

A photograph of a spotted deer with large antlers standing in a field. The image is overlaid with white text. The text is arranged in three lines: "DOCUMENTARY" at the top, "ACROSS" in the middle, and "DISCIPLINES" at the bottom. In the bottom left corner, there is a timestamp "8:04" in orange.

D O C U M E N T A R Y

A C R O S S

D I S C I P L I N E S

8:04

[klipp ur dokumentären Girl Model]

[klipp från Aleksandr Karelin's brottningsmatch]

[klipp ur dokumentären Minkfarmarna]

The fiction of the aesthetic age defined models for connecting the presentation of facts and forms of intelligibility that blurred the border between the logic of facts and the logic of fiction. Writing history and writing stories come under the same regime of truth

- Jacques Rancière

What does it mean when artists creates scenarios that rely on existing social realities, or when they actively enter a social realm in order to generate works of art?

- Mark Nash

1.

T H E

D I S T A N C E

O F

W R I T I N G



VERKLIGHET.

1. Materialiteter (själva byggnaden, väggar, golv, tak)
2. Bilder (fotografier/filmer av byggnaden, väggarna, golven, taken)
3. Ord (text/röst om byggnaden, väggarna, golven, taken)

Such is the founding contradiction of documentary, no matter the medium: it remains bound to the real, yet it must also always, in the words of Philip Rosen, transform “an undoubtable referential field of pastness into meaning”, and thereby move from document to documentary, taking on the immense weight and responsibility that this entails.

- ur Documentary Across Disciplines

Far from any notion of "fly-on-the-wall" immediacy or quasi-scientific aspirations of objectivity, such practices understand documentary not as the neutral picturing of reality, but as a way of coming to terms with reality by means of working with and through images and narrative. And beyond merely representing, reflecting, or helping to comprehend what exists, documentary can produce reality and thus influence beliefs, actions, events and politics

- ur Documentary Across Disciplines

The wager of daring to believe in what one sees is recognized not as a futile or ideologically mystified act but in fact as ever more necessary in an age of Photoshop, reality television, and US presidential aides who proclaim, “We’re an empire now, and when we act, we create our own reality”

- ur Documentary Across Disciplines

There is a palpable need to attend to actuality and interrogate the process by which we transform lived experience into meaning through representational practices while, at the same time, never relinquishing the necessary critique of objectivity and transparency

- ur Documentary Across Disciplines

The only thing we can say for sure about the documentary mode in our times is that we always already doubt if its true

- Hito Steyrl

2.

W R I T I N G I M A G E

A N D R E A D I N G

B E T W E E N I M A G E S



Writing makes knowledge festive. The paradigm I am proposing here does not follow the functional division: it is not aimed at putting scientists and researchers on one side, writers and essayists on the other. On the contrary, it suggests that writing is to be found wherever words have flavour

- Roland Barthes



[klipp ur Sans Soleil (1983) av Chris Marker]

Poetry is born of insecurity.

[...] represent an author's inner landscape and contain traces of the I, whose self-consciousness inscribes itself, as it were, in the very moment of writing. The film essay must liberate itself from the "tyranny of photography", forge a transition to the abstract representation of reality, and enable the filmmaker to say "I", like the novelist or poet

