

The Mirror in the Landscape:

Testing boundaries of the reflexive documentary film mode

Bianca Bothma – 399893

Wits School of Arts

A research report submitted to the Faculty of Humanities, University
of the Witwatersrand, Johannesburg, in partial fulfillment for the
Degree of Master of Arts (Film and Television)

Supervisors: Catherine Duncan and Lieza Louw

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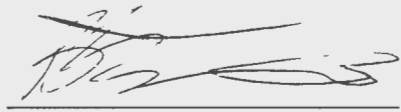
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- Werner Herzog who was a major influence in my film and this research paper. I hope that one day I can also look back at my life having made more than 50 films in all the corners of the world.

Declaration

I declare that this research report is my own unaided work. It is submitted for the degree of Masters of Arts (Film and Television) at the University of the Witwatersrand, Johannesburg. It has not been submitted before for any other degree or examination in any other University before. I also declare that this is my original work produced and submitted in accordance with all rules of professional academic standards and ethics.

A handwritten signature in black ink, appearing to read 'Bianca Bothma', written over a horizontal line.

Bianca Bothma

26 August 2013

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ABSTRACT

The Mirror in the Landscape: Testing boundaries of the reflexive documentary film mode

The following research report about documentary filmmaking theory takes as its starting point that the voice in the filmmaker is present in films through devices of the reflexive mode. This mode of documentary has been widely described as a form used in films to make a statement. By raising the viewers' awareness of its constructs through stylistic devices and techniques, the film surfaces the politics of representation and acknowledges its subjective quality.

However, not all reflexive devices are used to achieve the same ends and different techniques can have a number of results, which add layers to narrative. The popular text by Nichols, *Representing Reality, Issues and Concepts in Documentary*, (1997) claims that there are several different kinds of reflexivity and that they can be separated into two types, political and formal. This classification is useful for analysis purposes but these kinds often are difficult to separate as the reflexive documentary often converges a variety of techniques.

This report focuses on how different kinds of reflexivity allow for the presence of several dimensions of one filmmaker, which results in: in a voice that has a plurality of objectives; and new forms of the reflexive documentary film. In addition, the argument is also made for a new class of reflexivity, that landscape can be employed as a reflexive device to reveal the internal psychological dimension of the filmmaker.

As a case study, the popular films of Werner Herzog are read as instances, which successfully converge the different kinds of reflexivity. A formal analysis on two films by German filmmaker Werner Herzog, *Grizzly Man* (2005) and *Encounters at the End of the World* (2007) includes a description of how the filmmaker employs landscape as a reflexive device. This is then further discussed in terms of how the two films influenced the film made for this project, *Extraction* with reflections on how theory was implemented and what was learnt from the process.

The conclusion of the report includes reflections on and insights from testing the boundaries of the reflexive mode with hybrid reflexivity and the practice of employing landscape as a reflexive landscape.

1. Preface/Introduction

This research paper is an academic exercise and while I am aware there is a particular voice and style of writing that is expected of this form I have been unable to conform to this style for the entire written submission. After completing this exercise in exploring new forms of the reflexive documentary film I am left with a stylistic dilemma since my material is underpinned by ideas of self and subjectivity which requires a voice that is almost incompatible with the objective style of a research paper. It is much the same crises that arose in the film I made to accompany this paper.

As with the different strains of my voice that emerge in the film, I am required to shift tone and style in the written form of this work depending on the object of analysis. For instance, I write about Herzog as a film scholar but this is a different voice to the one that recalls the process of conceiving of and constructing the film and different again from the voice that rationalises the project in the first place from my perspective as a filmmaker with strongly held aesthetic and political positions. Just to add a further level of complication: the voices in the film are different to, but inseparable from those in this explanation. The explanation I have for this unorthodox way of articulating ideas is that there has been reverse influence of forms. The expected influence of theories and concepts discussed in the paper on the content of my film took place but what also happened is that the form of the film affected the way I wrote my paper which has come as a surprise. Therefore I am highlighting that there are three different voices that appear in this paper. I list these below to assist with making the shifts in register more recognisable:

- Wits student: represents my voice as a student undertaking a research project that comprises of an academic written paper and a creative practical film component. In this voice I write about the entire research project combined and refer to both elements: the paper and the film.
- Academic: represents the academic enquiry element of this project. This voice is most prevalent in the review of key concepts and theories where I discuss theories of documentary film and the use of landscape as a reflexive device.
- Filmmaker: represents the practical element of this research project and describes the filmmaking process. In this voice I discuss in detail how I applied theories reviewed in the paper in a practical way while making the film that accompanies this research project.

