Index

abject (Kristeva), 93
abnormal psychic states (in the Menippea), 236
ab‐originality (Marcia Langton), 60
aboriginal musical (Rachel Perkins), 39, 58–64
absurd enumerations, 44
accelerationist aesthetics, 29
accumulation by dispossession (David Harvey), 141
acoustic take‐over, 254
actantial self‐representation (Twenty Years After), 204
acting as quotation (Brecht), 117
actualization/relocalization as critique (L’Esquive), 57
acoustemology (Steven Feld), 251
actantial self‐representation, 204
adventures of the idea (Bakhtin), 236
a‐empathetic music (Chion), 252
aesthetic of the commons, 29–67
and passim
aesthetic of the cool (Farris Thompson), 251
aesthetics of excess, 125
aesthetic Fanonianism (Xavier), 149
aesthetic minimalism, 205
aesthetic regime of value (Ranciere), 11
aesthetics, 9 and passim
aestheticization of poverty, 156–8
aesthetics by substraction, 121
aesthetics of anachronism, 237
aesthetics of excess, 125
aesthetics of failure (Paul Arthur), 1774
aesthetics of the fragment (Osganian, O’Shaughnessy), 231
aesthetics of garbage (Sganzerla), 149–61
aesthetics of gluttony, 151
aesthetics of hunger (Rocha), 148–9
aesthetic of the interface, 286
aesthetics of mistakes, 146–8
affect/emotion (Massumi), 127
affective‐corporeal turn, 126–33
affective framing (Deleuze), 214
Afro‐diasporic aesthetic, 249
Afro‐diasporic artistic commons, 169
Afro‐diasporic intellectual bio‐pic (Akomfrah), 252
Afromodernity (John/Jean Comaroff), 279
agricultural commons, 41
aleatory technique, 153
algorithmic detournement (Wark), 166
alienation (Marx, Brecht), 137
alienation‐effects (Brecht), 136
allegorical power reversal, 267
allegories of cinema (David James), 186
allochronic chronopolitics (Fabian), 35
allusionism (Noel Carroll), 229
ambush technique, 210
amplification of intertexts, 49
(analogical) structures of feeling (Williams, Shohat/Stam), 49
anarcha-feminism, 8
anatomy (Northrop Frye), 238
anchorage/polysemy (Barthes), 253
animalic point d’écoute, 207
animal stardom, 206
anthropocentrism, 51
anthropophagic macumba (Jose Celso Martinez Correia), 124
anthropophagic modernism, 161–5
anthropophagic musical, 49
anthropophagy (Oswald de Andrade), 161
anti-anthropocentrism, 51
anti-anthropomorphism, 51
anti-canonical aesthetic, 69
anticipatory art (Bloch, Gilroy), 253
anti-capitalist parable (Gomorrah), 232
anti-corporate purimspiel, 93
anti-documentary (Artur Omar), 204
anti-hero aesthetic (Brecht), 112
anti-hermeneutics of suspicion, 219
anti-illusionism, 114
antinomy (Kant), 14
antiquity of the cool (Farris-Thompson), 251
anti-Stalinist reflexivity, 114
anti-star aesthetic (Brecht), 112
anti-totalization, 205
anti-vérité (Linda Williams), 188
anti-voyeurism, 118–19
anti-zoom (Rouch), 201
aperture versus closure (Wollen), 121
apocalyptic hilarity, 90
apocalyptic tragedy, 87
apolitical High Modernism (Burger), 107
appropriation of speech, 199
archaic innovation, 44
archaic modernism, 42
architextuality (Genette), 47
architexual negation, 102
archival epic, 58
archival fever (Derrida), 219
archival foraging (de Antonio, Curtis), 173
arriere-garde, 292
art brut (Dubuffet), 167
art of postproduction (Bourriaud), 283
artistic modernism, 107
artistic polyphony (Bakhtin, de Andrade), 251
artistic realism, 15–18
artistic reflexivity, 114
atavistic modernism, 44
assemblage of minoritarian becomings (Deleuze), 260
assimilation, 259
assymetrical chameleonism, 266
assymetrical semiotic warfare, 175
astronomical sublime (Nostalgia por la Luz), 270
atonal montage (Deleuze), 233
audiotopia (Kun), 25, 254
Augmented Reality (Baradaran), 282, 289
auteur impersonation as homage (Close-Up), 212
authorial self-relativization (Prisoner of the Iron Bars), 200
auto-construction of the character (Xavier), 205
auto-ethnographies (Russell, Graeber), 135, 142
automatism (Bergson), 87
auto-mise-en-scene (Claudine de France, Comolli), 200
autonomous vs. specificity (Wollen), 10
autonomous track (Brecht), 253
auto-surveillance, 181
banquet imagery (Bakhtin), 71
bare life (Agamben), 41
baring of the device
(Russian Formalism), 123
calling to praxis (Brecht), 110
camera catalyst (Rouch), 187
camcorder activism, 177
candomble feminism, 250
cannibalism, 163
cannibalistic critique, 164
capitalist realism, 17
carnal foundations of cinematic
subjectivity (Sobchack), 128
carnival/carnivalesque (Bakhtin), 68–126
cartoon irreality (El Viaje), 243
catalytic performance (Piper), 91
