleet

The art of resistance (VIDEO-D 51729-D - h20114) (26min)

A new color

Museum town

Nefertiti’s daughters

The heretics (95min)

Pussy riot: a punk prayer (88min)

Guerrillas in our midst (VIDEO-D 50707-D - h18835) (35min) // The guerrilla girls (requested from buhr)

Cultures of resistance (73min)

WANTOKS: dance of resilience in Melanesia

China’s artful dissident

Sunrise over Tiananmen square

Sighted eyes, feeling heart (118min)

Paris is burning

H+M

Ardeshir mohasses: the rebellious artist (VIDEO-D 62074-D - h32828) (60min)

Naji a-ali: an artist with vision

US vs john lennon (VIDEO-D 44670-D - h11195) (96min)

War child: a new fight (VIDEO-D 48464-D - h17065)

Little stones

Queercore: how to punk a revolution (VIDEO-D 84094-D - h72965)

Art is... the permanent revolution

back
Challenge: defining the project scope

What is art and resistance? What can be considered as art? What can be considered as resistance? What kinds of documentaries do I want?

Methods I used:
- Background reading & watching
- Interview
- Library catalog search
- Theme semester course listing
Research is a super messy, iterative process. There’s not a right way to do research, and the most important thing is to keep doing and moving forward.
Don’t be afraid to make mistakes. The only important thing is to communicate and keep the conversation going.
Challenge & growth: time management & work/life balance
These many things I learned:

- Research skill
- Critical thinking/writing about documentary
- Annotated bibliography
- Technology & software
- Knowledge in Art and Resistance topic
- Knowledge in documentary & media education, media literacy
- Teamwork, time management, communication
Big big thanks to those who helped
Q & A