

# THE CINEMA OF ME

The Self and Subjectivity in First Person Documentary

EDITED BY ALISA LEBOW



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# The ME and the WE: A First Person Meditation on Media Translation in Three Acts

*Alexandra Juhasz*

**ACT 1: Mp:me, Variant of a Manifesta** (After Dziga Vertov, 'WE: Variant of a Manifesto, Vertov [1922] 1984)

*In which the intrepid feminist media professor revisits the 1922 manifesto of a respected master (Vertov [1922] 1984) to demonstrate what changes when the heralded machines and ideas of his 'modern' adapt over history, across gender, through the shifting strategies and demands of radical art and politics, and through digital technologies.*

I call myself MP:me (MediaPraxis:AlexandraJuhasz) – as opposed to 'cinematographer,' one of a herd of machomen doing rather well peddling slick clean wares.

I see no connection between true femi-digi-praxis and the cunning and calculation of the cine-profiteers.

I consider manipulated corporate reality television – weighed down with music and narrative and childhood games – an absurdity.

To the American victim documentary with its showy dynamism and power disparities and to YouTube's direct-to-camera dramatisations of so many individuals' personal pain or pleasure, this femi-digi-practitioner says thanks for the return to real people, the hand-held look, and the close-up. Good ... but disorderly, not based on a precise study of Media Praxis (the hundred-year history of theoretical writing and related political media production).<sup>1</sup> A cut above the psychological drama, but still lacking in foundation. A Cliché. A copy of a copy.

I proclaim the stuff of YouTube, all based on the slogan (pithy, precise,

rousing calls to action or consumption, or action as consumption), to be leprous.<sup>2</sup>

- Keep your mouse from them!
- Keep your eyes off those bite-sized wonders!
- They're morally dangerous!
- Contagious!

I affirm the future of digital art by hacking its present and learning from its past.<sup>3</sup>

I am MP:me. I build connections to history and theory and inter-relations between individuals and committed communities. With my small cheap camcorder, my laptop and internet connection, I make messy, irregular feminist video committed to depth and complexity.

'Cinematography', the earliest male tradition built on sizeable machines, stylish form and solo cine-adventures must die so that the communal art of femi-digi-praxis may live. I call for its death to be hastened.

I protest against the smooth operator and call for a rough synthesis of history, politics, theory, real people and their chaotic, mundane desires and knowledge.

I invite you:

- to flee –

the sweet embrace of America's *Next Top Model*

the poison of the commercial send-up

the clutches of technophilia, the allure of boys' toys

to turn your back on music, effects, gizmos

- to flee – out into the open with camcorder in hand, into four dimensions (history, politics, theory + practice), in search of our own material, from our own experiences, relationships and commitments to social justice.

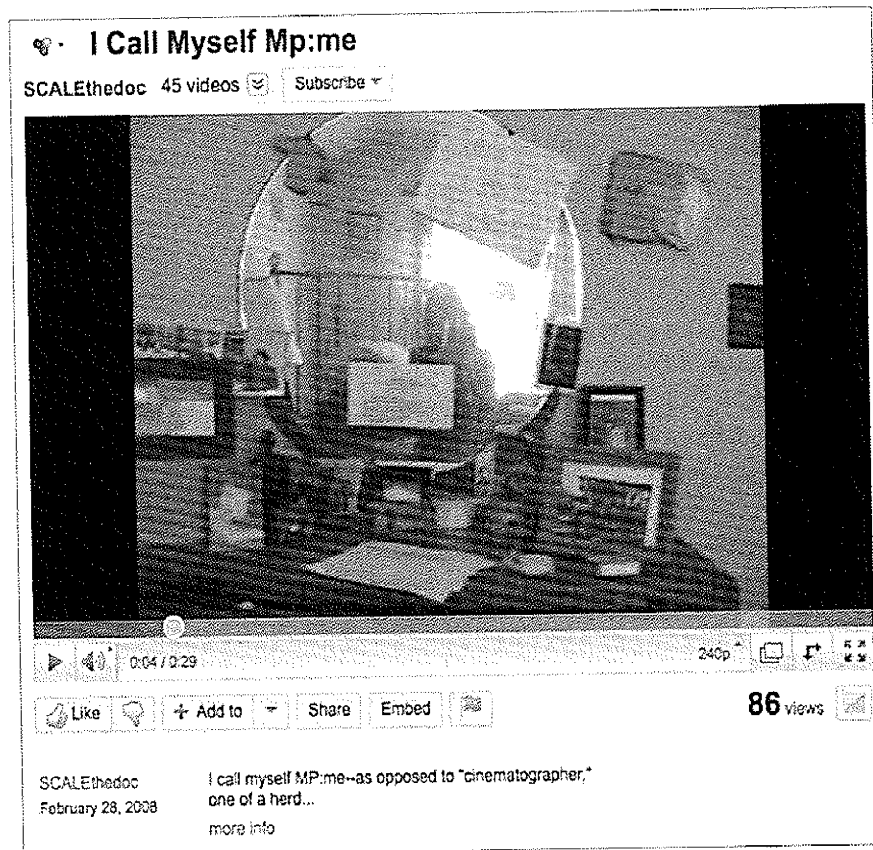
MP:me is made visible through a camcorder femi-digi-praxis: a small, hand-held, retro video aesthetic connected to a lengthy history of communal, low-budget, political and theoretical media production.

