
Bibliography

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- ¹² Nash, "Experiments with Truth: The Documentary Turn," 34.
- ¹³ Mark Nash, "Reality in the Age of Aesthetics," *Frieze*, no. 114 (2008), http://www.frieze.com/issue/print_article/reality_in_the_age_of_aesthetics/.
- ¹⁴ Nichols, *Representing Reality*, 33.
- ¹⁵ The concept of 'spatial realism' refers to the fundamental cultural belief system that asserts: "the eye does not lie" in Kathleen Kuehnast, "Gender representation in visual ethnographies: an interpretivist perspective," *CVA Review* (Spring 1990): 21-30.
- ¹⁶ See Gilles Deleuze, *Cinema 2: The Time-Image* (London: Continuum, 2005), 1-12.
- ¹⁷ Patrick Keiller, *The Possibility of Life's Survival on the Planet* (London: Tate Publishing, 2012), 9.
- ¹⁸ See William Raban, "Politics and Experimental Film - A Personal View," *Sequence, no.w.here*, no. 3 (2012): 35.
- ¹⁹ Ivone Margulies, *Nothing Happens: Chantal Akerman's Hyperrealist Everyday* (Durham-London: Duke University Press, 1996), 46.
- ²⁰ Doreen Massey was commissioned to write an essay entitled 'Landscape/space/politics: an essay,' <http://thefutureoflandscape.wordpress.com/landscapespacepolitics-an-essay/> in line with Patrick Keiller's research project: The future of landscape and the moving image.
- ²¹ *Ibid.*
- ²² Deleuze, *Cinema 2: The Time-Image*, 4.
- ²³ Jan Verwoert, "Research and Display: Transformations of the Documentary Practice in Recent Art," in *Reconsidering the Documentary and Contemporary Art #1: The Greenroom*, ed. Maria Lind and Hito Steyerl, (Berlin: Sternberg Press, 2008), 201. Subsequent quotations are from p. 202.
- ²⁴ This is a term borrowed from the above mentioned Jan Vorwoert's article, in which he explores the presentation of the archive in contemporary art.
- ²⁵ Michael Rush, *New Media in Art (World of Art)* (London: Thames & Hudson, 2005), 124. Next quotation comes from p. 132.
- ²⁶ Verwoert, "Research and Display," 199-200.
- ²⁷ Rush, *New Media in Art*, 124.
- ²⁸ Verwoert, "Research and Display," 198.
- ²⁹ Lind and Steyerl, eds., *Reconsidering the Documentary*, 12.
- ³⁰ *Ibid.*, 25.
- ³¹ Olivier Lugon, "»Documentary«: Authority and Ambiguities," in *Reconsidering the Documentary and Contemporary Art #1: The Greenroom*, ed. Maria Lind and Hito Steyerl, (Berlin: Sternberg Press, 2008), 31.
- ³² Richard Evans, "Germany's Morning After," *Marxism Today* (June 1991): 20-23.
- ³³ Michèle Faguet, "Sympathy is a Bridge for Ideology: Phil Collins's Adventures in Marxism," *Afterfall*, no. 11 (2011) <http://www.afterall.org/journal/issue.27/sympathy-is-a-bridge-for-ideology-phil-collins-s-adventures-in-marxism>.
- ³⁴ *Ibid.*
- ³⁵ See Stuart Jeffries, "Fastest! Tallest! Marxist! The visual art of Phil Collins," *The Guardian* 6.02.2011, <http://www.guardian.co.uk/artanddesign/2011/feb/06/marxist-visual-art-phil-collins>. Subsequent quotations come from the same interview.
- ³⁶ Faguet, "Sympathy is a Bridge for Ideology."
- ³⁷ Hito Steyerl, "Documentary Uncertainty," *Re-Visiones*, no. 1 (2011). <http://re-visiones.imaginararr.net/spip.php?article37>.
- ³⁸ Owen Hatherley, "How Patrick Keiller is mapping the 21st-century landscape," *The Guardian* 30.03.2012, <http://www.guardian.co.uk/artanddesign/2012/mar/30/patrick-keiller-robinson-tate-exhibition>.
- ³⁹ See Marta Kosińska, *Ciało filmu. Medium obecnego w powojennej amerykańskiej awangardzie filmowej* (Poznań: Galeria Miejska Arsenal, 2012).

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