- Alexandre Astruc

We do not remember, we rewrite memory much as history is rewritten

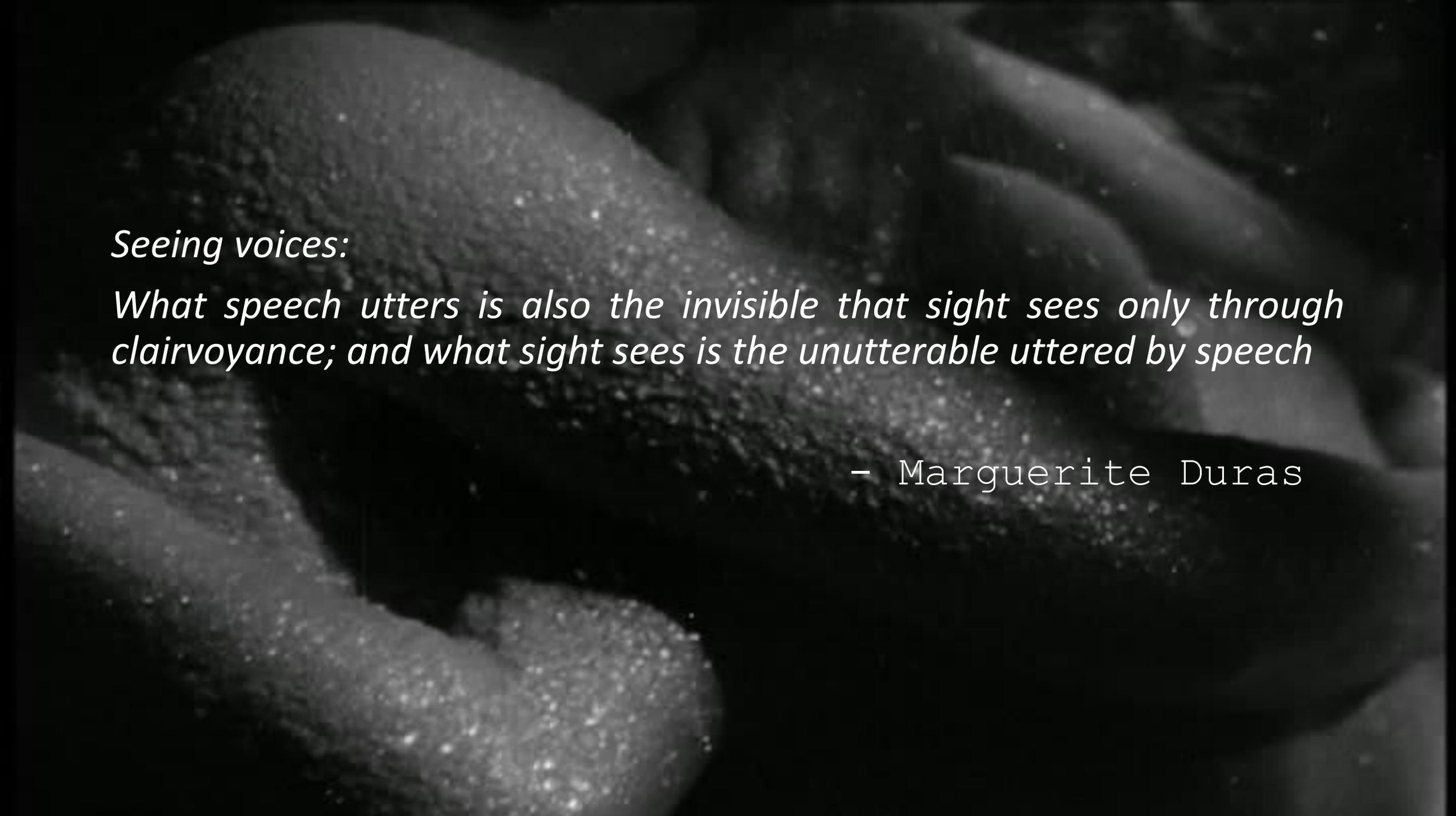
- Ur Sans Soleil (1983)

It interests me to try and look at things a little scientifically, to try and find a rhythm in the movement of a crowd of people, to find the beginnings of fiction. Because the city, that's fiction. The green, the sky, the forest – those are the novels. Water is a novel. That is the necessity of fiction

- Jean-Luc Godard

The archeological image is, at the same time, read and seen, insofar as it breaks the sequencing of classical narration, which purports to produce itself by itself. Reading becomes a function of the eye, a “perception of perception”, which is perceived only through its antipode: imagination, memory, and knowledge. This reading, re-linking and image reversal are what Deleuze calls “a new analytic of the image”

- Christa Brüminger



Seeing voices:

What speech utters is also the invisible that sight sees only through clairvoyance; and what sight sees is the unutterable uttered by speech

- Marguerite Duras

3.

T H E B O D Y I S A

L O N E L Y P L A C E

/

K R O P P E N Ä R E N

E N S A M P L A T S