Author's Note 1: Since the mid-1980s, I have been making community-based, activist video about social issues to which I am committed – AIDS, feminism, queer pride and families, war, representation. Building on past theories and practices of political filmmaking, engaging within modern-day communities of activist practitioners, I have attempted to model a theoretically and ethically aware communally-produced media practice making the most of affordable consumer technologies. Last year, I attempted to move this media praxis to YouTube and was disappointed to find that the mere expansion of access to production and dissemination does not a media revolution make. My manifesta

conjures the cynicism of our era, while maintaining a commitment to the thrill of conviction and the relevance of history and theory for today's new media forms.

**ACT 2: The Me & the We Move to YouTube**

*In which the humble, bumbling amateur – the very same bombastic Mp:me introduced in ACT 1, the self-same 'I' of the 'Author's Note 1', the 'director' called 'SCALEthedoc' on YouTube – gets cut down to size as a result of translating her manifesta into short YouTube videos. In this Act, our professor attempts to describe, using words alone, how she hacked the new media of YouTube to inter-cut her short Mp:me videos with other Vertov homages, and related digital sundries, to create a veritable Vertovian internationale through the clunky 'Playlist' function, itself demonstrating what is bettered and lost by transformations in technology, time, place, politics and technique.*



1. I Call Myself Mp:me

In a bedroom, on a bureau. A round mirror.  
Feminine space cluttered with photos, knick-knacks, papers.  
The stuff of women and home.

We hear: 'I call myself MP:me (MediaPraxis:AlexandraJuhasz)...'  
(We remember: 'WE call ourselves *Cine-Eyes*...' (Vertov 1988: 69))

Slow (but shaky) zoom into mirror. The first of many (circles, mirrors).  
The female videomaker's reflection, camcorder in hand, comes into focus.  
She is all women filmmakers. She is Mp:me, not WE.  
Media feminists quickly claimed the first person I, eschewing authorial  
distance and artistic mastery. An I towards the WE.  
At home with technology. Alone with her consumer camera. On her bed.  
She's dressed (none of this prurient eye-blinking-bra-on-shit).  
Her seated figure slowly fills the frame as she speaks her manifesta.  
Dialogue stilted. Poorly performed. She's no actress.  
But he didn't use actors either. The WE he caught was unaware, and she is very  
aware, hyper-aware. She's quoting nearly hundred-year-old film theory for  
God's sake.

'THE MOST UNPROFITABLE, THE MOST UNECONOMIC WAY OF  
COMMUNICATING A SCENE IS THROUGH THEATRICAL COMMUNI-  
CATION.' (Vertov 1988: 92)

Different reals. New truths. Changing theatricals.  
She continues: '...as opposed to "cinematographer", one of a herd of machomen  
doing rather well peddling slick clean wares.'  
(It conjures: 'as distinct from 'cinematographer' – that flock of junk dealers  
who do rather well peddling their rags' (Vertov 1988: 69).)