I am aware that choosing this way of submitting my research paper is unusual nevertheless I am committed to this form as it adds texture to the content. My research is about reflexivity, which in this paper I claim to be evidence of the artist's voice in the text. Therefore it is highly appropriate that my written research be submitted in the form of clearly separating the different parts of me undergoing this process. In addition to asking you to recognize the different voices behind this

research project I am also going to ask you to watch my film halfway through going through the paper. I am requesting you to only watch my film after you have read up to the methods section of this paper. The film I made to accompany this paper is complex and multi-layered in terms of themes and voices. I have carefully considered the theories reviewed in this paper and conceptually crafted them in the filmmaking process. Some techniques of the theories appear in the film more faintly than others and I am concerned these nuances may go unnoticed if the film is watched before having read the theories and films of Werner Herzog that influenced it. Please note this is purely a suggestion. The film does stand alone as a text but I would prefer it if it is read in dialogue with this paper.

2. Aim

This research paper focuses on how different kinds of reflexivity allow for the presence of several dimensions of one filmmaker, which results in: in a voice that has a plurality of objectives; and new forms of the reflexive documentary film. This paper argues for a new class of reflexivity, that landscape can be employed as a reflexive device to reveal the internal psychological dimension of the filmmaker. I have tested the theory reviewed in these discussions in the film I made to accompany this paper. In addition to considering theories and concepts as one of my methods I also completed a formal analysis on two films by German filmmaker Werner Herzog, *Grizzly Man* (2005) and *Encounters at the End of the World* (2007) and described how the filmmaker has employed landscape as a reflexive device. I described how the two films influenced my film and then compiled reflections on how I implemented the theory and what I learnt from the process. By taking these steps I have proposed, argued for and tested a new class of reflexivity, that which involves the use of landscape as a reflexive device in the documentary film form.

3. Rationale

For the last few years I have known what I want to do with my life, which is to tell stories about issues that affect me using images. Working towards achieving this dream has led me to pursue a Master's Degree at Wits School of Arts in the field of Film and Television where I have been able to take small steps on the road towards becoming a filmmaker. Part of this journey has been discovering, developing and shaping my creative and aesthetic identity which is not fixed or stable but rather in a constant state of transition, evolving from one stage to the next.

Rabiger (2009:27) describes people who work in the arts, like myself, as “seekers” on a mission to find “meanings in life.” He defines artistic identity as a person's internal desire to understand and assign “emotional meaning” to personal issues in life. In visual culture production, as an artist your creative identity is affected by what you are exposed to in terms of things you watch, read and the conversations you engage with (Hall 1997:137). The author describes this as a process of “mutual constitution” that the environments, people and issues that surround them, impact artists.

When an artist starts to make work or “becomes creative” (Rabiger 2009:89) they go on a quest that moves ideas and work fluidly from the world affecting the artist, through the form of the work produced by the artist to the audience. The author explains, “To the degree that this touches you, it touches others through your work”.

If I relate this concept to my life, I can say that I am a filmmaker living in Johannesburg, a city with its roots in mining, which is what made the country into an economic powerhouse in Africa. The world that surrounds me and influences my work is one that consists of mine dumps that are polluting the natural environment. It is a world where violent strikes by mine workers over poor wages have made headlines in the past year. It is a world where years of mining have led to mass overpopulation, extreme poverty and a large gap between the rich and poor that continues to grow wider. Yet people still come to this city hoping for a better life. I too have chosen Johannesburg as my home because of the better employment opportunities that exist here compared to anywhere else in the country. The work I produce as a filmmaker, photographer and writer is the product of my quest to understand, process and gain meaning from this world described above. As part of this journey I am making a film about the legacy of gold mining in Johannesburg. The film has been heavily influenced by the theory presented in this research report and investigates how landscape can be employed to reveal voice, or, in other words, the presence of the filmmaker in the reflexive mode of the documentary film.