category 'e' (Comolli/Narboni), 120
causal network of events (Brecht), 111
chalet aesthetic (Deren), 135
changing production relations (Brecht, Benjamin), 110
chronotopic of the road (Bakhtin), 241
chronotopic of the road (Bakhtin), 241
cinema of agitation (Deleuze), 247
cine-anhedonia, 122
cine-electro-shock, 59
cine-generators of concepts (Deleuze), 71, 251
cinema of situations (Ranciere), 233
cinema of sovereignty (Lewis), 42
cinematic anthropology, 163–4
cinematic chameleonism, 259
cinematic in-betweenness, 206
cinematic transvestitism, 172
cinema of agitation (Deleuze/Rocha), 247
cinema of self-questioning (Yvonne Rainer), 135
cinema of situations (Ranciere), 233
cinematic anthropophagy, 163
cinematic apparatus, 116
cinematic chameleonism, 259
cinematic tutelage, 264
cinematrix (Choi), 2
cinéma vérité (Marker), 217
cinéma vérité (Rouch/Morin), 187
cine-rescate, 204
cinesthetic subject (Sobchack), 128
cine-tracts, 202
cine-transe (Rouch), 249
circuit-bending (Ghazala), 290
circum-Atlantic performance (Roach), 68
classical plus cinema (Elsaesser), 229
class reductionism, 123
closed-circuit realism, 277
coaesthesia (Sobchack), 128
cova sipriani (Bakhtin), 72–5
cognitive capitalism (Moulier-Boutang), 141
cognitive mapping (Tolman, Jameson), 214
cohabitation (Rouch), 201
collaborative remix zones (Hudson/Zimmerman), 287
collage, 115, 146
collage junk, 167
collective storytelling, 235
coloniality/modernity project (Quijano, Mignolo et al), 4
colonial looking relations (Gaines), 140
comic/didactic switcheroos, 266
comic erudition (Menippea), 238
commons (anonymous), passim
compound subjects (Ngai), 82
compulsory heterosexuality (Adrienne Rich), 77
conceptual-affective flows (Deleuze), 127
concentrated spectacle (Debord), 166
concrete utopia (Bloch), 7
contact zone (Pratt), 247
contemporary fool (Bakhtin), 90
contradiction (Marx, Brecht, Benjamin), 111
contradictory points of view (in the Menippea), 236
contrapuntal auto-bio-pic (de Antonia), 168
contrapuntal history (Even the Rain), 256
contrapuntal readings (Edward Said), 52, 256
contrapuntal sound (Eisenstein, Pudovkin, Alexandrov), 109
controlled mimesis (Adorno), 215
convergence culture (Jenkins), 195
correspondence culture vs. interview (Coutinho), 205
corporate avant-gardism, 29
corporate enclosure, 138
corporate-penile ambulatory panopticon, 97
correspondance films (Ruby Rich), 135
cosmetics of hunger (Ivana Bentes), 149
counter-cinema (Peter Wollen), 121
counter-cinema of the personal, 134
counter-commodities (Kluge), 15
counterfactual as critique, 96
counter-production (Kluge), 136
counter-surveillance, 177
counter-utopia, 95
creative commons, 47
creolization, 258
criss-crossed becomings, 263–5
critical foraging (de Antonio) 115
critical spectator (Brecht), 110
critical utopias (Moylan, Gardiner), 6, 76, 95
critique-of-ideology, 122
cross-practice homology (Stances a Sophie), 253
crowning and uncrowning (Bakhtin), 71
cross-cultural initiation, 164
cross-species dialogism, 237
cruel optimism (Berlant), 128
cultural capital (Bourdieu), 10
cultural counterpoint (Two Villages, One Walk), 257
cultural indigenization (Maya Memsaab), 53–8
culture industry, 110
culture jamming, 168–71
culture of laughter (Bakhtin, Gooris), 70
cut ‘n’ mix aesthetic, 169
cyber-blockbuster (Alex Rivera), 62
cybernetic minimalism, 175
data-moshing, 290
decollage (Hains/Dufrenê), 146
decomstructive documentary
(Bianchi), 208
deep parody (Bakhtin), 21
democratization of authorship, 201
denaturalization, 117, 136
denisement, 138
deprovincialization, 4
de-psychologization (Brecht), 113
detournement (Debord), 153, 165–8
dialectical image (Benjamin), 216, 246
dialectical-materialist-structural-
psychic-linguistic method
(Rocha), 247
dialectical montage (Eisenstein), 108
dialogism (Bakhtin), 47
dialogue of the dead with the living
(Bakhtin), 237
diaspora aesthetics (Kobena Mercer), 164
diffuse spectacle (Debord), 166
digital baroque, 244
digital blockbuster, 46
digital commons, 46
digital long-take, 283
digital materialism, 289
digressive aesthetic, 215
direct address (Brecht), 113
direct cinema, 187
dirty screen cinema (Sganzerla), 151
disalienation, 95
disciplinary spectacle (Foucault), 75
discardia concors, 14, 269
discursive afterlife, 194
discursive realism, 15
disidentification (Munoz), 134
disidentification (Ranciere), 134
disjunctive affinities, 269
disjunctive narration
(One Man’s War), 235