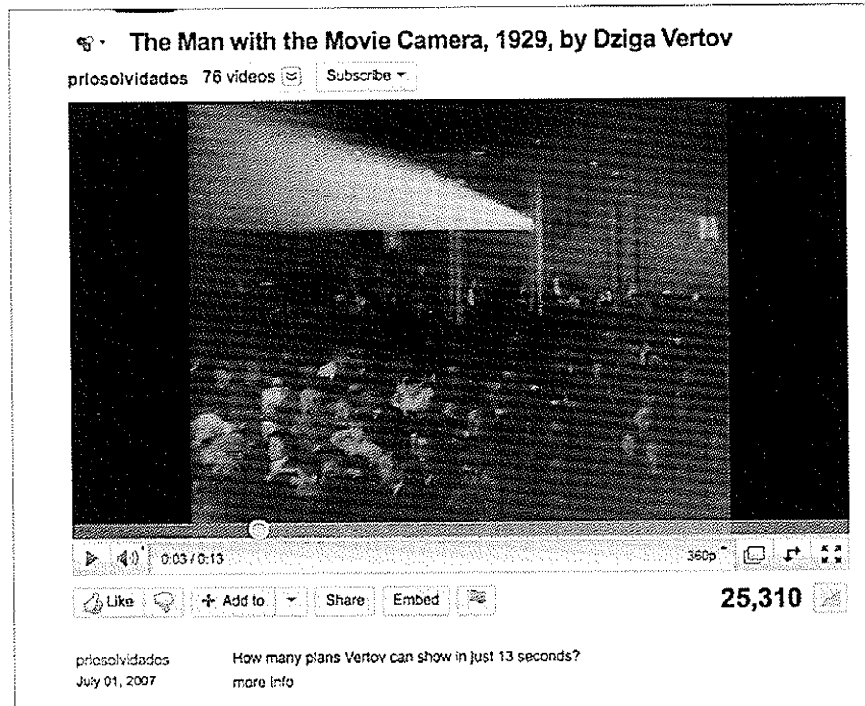
And she's no cinematographer. No machoman junk dealer.  
Just a postmodern feminist inserting her words into what's left behind.  
Repeating. Ripping. Fan-girl.  
A Cliché. A copy of a copy.  
He invented a world seen newly. She clicks Command-C and corrupts.  
He never filmed himself, although the rest of the WE, his brother and wife,  
were characters in the movie, playing themselves, cameraman and editor.  
She's all alone at home like so many present-day mediamakers.

THE CINEMA OF ME

Reaching out through the wires, but isolated even so.  
We wanted the personal to become the political. A different move toward  
the communal.  
But YouTube is premised upon the isolated masses.

Still zooming: the eye of the camera fills the frame. Beyond self-referential into  
the endlessly reflective digital domain.

Using the Playlist function, which allows YouTube to present a series of pre-  
selected videos in one's tiny desktop video screen in the order of the 'director's'  
selection, we cut to:



2. *The Man with the Movie Camera, 1929, by Dziga Vertov*<sup>5</sup>

Discordant electronica matched to a stream of the fastest cuts imaginable.  
Faster than the master.

'THE ELECTRIC YOUTH' (Vertov 1988: 92)

Ripped Vertovian iconography on steroids. On Final Cut Pro.

'MAKE WAY FOR THE MACHINE!' (Vertov 1988: 91)

No need for scissors. Or hands. Or a camera. We see his stolen:  
Eyes. Crowds. Eyes. Trains. Eyes. Projector in a crowded cinema.

'I, a machine, am showing you a world the likes of which only I can see' (Vertov 1984: 5).

Modern adventurer giving it all for the project of enhanced vision,  
new knowledge.

'The Eye, disputing the visual concept of the world by the human eye and offering its own "I see"' (Vertov 1984: 7).

Postmodern couch potato taking from the original 'I' to build a new sort of  
we/I see.

Double vision. Then and now. His and mine. It's all become ours. Zeros and  
ones.

'Fragments of actual energy [...] condensed into a cumulative whole by the  
great mastery of an editing technique' (Vertov 1984: 6–7).

Extended final shot: the signature extreme close-up, again, of camera eye.  
Shutters close.

After clunky playlist transition that includes suggestions for random videos  
that YouTube suggests you might want to see (and you often might, thus begin-  
ning an aimless, mapless trip to unrelated sounds and images, the opposite of  
montage – driven as it should be by cuts of meaning). Cut to:

### 3. Corporate Reality TV: A Cliché (Mp:me part 3)<sup>6</sup>

A messy sink. Home again.  
Inescapable digital clarity. Too crisp, really.  
I want to make a video about women, a woman.

You hear my manifesta: 'I consider manipulated corporate reality television –  
weighed down with music and narrative and childhood games – an absurdity.'



This everyday kitchen is mine. A place for women where the common stuff of life is made, cleaned, remade. Reality TV stripped of dramatic effects. The plain mundane detritus of daily life.

'Life is so complex and contradictory in everyday situations that it continuously creates dramatic conflicts and resolves them unexpectedly in the most extraordinary way. My idea is to select and connect different episodes and facts in a manner which will create a new narrative whole as a unique dramatic event' (Shub 1933: 449).