dispersive delegation of mise-en-scene
(Prisoner of the Iron Bars), 200
displaced vocalization (Kluge), 235
dissemination (Derrida), 48
dissensus (Ranciere), 112
dissensual polyphony, 243
dissonant temporality, 45
distantiated acting (Brecht), 117
dividing the audience (Brecht), 112
documental jujitsu, 168
documentary-effects, 186
documenteur (Varda), 186
documentarizing mode (Odin), 186
documentary-operations (Odin), 186
docu-thriller, 18
dogma feijoada (Jefferson de and
Nelson Carvalho), 153
dominant cultural forces/readings
(Raymond Williams, Stuart Hall), 120
double-voiced discourse (Bakhtin), 54
double consciousness (Du Bois), 54, 267
doubly minor (the essay film), 215
dramatization of corporate villainy, 97
dramaturgy of speech (Mattos,
Coutinho), 205
dystopian counterfactual, 96
eco-feminist subversion (Bonner), 160
economism, 123
electronic civil disobedience, 289
emancipated spectator (Ranciere)
emancipatory moments, 7
embedded aesthetics (Ginsburg), 206
embeddedness (Bakhtin), 43
embodied sovereignty
(Moreton-Robinson), 41
embodied theory (Lins), 205
emergent cultural forces (Williams), 120
emotion/affect (Massumi), 127
emploi de temps (Foucault), 197
enclosure, 31
entrapment strategies
(The Act of Killing), 192
epic theatre (Brecht), 112
epic vs. dramatic theatre (Brecht), 119
epidermal subversion
( Wuthering Heights), 52
episteme/doxa, 9
epistolary film, 135
equality of intelligence (Ranciere), 141
erotophobia, 84
erotic sabotage, 118
ersatz carnival, 90
essayistic temporality, 238
estrangement versus identification
(Wollen), 121
ethical panopticism, 196
ethical regime (Ranciere), 11
ethical responsibility, 186
ethics of stewardship (Astra Taylor), 171
ethnic synchresis, 263
ethnocyborgs (Gomez-Pena), 259
Eurocentrism, 4
Euro-hegemonism, 4
everyday life(Lefebvre), 207
expanded cinema (Youngblood), 187
experimentalethnography (Russell), 207
external monologue (Kluge), 239
excorporation (John Fiske), 164
exotopy (Bakhtin), 117
experiential photogenie, 204
failed catharsis (The Act of Killing), 193
fake documentary (Juhasz/Lerner), 218
false consciousness, 128
family resemblances (Wittgenstein), 211
Fanonian manifesto (Aime Cesaire), 49
fantastic experimentalism
(Menippea), 236
Faustian dilemma (Ginsburg), 35
faux-fictional techniques, 213
faux naïf, 90
feminist avant-garde cinema
(Mulvey), 121
feminist counter-cinema-of the
personal, 134
feminist intersubjectivity, 135
festa stultorum (Bakhtin), 72
festival (Lefebvre), 76
festive-revolutionary practices
(Lefebvre, Orenstein), 76–9
fictionalizing mode (Odin), 186
fiction documentaire (Ranciere), 186
fictive operations (Odin), 186
film criticism as social critique, 178
film analysis as ideology-critique, 172
film brut, 130
film-essay-meditation, 178, 270
filmic grammar of listening
(Coutinho), 205
filmic leftovers, 152
filmic metacommentary
(Rappaport), 238
filmic therapy (Rouch), 187
filmind (Frampton), 14
filmosophy (Frampton), 14
film-thinking (Frampton), 14
financial reflexivity, 116
first cinema (Solanas-Gettino), 149
first person masculine singular (Sellier), 81
flanerie, 165, 216
fold (Deleuze), 44
foregrounding the apparatus
(Brecht), 116
foregrounding versus transparency
(Wollen), 121
forum theatre (Boal), 124
found objects, 153
fourth cinema (Barclay), 34
fractured chronotope, 233–9
fragmented mythos (Brecht), 112
free and familiar contact (Bakhtin), 71
freedom from historical limits (in the
Menippea), 236
free indirect style, 157
FutARism (Baradaran), 281
future anterieur (Negri), 44
future imaginaries (Ginsburg), 60
galactic consciousness, 271
gaps and fissures analysis
(Comolli/Narboni), 121
gay relativity (Bakhtin), 69
gender-differentiated understandings, 82
gendered space of interlocution
(Stances a Sophie), 82
gender-instability (Butler), 212
genealogy (Foucault), 48
generation of concepts (Deleuze), 71, 251
genre bifurcation (Storyelling), 234
Gesamtkunstwerk (Wagner, Brecht), 110
Gestus (Brecht), 113
giving voice, 202
gleaning (Varda), 159–60
 glitches, 290
global neorealism, 212
good object cinema (Klein, Metz), 111
griot narratology, 62
grotesque body of the people
(Bakhtin), 70
grotesque realism (Bakhtin), 69–70
gynocentric writing, 81

hacking, 288
hallucinatory narration
(Triste Tropico), 242
hand-held equipment (Rouch), 201
hand-me-down aesthetics, 153
hanging out aesthetic (Raengo), 228
haptic visuality (Marks), 127
hauntologies (Derrida), 191, 258
Hegelian Master/Slave dialectic, 75
heroic individualism, 227
herstory, 135
heteroglossia (Bakhtin, Voloshinov), 111, 237
heterocosmos (Harney/Moten), 146
hetero-normativity (Michael Warner, Gayle Rubin), 77
heterotopia (Foucault), 240
hidden polemics (Bakhtin), 135
hidden transcripts (Scott), 205
highjacking Hitchcock, 189
high-tech griots, 169
historical commons, 32
historical inversion, 98
historically unresolved trauma
(Brave Heart), 37
historicity of film stylistics, 204
historicity of spectatorship, 130
history reportage (de Baecque, Watkins), 7
Hollywood neo-Aristotelianism, 225–32
homecomings of the text (Bakhtin), 50
home movie aesthetic (MacDonald), 135
hybrid authorship, 199
hybrid characters, 267
hybrid construction (Bakhtin), 199
hybridity, 258
hydra-media (Malcolm Le Grice), 277
hyper-Brechtianism, 121–5
hyper-classicism (Thompson), 229
hypertextuality (Genette), 47
hypo-fictions, 227
hypotext (Genette), 47
ideal speech situation (Habermas), 71
identity-makeover booths
(Gomez-Pena), 259
identity nabbings (Amer Day), 97
ideological antiphony (Moghrabi), 175
ideological barometers, 54
imagetexts (Mitchell), 202
imbicration of perspectives
(Lins, Mesquita), 200
immanent meaning (Brecht), 112
immersive cinema, 131
imperfect cinema ([cine-imperfecto]
Espinosa), 149
improvisation by the filmed subject
(Rouch), 201
inadvertent self-indictment, 210
indexicality, 218
indexical sobriety (Waugh), 70
Indian modernity (Deloria), 35
Indigenization, 259
indigenous corpus, 43
indigenous media, 33–41
industrial apparati (Brecht), 110
infiltration artist (Baradaran), 282
infinite manipulability (Rosen), 283
infra-reflexivity (Latour), 123
institutional micro-politics (Wiseman), 188
intellectual-mediatic commons, 62
intellectual montage (Eisenstein), 109
intellectual sovereignty” (Robert Warrior), 42
intensified continuity (Bordwell), 229
interactive documentary, 285
intercalary genres (in the Menippea), 236
inter-colonial narcissism, 262
interface effect (Galloway), 277
intergenerational responsibility, 60
intermedia (Brecht), 48
intermedial hybridization, 220
intermedial cross-fertilization, 220
intermediality (Gaudreault), 118, 195
intermedial proliferation, 235
internal monologue (Joyce), 239
interpellation (Althusser), 194
intersectionality (Crenshaw), 13
intertextuality (Kristeva), 47
intervals (Vertov), 109
interview vs. conversation (Coutinho), 205
intra-left heteroglossia, 217
invaders’ cinema (Barclay), 60
inversion of the panoptical gaze (Prisoner of the Iron Bars), 200
inversion of stereotypes, 101
I-phone cinema, 103
irrational cuts (Deleuze), 233
irreality effects (Garcia-Marquez), 240

kino glas (Vertov), 109
kino Pravda (Vertov), 109

language feminism, 82
language games (Wittgenstein), 211
laughing at death (Bakhtin), 70
leaky body, 102
leaky medium (Enzensburger), 181
legendary commons, 43
lehrstucke (Brecht), 124, 128
lesbian cultural-feminist cinema (Kimball, Dyer), 134
liberty of thematic/philosophical invention (Bakhtin, Menippea), 236
liesurely duration, 205
listening camera (Comolli), 205
literal commons, 60
literal reanimation (Sita Sings the Blues), 46
literarization (Brecht, Kluge), 117
literary commons, 47, 49
liveness (TV), 194
lyrosophy (Jean Epstein), 251

machinima, 288
magic realism, 240–241
magical cine-realism, 241
magical eruptions, 235
magical minimalism, 241
magical urbanism (Mike Davis), 159
magical eruptions (Tanner, Suleiman), 235
majoritarian avant-garde, 294
marginal cinema, 151
marketplace speech (Bakhtin), 79
marvelous American real (Carpentier), 244–6

Marxist garbology (Isle of Flowers), 153
Marxist-inflected allegories (Xavier), 232
masculine melodrama (Jenkins), 93
Master-Slave Encounter (Hegel), 75
media jujitsu, 175–8
media ninja, 291
mediated solidarity (Benjamin), 117
mediatic-intertextual memory, 129
mediatic mimesis (Battle of Algiers), 231
mediatic spectrum, 193–8
Medusan” feminist films (Cixous, Rich), 85
Medusan Optics (Yue), 85
Megotage (Sambene), 161
melancholic incorporation (Anna Deveare Smith, Anne Cheng), 267
Menippean Satire (Bakhtin), 233–9
messianic materialism (Benjamin), 215
metacinematic garbology, 154
metafiction, 114
metafilm, 58
metaphysical cine-poetry, 268–75
meta-realism, 231
metatextuality (Genette), 47
metric montage (Eisenstein), 108
micro-scopic-astronomical sublime, 270
middle cinema esthetic, 55
*midia ninja*, 291
mimetic faculty (Banjamin), 215