Camera begins slow continuous circular pan to the left.  
Not a place for *Desperate Housewives*. Too dirty; too funky.  
You can tell it belongs to the woman shooting it, not some man with  
a camera.  
The images lack expertise and distance. Stuff's drying in the sink.

I say: 'To the American victim documentary with its shown dynamism and power disparities and to YouTube's direct-to-camera dramatisations of so many individuals' personal pain or pleasure...'

Shub again: 'For a long time I have wanted to make a cinematic document about Soviet women. Now, everybody can judge the result of this endeavour. Nothing in this film is supposed to be invented. There will be no actors in it. All the individuals seen on the screen will have their personal names, families and addresses. Perhaps they will turn out to be your acquaintances, friends or enemies' (1933: 451).

Camera continues to circle.  
Of course there's real, and then, real again. Styles change. And reality with it?  
Stove with spices and teapot. Can we go somewhere neat?  
Can we hear this chick talk about herself? Her abusive husband?  
Her anorexia?

'...this femi-digi-practioner says thanks for the return to real people...'

*'If in 1914 the citizens of Imperial Russia had wanted to know what woman is like, the art of the period could have provided them with a precise answer.'*  
The thunder of circus music. Marches and fanfares.  
A blue and pink woman with a golden wreath around her head emerges on the screen.

An infant lies in her arms.  
She changes into a full nude woman with red cheeks, lying on green grass.  
She becomes Leonardo da Vinci's beauty with the egoistic smile.  
She changes into the woman painted by Beardsley. [...] Throughout this  
pageant, the circus music repeats marches and fanfares' (Shub 1933: 451).

Circling. 'Real' kitchen: knives. Refrigerator. No fanfare.

Here's Vertov: 'It is necessary to get out of the circle of ordinary human vision:  
reality must be recorded not by imitating it, but by broadening the circle ordi-  
narily encompassed by the human eye' (1984: 10).

'...the hand-held look, and the close-up. Good ... but disorderly..'

Oh, it's disorderly. Camera keeps moving. This kitchen, and the machine that  
records it, are a mess. She needs some training. And a vision.

'The sound of the motor dominates.

1934.

A field. A pasture. A tractor is working...

We continue to move through the field. Apparently, we are on an invisible car  
which takes us from the field on the bridge over a small river.

The village opens up before us.

We jump out of the invisible car. Everything swings and shakes. The sound of  
the motor is cut off. We are now firmly on the ground.

We realise that the car which brought us here is, in fact, a mobile sound-movie  
theatre' (Shub 1978: 454).

'Not based on a precise study of Media Praxis (the hundred-year history of  
theoretical writing and related political media production). A cut above the  
psychological drama...'

Wires crossing on the counter, crossed wires. Coffee pot. Mixed machines,  
mixed metaphors.

'...but still lacking in foundation. A Cliché. A copy of a copy.'

Circle's complete.

My teacher did it first. A 'woman's way of seeing.' A 'Riddle'

What do women want? See?

'Very slow 360-degree panning shots encompassing different environments, from the domestic to the professional...'. This could be seen as a formal development of the Lacanian analyses that Mulvey had applied to the female image in film in essays such as 1975's 'Visual Pleasure and Narrative Cinema'

Camera pans up. And there's the camerawoman, again. Me. The voice. In my little kitchen mirror. No community here. Still alone in the house. Moving from room to room, mirror to mirror. Shooting herself with commitment if not expertise. A broken tautology built on references, opposed to cinematic beauty, disappointed in all that is not delivered.

'As we look at the artist sighting along his outstretched arm and forefinger towards the centre of the screen we are watching, what we see is a sustained tautology: a line of sight that begins at Acconci's plane of vision and ends at the eyes of his projected double. In that image of self-regard is configured a narcissism so endemic to works of video that I find myself wanting to generalise it as the condition of the entire genre. Yet, what would it mean to say, "The medium of video is narcissism?"' (Krauss 1976: 50)

Her eyes move rapidly up and down. From direct gaze at the viewer, to quick glances at the viewfinder, the new kind that is itself a stand-alone private screen.

'DON'T COPY THE EYES' (Vertov 1988, 91)

'[We] reveal both the real life and the psychology of a typical woman working in the Soviet village. If we succeeded, it will be the first direct film-interview with the new woman farmer in the USSR. Therefore it has to be done in a such a way that the conversation does not look contrived... One day in Khlevyansky Selsoviet, to be filmed on the specific day, month and year of 1934' (Shub 1978: 456).