mimetic fallacy, 70, 156
minimal crew (Rouch), 201
minimal voice-over (Rouch), 201
minor cinema, 4
minoritary becoming (Deleuze), 237
miscegenation, 258
mise-en-abyme, 125
missing people (Deleuze), 34
mistakism (Harmony Korine, Nicholas Rombes), 288
mockumentary, 218
mockumentary bio-pic, 238
modeling alternatives, 138
modernism/modernity, 107
modernist anthropophagy (de Andrade), 161–5
modernist self-deconstructing allegories (Xavier), 232
modernity/modernism, 107
modest proposals (Swift), 86
monstration (Gaudreault), 234
montage, 212
montage of attractions (Eisenstein), 108
morphing race, 267
mousetrap strategy (Shakespeare, *The Act of Killing*), 191
mouth of garbage cinema (*Boca de Lixo*), 151
movement-image cinema (Deleuze), 233
multi-actor characters, 267
multi-art practice, 250
multi-bio-pic (Haynes), 234
multicultural Last Suppers, 73
multi-genre radicalism, 293
multi-temporal heterogeneity (Canclini), 245
multimedia, 118
multiple-consciousness, 267
multiple versus single diegesis (Wollen), 121
musical chronotope, 251
musical emplotment, 252
musical-socio-ideological antiphony (*One Time the Moon*), 61
musical-sonorous emplotment, 252
musical structure (*Barroco*), 245
music-as-dominant (music video), 198
mutational fictions, 263
myth of interactivity (Manovich), 285
myth of total cinema (Bazin), 234
narrative commons, 47
narrative proliferation, 237
narrative transparency (Wollen, 121)
national allegory (Jameson, Xavier), 102, 232
national by substraction (Roberto Schwarz), 121
narrative transparency (Wollen), 121
native indigeneity (Chadwick Allen), 61
naturalism, 15
negotiated cultural forces (Williams), 120
negotiated readings (Stuart Hall), 120
negotiation film, 151
Neo-Aristotelian paradigm, 226–32
neo-baroque aesthetics, 244
neo-Brechtian alienation effects, 137
Neo-naturalism (Bentes), 15
Neo-neo realism (A.O. Scott), 18
neo-Platonic iconophobia, 120
neo-Shakespearean synthesis, 163
Neo-situationism, 171–5
neuro-image (Patricia Pisters), 233
new baroque (Deleuze), 244
Nollywood, 278–9
new queer cinema (Rich), 134
nomadic aesthetics (Teshome Gabriel), 164
non-synchronous temporality, 240
nonverbal philosophies of beauty (Farris Thompson), 251
normalization through domestication (Prisoner of the Iron Bars), 200

objectivism, 123
obligatory infidelity, 51
objectivism, 123
observational cinema, 187
ocularcentrism (Jay), 127
Oedipus-Interruptus films (de Lauretis), 127
offsides cinema (Panahi), 100–106
off-screen regimes of value (Ginsburg), 34
on-scene (Linda Williams), 85
opacity (Glissant), 32
open-ended theatrical alterity (Boal), 267
oppositional public sphere (Habermas, Kluge), 136
optical/sonorous situations (Deleuze), 233
optic black (Lhamon Jr), 100
option for listening (Coutinho), 205
orchestration of citations (Bakhtin), 168, 228
orthodox chronotope, 225–31
ostrenanie, 136
outtake jiu jitsu (Padilha), 18
overtonal montage (Eisenstein), 109
Ovidian metamorphoses (Bel Borba), 159
oxymoronic esthetic, 14, 69

palimpsestic space-time, 45
palindromic narrative (Solondz’ Palindromes), 234
pan-Asian rasa aesthetic (Benegal), 46
pan-mediatic, 2
panoptic (Foucault), 196
paramodernity, 45
paratextuality (Genette), 47
parodia sacra (Bakhtin), 72–6
parodic pedagogy (Mato Eles?), 208
parodic-serious detournement (Wark), 166
paradoxical ime schemes, 229
partage du sensible (Ranciere), 11, 128
participant feedback (Rouch), 201
participatory camera (Rouch), 281
participatory spectacle (Bakhtin), 70
pedagogical authoritarianism, 123
people’s second life (Bakhtin), 69
percussive mimesis, 198
percussive principle of hope (Bloch), 254
performance hoax as ideological
Rorschack, 92
performative alterity, 249
performative avant-garde (Nichols), 211
performative self-representation (Bruzzi), 211
performative tactics of failure, 93
performativity (Butler), 212
peripety (Aristotle), 227
periphery’s periphery (Ginsburg), 4
perspectival counterpoint (Route 181), 210
perspectival narration, 135
perspectival reversal, 37
philosophical dialogue, symbolism and aventure (in the Menippea), 236
photogenie (experiential), 204
physiological centers of the film (Raengo), 231
planetary conviviality (Gilroy), 245
pluralization of the self (I’m not There), 234
pluristylism (in the Menippea), 236
pluritonality (in the Menippea), 236
police (Ranciere), 228
polifonismo (Mario de Andrade), 251
political modernism, 107–44
political relevance (in the Menippea), 236
political remediation, 217
political subjectification (Ranciere), 261
politicianized flanerie, 216
politicianized mysticism (Nostalgia por La Luz), 271
politics of the palpable (Columpar/Mayer), 127
polymorphous celebrations, 83–6
polymorphous perversity (Freud, Reich), 85
polymorphous projection-identifications (Morin), 259
polyperspectival narrative (Caramuru), 257
polyphonic aesthetics, 293
polyphony (Bakhtin), 251
polysemy/anchorage (Barthes), 253
pornotopia (Linda Williams), 85
porn reflexivity, 118
portraits vs. self-portraits (Prisoner of the Iron Bars), 199
post-black aesthetic (Golden, Toure), 268
post-Brechtian performance (Culture Clash), 124
post-classical cinema (Thanouli), 229
postcolonial adaptations of
postcolonial texts (Ponzanesi), 56
postcolonial feminism, 56
postcolonial novels/films, 56
post-colonial theory, 139
posthumous dialogue (Rappaport), 238
posthumous race-change, 267
posthumous resuscitation (Rappaport), 238
Postmodern Marxist garbology (Furtado), 153
potenza (Spinoza), 203
potere (Spinoza), 203
potlatch strategy (Mauss, Bataille, Peter Joseph), 21
power dynamics of interlocution, 210
prefigurative art, 8
prefigurative politics (Wini Breines), 8
pregnant hag (Bakhtin), 70
presence of the comic (in the
Menippea), 236
presentational/representational, 114
principle of hope (Bloch), 254
processual reflexivity, 175
production of space (Lefebvre), 214
pronomial shifters, 250
prosumer aesthetics, 278
proto-postcolonial film (Man Friday), 52
protuberances and orifices (Bakhtin), 79
pseudo-archival footage, 219
psychoanalysis of militarism (Dr. Strangelove), 88
puer rex (Bakhtin), 7
pure optica; sound situations (Deleuze), 233
puritanism, 133
Pyrrhonian skepticism (Blakewell), 216
quasi-cinema (Oiticica), 204
queer anachronism (Hallas), 238
queer futurity (Munoz), 238
queer heteroglossia (Greyson), 237
queering (Patton/Greyson), 125
queer postcoloniality (Isaac Julien), 141
racial bildungsroman, 266
racial metamorphoses, 263–8
radical autonomism (Carroll, Kant), 10
radical avant-garde, 107
radical exhibition, 291
radicalization, 50
radical indigenous egalitarianism, 161
radical politics, 5
radical rasa aesthetics, 293
radical road movie (El Viaje), 243
radical scavenging (de Antonio), 167
radical separation of elements (Brecht), 117
radical simplification (Kubrick), 87
rasa aesthetic, 45, 293
rasaesthetics (Richard Schechner), 46
rasquachismo, 149
rationalism, 123
Index 309

reaccentuation (Bakhtin), 54
reality a/effect (Raengo), 15
reality effect (Barthes), 15
reality fictions (Wiseman), 186
reality versus fiction, 121
rear view mirror theory (McLuhan), 48
reciprocal chameleonism, 188
recombinant sublime (Wasteland, Vik Muniz), 158–61
recruiting the dead (Greyson), 237
receptive détournement (Wark), 166
Red Atlantic, 63
redemptive reenactment (Margulies), 213
reenactment as self-indictment (The Act of Killing), 189–93
reflexive realism (Brecht), 111
reflexivity (Brecht), 116
refunctioning (Brecht), 153
rejudiazation (Mel Brooks), 74
relational aesthetics (Bourriaud), 13
relational filmmaking (Julie Perini), 281
relational practice (Benjamin, Hansen), 215
relationscapes (Manning), 86
religious-aesthetic field, 249
religious enclosure, 73
remediated parodia sacra, 71
remediation (Bolter/Grusin), 48
representation/self-representation, 199–205
representative regime (Ranciere), 11
repprose the archive, 40
residual cultural forces (Williams), 120
return of the animal gaze (Sweetgrass), 207
return of the historical repressed (Obstinate Memory), 130
revisionist adaptation, 47–53
revisionist Africanization, 53
revolutionary nostalgia (Benjamin), 44
rhizomatic production (Alessandro Jedlowski), 279
rhizome (Deleuze-Guattari), 153, 234
rhythmanalysis (Lefebvre), 254
rhythmic montage (Eisenstein), 108
right to play oneself (Waugh), 211
risk of the real (Comolli), 186
risus paschalis (Bakhtin), 72
ritournelle (Deleuze-Guattari), 254
road movie as ideology-critique (Route 181), 209
rockumentary, 218
rhythmic montage (Eisenstein), 108
rhythmanalysis (Rene Lefebvre), 254
sacerdocio (sacred leisure, de Andrade), 162
sacred excrement, 71
samba-enredo (pageant) aesthetic, 77
sampling aesthetic, 169
sans part (Ranciere), 4, 228
satiric-activist music videos (Greyson), 176–7
satiric didacticism, 95
satiric trailer (Mato Eles?), 209
satiric vignettes, 95
scientism, 123
secondary cinematic identification (Metz), 172