CRASH! Something's fallen and the woman with the camera starts. No control. A specific day, month, year, and room, 2008. Cut to:

#### 4. *Rails*<sup>7</sup>

A shot from below of a train endlessly elongated with invisible edits (tinyscissors, computercuts).

Vertov refracted. Machines extending durations.

'DOWN WITH 16 FRAMES A SECOND!' (Vertov 1988: 91)

Looping moving forward on straight dynamic lines.  
Massive metal beast roaring above. WE are its power.  
A machine. One man.  
Man with a movie camera.  
All weight and might and moving stillness.

Ghostleg superimposes computer-generated spirals on to linear perspective  
of yore.  
Things change, they stay the same.  
Things move, they stay still.

Celebration of ancient modern digital vision machine.  
Perennial masculine emphasis on kinetic linear forceful machine aided vision.

*'Our path leads through the poetry of machines, from the bungling citizen to the perfect electric man'* (Vertov 1984: 8).

YouTube cuts to:

##### 5. *I am MP:me Part 5*<sup>8</sup>

Camera starts on polka-dot shoes. As she pans up we see that while she is still inside, she's now in an artist's studio cluttered with paints, brushes, and the portrait of a young black girl (her daughter). Of course, the long take (no cutting for her!). Of course it ends with herself framed in a portrait-like if messy mirror shot. She's no master and her images are frustrating. They do not well reflect the ideas of her manifesto (where is the community? The interaction? Who is her we? YouTube viewers? Feminists? Women? Why is she always alone?)

[Author's Note 2: *It's hard to get together a crew, not to mention the expense, and who wants to be the boss anyway? Let's face it, some things don't deserve a fancy-pants camera and its associated cinematographer, some things just want to be said, and why can't I say them, and show them, and if people want to see them, all the better, and if they don't, who cares? I'm not trying to be some kind of genius. An electric man. An international art star. Is that the only reason to make art?! To speak? Real people make messy, regular things and God bless 'em. I'm not saying I'm a bungling citizen but I'm no machoman either*]; 'I am

MP:me. I build connections to history and theory and inter-relations between individuals and committed communities. With my small cheap camcorder, my laptop and internet connection, I make messy, collaborative, irregular feminist video committed to depth, interaction and complexity.'

Over the past twenty years, I have made experimental, personal, political documentaries about and within communities I am already engaged: AIDS activists; media feminists; queer, feminist and leftist families; the peace movement. My scholarly work on activist media has pushed me to engage in an ethical practice, veering from the tradition and tactics of the victim documentary (taking pleasure in another's pain), and instead imagining community-bound, communally-produced feminist visions of radical, political subjectivity. My politics, which are theoretically informed and consider the relations between power, subjectivity, community and control of representation, are communicated through the way I organise the documents I produce about my own lived experiences and ideas about the historical world: my femi-digi-praxis.

*7. Alex on intimacy, tension & beauty of small scale video*<sup>9</sup>

I made my documentary *SCALE: Measuring Might in the Media Age* (2007) with and about my sister Antonia, an anti-war activist and self-declared policy wonk, as she engaged in a 'scale-shift', leaving her grassroots community behind to pursue a corporate book-tour.<sup>10</sup> In the documentary, we consider how the stress and connection between sisters, and across the Left, mirror larger stories of power and intimacy.

In this longish, five-minute clip of footage from the documentary (YouTube is at its best at two minutes or less), we face the camera, sitting next to each other on a train. I hold a large microphone, and a pad of paper with notes. I appear to be interviewing my sister. We are looking at each other, not the camera. Our bodies face each other. Our body language easy and interactive. She asks me if it will look weird that my documentary cuts footage from my 'small hand-camera' with that of the professional cameraman (who is clearly shooting this interview). 'It will remind viewers about my *SCALE*,' I answer. 'Maybe they'll think it's an artistic choice,' Antonia suggests. I reply that it is, in fact, an artistic and a practical choice, to shoot small. The cameraman is expensive! 'There's an artistic and formal beauty to me in something that looks like one person made it by themselves [...] there's an artistic decision to see my hand. To see that I am not a television station. I'm not even like my cameraman, whose independent work moves at a higher level than does my own. That's an idea of the piece that will be said visually.'