second-degree stereotypes, 99
second enclosure, 31
second cinema (Solanas–Getino), 149
self-aware performance of stereotypes, 91
self-critique as artistic resource, 116
self-fabulation of character, 188
self-representation, 199–206
self-staging author (Sayad), 94
self-subjectification (Prisoner of the Iron Bars), 200
semi-documentaries, 175
sensible politics (Mclagen/McKee), 12
sequestering suspense, 18, 188
settler indigeneity (Allen), 61
sex/gender system (Gayle Rubin), 77
shamanic cinema (Rubin), 234
shared anthropology (Rouch), 201
sheets of time (Deleuze), 240
shipwreck narration
  (The Age of Stupid), 62
sick humor, 88
sidereal time (Deleuze), 270
signifying monkey aesthetic (Gates), 219
simpaticon (Carandiru), 196
simulacrum (Baudrillard), 166
single encounters, 205
singularity (Mesquita), 151
site-gag, 172
situated utterance (Bakhtin), 78
situational identification, 113
situationist derive, 77, 165
Situationist International, 165–8
Slacktivism (Moore), 96
slow cinema, 228
social allegory, 116
social analysis, 230–231
social body, 129
social entertainments, 96
social inversions (Bakhtin), 68
socialist cine-poetics, 108
social normalization through
domestication, 200
social psyche, 247
social realism (Lukacs), 111
socialist realism, 149
social-systemic demonstration
  (Investigation of a Citizen Above
Suspicion), 231
social utopia (in the Menippea), 236
socially symptomatic behavior, 93
sociological documentary
  (Bernardet), 199
sociological mystery, 18
sound-image-montage (de Antonio), 168
sound-image synchresis (Chion), 255
sousveillance art (Mann, Nolan, and
Wellman), 180
spatial concentration, 205
spatialization of time, 243
spatial montage[windowing]
  (Manovich), 283
speaking vagina, 80
spectacle (Debord), 166–7
spect-actor (Boal), 124
spectator-collaborator (Kluge), 136
spectatorial hostage-taking, 228
speech tact (Bakhtin), 205
splendor of the insignificant
  (Ranciere), 227
storytelling commons, 42–7
straight-arrow conquest (Glissant), 61
strategic allegories, 232
strategic blasphemy, 72
strategic flattery, 190
strategic hyperbole, 87
strategic mendacity, 101
strategic traditionalism
  (Bennett/Blundell), 44
structural-materialist films (Gidal), 122
style as confession
  (The Act of Killing), 190
style as mimesis (Rocha), 247
subaltern agency, 200
subaltern speech (Spivak)
subject-director contract (Prisoner of
the Iron Bars), 199
subjectification, 226
subjunctive interpolations, 235
sublime (Longinus, Kant, Deleuze), 154
sublime detritus (Estamira), 154–8
submerged ethnicity, 114
sublime (Damon Young), 80
subversive Aristotelianism, 178
subversive deployment of the
  stereotype, 99
sucubus, 82
surprise-relative plots, 267
sur-realismo (Rocha), 246
surveillance art, 179
survivance (Vizenor), 41
sustainable cinema, 152
sustainable documentary ecosystem
  (Zoe Graham), 152
Swiftian satire (Dr. Strangelove), 86–90
symptomatic body
  (The Act of Killing), 193
symptomatic time-gap, 57
syncretism, 258
synecdochic strategies, 218

<table>
<thead>
<tr>
<th>Term</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>tableau effects (Brecht), 117</td>
<td></td>
</tr>
<tr>
<td>tactical media, 289</td>
<td></td>
</tr>
<tr>
<td>techniques of subjectification, 196</td>
<td></td>
</tr>
<tr>
<td>techno-cannibal aesthetic (Gomez-Pena), 164</td>
<td></td>
</tr>
<tr>
<td>telesthesia (Wark), 285</td>
<td></td>
</tr>
<tr>
<td>televisual indigeneity, 38</td>
<td></td>
</tr>
<tr>
<td>temporary autonomous zone-TAZ (Hakim Bey), 8</td>
<td></td>
</tr>
<tr>
<td>text of quotations (Benjamin), 59</td>
<td></td>
</tr>
<tr>
<td>textual hijacking, 168</td>
<td></td>
</tr>
<tr>
<td>Textual poaching (de Certeau, Jenkins), 49</td>
<td></td>
</tr>
<tr>
<td>theatre of discovery (Jose Celso Martinez Correia), 124</td>
<td></td>
</tr>
<tr>
<td>theatre of the oppressed (Boal), 124</td>
<td></td>
</tr>
<tr>
<td>theatricality (Ranciere), 96</td>
<td></td>
</tr>
<tr>
<td>theoretical feminism, 81</td>
<td></td>
</tr>
<tr>
<td>thespian anachronism (Barroco), 245</td>
<td></td>
</tr>
<tr>
<td>thespian chameleonism, 267</td>
<td></td>
</tr>
<tr>
<td>third cinema (Solanas-Gettino), 149</td>
<td></td>
</tr>
<tr>
<td>third-way cinema, 55</td>
<td></td>
</tr>
<tr>
<td>three-plane structure (Menippea), 236</td>
<td></td>
</tr>
<tr>
<td>threshold encounters (Bakhtin)</td>
<td></td>
</tr>
<tr>
<td>thwarted fable, or fable contredite (Ranciere), 233</td>
<td></td>
</tr>
<tr>