Antonia wants to talk about the intimacy and tension created by being sisters engaged in a documentary project. The cameraman pushes in. The sisters agree it has been hard to be together 24/7. It comes with its own 'drama'. The interaction loosens and the sisters become more demonstrative: eye rolls, laughs. We say we'd treat each other differently if we were random human beings, filling the typical roles for documentary making. 'But, all of my work has been made about people I have intimate relationships with. There's something in the intimacy and tension that is vital to my work, and it's why I work on a small scale. [...] Now you're a spokesperson, not my sister. So when I make an intimate documentary about you it tells a very big story.'

8. *I call for the death of Cinematography (MP:me part 6)*<sup>11</sup>

I'm in a makeup mirror. Circled by an oval of light. On a vanity.

'LEGITIMISED MYOPIA' (Vertov 1988: 91).

First person work. Multiplied. Fragmented. What am I fighting for?  
Our movement was to be from the I to the we. This technology gets in  
the way.

'I am a film writer. A cinepoet. I do not write on paper, but on film. [...] Now I am working on films about the woman. This is not one subject, but a series of themes. These films will be about a school-girl, about a girl at home, about a mother and child, about abortion, about the creative female youth, about the differences between our girls and those abroad ... about the infant girl, about the mature woman and the old woman...' (Vertov 1944: 369).

Watching myself. Listening to myself speak. Mature woman. Girl at home.  
Gaining and losing self, authority, mastery and community.  
Vertov and his boys shot the people.  
He let his brother play himself, the lead in a film about no one, everyone.  
Authority was put onto others, diffused, to be reclaimed. Cemented for the  
man.

I declare: 'Cinematography, the modernist male tradition built on sizeable machines, stylish form, and solo cine-adventures must die so that the communal art of femi-digi-praxis may live. I call for its death to be hastened.'

YouTube cuts to:

9. *Man with a Movie Camera: The Participatory Remake*<sup>12</sup>



Split screen.

Old on the left. New on the right.

Media connects the world.

'You are walking down a street in Chicago now, in 1923, but I force you to bow to the late Comrade Volodarsky, who is walking along a street in Petrograd in 1918 and who responds to you with a bow.' (Vertov 1988: 92)

Interactive, state (and art world) funded local/global exchanges.

'The impending *revolution through newsreel film*.' (Vertov 1988: 91)

Access opened. Just as he anticipated.

Some things change. Some stay the same.

On the left and right: pretty girls wake and get dressed, each lovely lady puts her bra on, as before.

Intercut with the cameraman on the move.

You are invited to upload. Participate.

Coda: Vertov's signature eye in the lens (left), a man's unmediated eye (right), with a corner of a smile.

Credits: Commissioned and Produced by Cornerhouse, the bigger Picture; Enter\_; Lumen Gallery in association with the BBC, Funded by the Arts Council of England.

'THE MACHINE & ITS CAREER' (Vertov 1988: 91).

YouTube cuts to:

10. *On activism versus the movement of ideas*<sup>13</sup>

My sister is being interviewed by me in medium close-up. She's on a couch in her apartment, looking at the camera eye (me).

'Do you consider yourself an activist?'

'Yeah' (she laughs).

'How do you define that?'

Antonia answers: 'For me being an activist is putting ideas I have into some form of action which means some form of organizing. It's not just protest and it's not just articulating problems, but trying to change them.'

'So your book [*The BUSH AGENDA: Invading the World One Economy at a Time*] is not activism, but a preliminary step towards activism. It will become activism if...'

'I organize around the ideas of the book.'

'One of the issues for me,' continues Alex, 'as someone who works in the movement of ideas... Well, we both create ideas. We're intellectuals. We both move ideas through writing or video... is that I debate this: is that itself activism – probably not – when it hits up against another human being and creates a new way of knowing.'

'I think it's about what you do with the item.'

'You can't have one without the other. You can't have activism without the ideas moving, But activism means a related action and change in the world, not just the world of ideas.'

'I agree,' concludes my sister.

**ACT 3: My iManifesta**

*In which I try to justify ACT 2.*



YouTube lets me effortlessly make and share my messy wares. The man with a movie camera had to ride motorcars, climb smokestacks, and crawl beneath rails while I access his ancient footage at home with one click. The woman with the editing machine had to line up celluloid strips on hooks on the wall which she cut with scissors and sealed again with glue while I link with another click. While artistry counts for a lot – genius, beauty – it is not the only reason to make or watch media, and it is hard for real people to muster or master. DIY (and contemporary feminism) were beyond Vertov's vision, even as his subject was the people/women. The 'bad' video of YouTube, mine included, heralds a new form of communication, built from old and new machines. For instance, using the (new) clunky YouTube Playlist function, I intercut between the simple video chapters of my (new) manifesta and some of the ubiquitous (old and new) YouTube versions of *Man with a Movie Camera*, always at my reach. On-line, making easy use of the new technologies and forms of YouTube, I believe I effectively demonstrate sustaining tensions and connections (but that's been harder to accomplish here): between modernist/post-modernist form, male and female approaches to media, the home and the city, the private and public, the personal and the social, going solo and communal, the self and the group, the self and the other, film and video, the analog and the digital, the expert and the amateur, the communist and the feminist, and how the powers of new media undo or redo many of Vertov's claims about cinema (linking, montage, the unscripted and scripted real), including the changing processes of production, participation, and collaboration.

Author's Note 3: Trained as an academic and a video artist, it has not been easy for me to depart from the tried and true methods that give our work its place. Or perhaps it's been too easy: my feminist inclinations have meant that I've almost always written in the 'I' voice, disavowing jargon, affecting the pretence of the loosening of authority. And I've always insisted on also making personal/political videos, too, whatever my bosses say is the norm. In any case, I have attempted here to model the possibility for play, experimentation, drafting – the waning of expertise – that YouTube, at its best, creates for anyone with access to an increasingly inexpensive set of home digital tools. For this essay, I tried to creatively translate into writing a uniquely YouTube movement (and moment) linking images and sounds easily created and/or gathered from across the history of cinema only then to be equalised on a digital screen. I mimicked the poetic (and perhaps bombastic) writing style of Vertov (and also Esther Shub) to create 'scripts' of videos that can never be seen on paper, but are easily accessible on YouTube. The Soviets anticipated a visual Esperanto, beyond the word, whose time is upon us. And yet it is not. For here, I write,

and feel better heard. More people can see these 'films' on YouTube than ever saw them on Vertov's agit-trains or in cinema studies classrooms. More people will hear me rant on YouTube than will ever read these pages. Yet, on YouTube, isolated from their context of production, and embedded within corporate frames, these videos flow interchangeably and without the necessary shock of the new. Made by newly liberated consumers, many of them look like, are, or pay homage to corporate media. They fall outside a community of believers, or even learners, as they are produced and consumed by individual eyes alone in their private home-media-palaces. These three Acts attempt a translation and re-translation – from Vertov to contemporary feminist to video to page – pointing to specificities of access, language, medium and expertise that are becoming confused, due to YouTube's power of cross-media – but which are always at the heart of making, understanding and writing about first person media work.

## Notes

- 1 See my website: [www.mediapraxis.com](http://www.mediapraxis.com).
- 2 See my blog on things YouTube: [www.aljean.wordpress.com](http://www.aljean.wordpress.com).
- 3 See my experiment in digital education, Learning from YouTube: [www.youtube.com/mediapraxisme](http://www.youtube.com/mediapraxisme).
- 4 <http://www.youtube.com/watch?v=i7ZVHQC6RUY&feature=PlayList&p=4D3B25B7DBECD5&index=0>. **From:** SCALEthedoc. **Added:** February 28, 2008. 29 seconds.  
**Description:** I call myself MP:me — as opposed to 'cinematographer,' one of a herd of machomen doing rather well peddling slick clean wares. (After 'WE: Variant of a Manifesto,' Dziga Vertov, 1922). **Category:** Film & Animation. **Tags:** MPme Alexandra Juhasz Dziga Vertov Manifesto video camcorder feminist media documentary experimental theory politics
- 5 <http://www.youtube.com/watch?v=brVO2l4bONc&feature=PlayList&p=4D3B25B7DBECD5&index=3>. **From:** prlosolidados. **Added:** July 01, 2007. 13 seconds.  
**Description:** How many plans Vertov can show in just 13 seconds? **Category:** People & Blogs. **Tags:** Dziga Vertov Kino Glaz
- 6 [http://www.youtube.com/watch?v=bor6x1\\_kl8k&feature=PlayList&p=4D3B25B7DBECD5&index=4](http://www.youtube.com/watch?v=bor6x1_kl8k&feature=PlayList&p=4D3B25B7DBECD5&index=4). **From:** SCALEthedoc. **Added:** February 28, 2008. 1:00.  
**Description:** I consider manipulated corporate reality television — weighed down with music and narrative and childhood games — an absurdity. To the American victim documentary with its shown dynamism and power disparities and to YouTube's direct-to-camera dramatizations of so many individuals' personal pain or pleasure this femi-digi-practioner says thanks for the return to real people, the hand-held look, and the close-up. Good...but disorderly, not based on a precise study of Media Praxis (the hundred year history of theoretical writing and related political media production). A cut above the psychological drama, but still lacking in foundation. A Cliché. A copy of a copy. **Category:** Film & Animation. **Tags:** MPme Alexandra Juhasz Dziga Vertov Manifesto video camcorder feminist reality TV documentary experimental politics
- 7 <http://www.youtube.com/watch?v=9XZzk0UnjrM&feature=PlayList&p=4D3B25B7DBECD5>