<td>time-image cinema (Deleuze), 233</td>
<td></td>
</tr>
<tr>
<td>tonal analogue (Langer), 252</td>
<td></td>
</tr>
<tr>
<td>tonal montage (Eisenstein), 109</td>
<td></td>
</tr>
<tr>
<td>tongue-in-cheek adaptation, 219</td>
<td></td>
</tr>
<tr>
<td>top-down appropriation, 171</td>
<td></td>
</tr>
<tr>
<td>trance-Brechtianism, 247–9</td>
<td></td>
</tr>
<tr>
<td>trance-modernism, 246–51</td>
<td></td>
</tr>
<tr>
<td>transience (Cubitt, Papastergiadis, McQuire), 291</td>
<td></td>
</tr>
<tr>
<td>transfer of expertise, 200</td>
<td></td>
</tr>
<tr>
<td>transfiguration of the negative, 145–84</td>
<td></td>
</tr>
<tr>
<td>transgenerational audiovisual archive, 38</td>
<td></td>
</tr>
<tr>
<td>transgenerational emotion, 130</td>
<td></td>
</tr>
<tr>
<td>trans-genres, 186</td>
<td></td>
</tr>
<tr>
<td>transhistorical counterpoint (Bianchi), 257</td>
<td></td>
</tr>
<tr>
<td>transhistorical fusion (Rocha), 246</td>
<td></td>
</tr>
<tr>
<td>transhistorical gay outing (Urinal), 238</td>
<td></td>
</tr>
<tr>
<td>transhistorical montage (Marker), 217</td>
<td></td>
</tr>
<tr>
<td>transindividual subjectivity</td>
<td></td>
</tr>
<tr>
<td>transmedia storytelling (Jenkins), 286</td>
<td></td>
</tr>
<tr>
<td>transmogrification (Coleridge)</td>
<td></td>
</tr>
<tr>
<td>transnational allegory, 53, 232</td>
<td></td>
</tr>
<tr>
<td>transnational indigenous media (Raheja), 34</td>
<td></td>
</tr>
<tr>
<td>transpersonal time, 228</td>
<td></td>
</tr>
<tr>
<td>transracialized classics, 267</td>
<td></td>
</tr>
<tr>
<td>transtextualism, 48</td>
<td></td>
</tr>
<tr>
<td>transcultural subversion, 51</td>
<td></td>
</tr>
<tr>
<td>transtextual/transsexual adaptation (Karmen Gei), 267</td>
<td></td>
</tr>
<tr>
<td>transtextuality (Genette), 47</td>
<td></td>
</tr>
<tr>
<td>tribal auteurism, 24, 206</td>
<td></td>
</tr>
<tr>
<td>trickster aesthetic, 54</td>
<td></td>
</tr>
<tr>
<td>trickster figures (Bekolo), 235</td>
<td></td>
</tr>
<tr>
<td>Tropicalia, 248</td>
<td></td>
</tr>
<tr>
<td>Tropicalization, 162</td>
<td></td>
</tr>
<tr>
<td>two avant-gardes, 108</td>
<td></td>
</tr>
<tr>
<td>udigrudi cinema, 151</td>
<td></td>
</tr>
<tr>
<td>ugly feelings (Ngai), 139</td>
<td></td>
</tr>
<tr>
<td>undercommons (Harney/Moten), 146</td>
<td></td>
</tr>
<tr>
<td>unplayed films (Vertov), 109</td>
<td></td>
</tr>
<tr>
<td>unpleasure versus pleasure (Wollen), 121</td>
<td></td>
</tr>
<tr>
<td>unrelated score (Chion), 252</td>
<td></td>
</tr>
<tr>
<td>unreliable narration, 219</td>
<td></td>
</tr>
<tr>
<td>unruly women, 81</td>
<td></td>
</tr>
<tr>
<td>utopia, 6, 69</td>
<td></td>
</tr>
<tr>
<td>utopian counterfactual, 96</td>
<td></td>
</tr>
<tr>
<td>vegetative gaze, 41</td>
<td></td>
</tr>
<tr>
<td>vegetative picaresque, 241</td>
<td></td>
</tr>
<tr>
<td>verfremdungseffekt (Brecht), 136–9</td>
<td></td>
</tr>
<tr>
<td>veristic malady (Barthes), 215</td>
<td></td>
</tr>
<tr>
<td>versioning, 169</td>
<td></td>
</tr>
<tr>
<td>video-game heterotopia, 277</td>
<td></td>
</tr>
</tbody>
</table>
viewer’s dialectic (Alea), 109  
viewsing (Harries), 278  
violation of decorum (in the Menippea), 236  
violent oxymoronic contrasts (in the Menippea), 236  
virtual heterotopias, 284  
virtual pedagogy, 131  
virtual reservations (Raheja)  
virtual sit-ins, 289  
visceral-cognitive spectatorship, 129  
visceral imperialism, 131  
vision machine (Virilio), 179  
visual sovereignty (Jolene Rickard), 42  
whiteface drag, 267  

witnessing publics (Meg McLagan), 281  
woman-on-top, 82  
women’s counter-cinema (Johnston), 121  
world memory (Deleuze/Marker), 218  
world upside down (Bakhtin), 71  
writerly mise-en-abyme, 81  
xeguma, 14  
xiang ("on-the-scene" location-shooting), 280  
Yoruba pantheon as artistic resource, 250  
You-Tube Fool (Colbert), 91

*In the preceding index of terms, the names in parenthesis usually indicate the person who generated or popularized a concept, but at times the names refer to the author of the films or to the films themselves used as examples of a concept. We have tried, whenever possible, to indicate the first user of the term or concept, while also stressing that each concept is embedded in a larger transpersonal history. Where no author is referenced, the reader can assume that the coinage is our own, but with no pretense to originality. If we have failed to give credit to anyone, we will try to correct the oversight in subsequent editions.