## THE CINEMA OF ME

- 5&index=5. **From:** Ghostleg. **Added:** February 17, 2008. 1:13 minutes.  
**Description:** remix of dziga vertov recorded live at funkyworthy fm, bowery poetry club, November 30, 2007. **Category:** Film & Animation. **Tags:** vj ghostleg vertov soviet mono-treme tinyscissors
- 8 <http://www.youtube.com/watch?v=LpcKOi9My8A&feature=Playlist&p=4D3B25B7DBECD5&index=8>. **From:** SCALEthe doc. **Added:** February 28, 2008. 20 seconds.  
**Description:** I am MP:me. I build connections to history and theory and inter-relations between individuals and committed communities. With my small cheap camcorder, my laptop, and internet connection, I make messy, collaborative, irregular feminist video committed to depth, interaction and complexity. (After 'WE: Variant of a Manifesto,' Dziga Vertov, 1922). **Category:** Nonprofits & Activism. **Tags:** MPme Alexandra Juhasz Dziga Vertov Manifesto video camcorder feminist YouTube documentary experimental theory politics
- 9 <http://www.youtube.com/watch?v=zM6RtfRDz8g&feature=Playlist&p=4D3B25B7DBECD5&index=9>. **From:** SCALEthe doc. **Added:** February 11, 2008. 5:08 minutes.  
**Description:** Alex discusses her feminist analysis of small scale video: the difference in style, tone, and effect of small cameras and production, working with people you know, and using small stories to tell big ones. **Category:** Film & Animation. **Tags:** SCALEthedocumentary SCALE Antonia Alexandra Juhasz independent small feminist alternative grassroots video media
- 10 See [www.snagfilms.com](http://www.snagfilms.com) and [www.scalethedocumentary.com](http://www.scalethedocumentary.com).
- 11 [http://www.youtube.com/watch?v=\\_Eno4Rk7Xqc&feature=Playlist&p=4D3B25B7DBECD5&index=10](http://www.youtube.com/watch?v=_Eno4Rk7Xqc&feature=Playlist&p=4D3B25B7DBECD5&index=10). **From:** SCALEthe doc. **Added:** February 28, 2008. 30 seconds.  
**Description:** 'Cinematography,' the earliest male tradition built on sizeable machines, stylish form, and solo cine-adventures must die so that the communal art of femi-digi-praxis may live. I call for its death to be hastened. I protest against the smooth operator and call for a rough synthesis of history, politics, theory, real people and their chaotic, mundane desires and knowledge. (After 'WE: Variant of a Manifesto,' Dziga Vertov, 1922). **Category:** Science & Technology. **Tags:** MPme Alexandra Juhasz Dziga Vertov Manifesto video camcorder feminist YouTube documentary experimental cinematography
- 12 <http://www.youtube.com/watch?v=lrZjqmrSFdY&feature=Playlist&p=4D3B25B7DBECD5&index=11>. **From:** perrybard. **Added:** November 18, 2007. 2:17 minutes.  
**Description:** Based on Dziga Vertov's 1929 film by the same name, people around the world are invited to log onto the website <http://dziga.perrybard.net> and upload footage interpreting Vertov for the 21st century. This short segment contains uploads by 15 people from 8 countries. Log on now! **Category:** Film & Animation. **Tags:** animation art documentary experimental short film
- 13 <http://www.youtube.com/watch?v=TSGvsdB89Uc&feature=Playlist&p=4D3B25B7DBECD5&index=13>. **From:** SCALE thedoc. **Added:** January 31, 2008. 2:38 minutes.  
**Description:** Antonia and her sister, Alex, debate the relationship between ideas and activism...theory and practice. **Category:** News & Politics. **Tags:** SCALEthedocumentary SCALE activism change organizing protest Antonia Juhasz anti-war anti-globalization

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