Continuing from this point I can state that as a filmmaker I want to make films that are socially relevant. I want to tell stories that, through a revelation of an unknown truth, move people to act differently and be conscious of the world around them. This personal desire is echoed by Pearce and McLaughlin (2007:59) who suggest that “Documentary has a very utilitarian self-view. Documentary makers think of themselves as people who want to change the world.”

My point of departure is that the motivation behind making documentaries is linked with the self. I assume that this self-imposed view of what is true or real is what in the filmmaker’s view needs to change in the world. From this point my central claims for this research paper emerge:

1. The filmmaker’s agenda is embedded in the overarching narrative of the documentary film.
2. Reflexivity is a way of revealing this agenda and self-view of constructing the film.
3. The agenda and the way it is conveyed is essentially evidence of the filmmaker’s voice behind the film.
4. This voice can be separated into different parts and reveal a multitude of objectives translated through different filmmaking techniques and devices.
5. A new way that voice can be revealed in the reflexive film is through the use of landscape in terms of how it is framed and treated by the camera lens.

The reflexive mode of documentary is used in documentaries to make a statement. By raising the

viewers' awareness of its constructs, the film surfaces the politics of representation and acknowledges its subjective quality. Nichols (1997:67) explains how this is done:

Reflexivity and consciousness-raising go hand in hand because it is through an awareness of form and structure and its determining effects that new forms and structures can be brought into being, not only in theory, or aesthetically, but in practice, socially.

However, not all reflexive devices are used to achieve the same ends and different techniques can have a number of results, which add layers to narrative. Reflexive films "address the social nature of representation" (MacDougall 1998:19) which means that the way that filmmakers tell a story is linked with the system of values and beliefs that are socially and historically embedded in that particular filmmaker. The notion of a socially loaded reality being represented in reflexive films is how consciousness is revealed through the visual treatment of space, in particular urban and rural landscapes. Space can be employed as a device to connect with viewers through producing a place of view contextualized in the "cognitive and emotional experience" (Cowie 2011), which results in the viewers participating not only as viewers but also in recognizing and relating the space to their own experiences. Therefore it can be claimed that space contains references to socio-economic issues that viewers connect with and relate to their own experiences.

The treatment of landscape in *Grizzly Man* and *Encounters at the End of the World*, the two films by Werner Herzog that I refer to as case studies in this film, inspires me as a filmmaker who wants to make films about humankind and the environment. Prager (2010:98) says Herzog treats landscape as a giant next to insignificant humans that populate it:

These proportions do not encourage us to identify with commanding figures that dominate the natural world, but rather draw attention to the landscape's overall indifference to our presence.

The larger theme, which my film could fit into, is the tension between humankind and the environment. The multi-dimensional space that I briefly look at in my film, reveals this tension through Johannesburg's iconic mine dump, which is a symbol of the legacy of mining we are left with today. The mine dump represents the economic wealth of the city in contrast with its toxic chemical make up and this is what makes it a kind of heterogeneous space that represents history and the future. While I do refer to this theme slightly in my film, the scope of this study does not allow me enough space to engage in full discussion into the theory behind this theme, I would like to however return to this idea in future research.

4. Review of theories and key concepts

The following review covers two main research questions that are interlinked. The first one I discuss is the hybrid nature of the current form of the reflexive film. The second point I argue is how landscape is employed as a reflexive device in documentary film. The main theory that links these two questions is that of reflexivity in documentary and both points can be illustrated through the more recent documentary films by German filmmaker Werner Herzog. I begin with the argument for hybrid reflexivity by making the point that the reflexivity in documentary film reveals the voice and power of the filmmaker. I then expand on this point with a discussion on how different parts of the filmmaker's voice can be revealed through what Nichols (1997) famously described as different kinds of reflexivity. I suggest the claim that the different kinds of reflexivity cannot exist in isolation as they converge into a hybrid form. I use examples from Werner Herzog's 2005 documentary film *Grizzly Man* as a case study to illustrate this point.

The argument for hybrid reflexivity allows me to introduce a new mode of reflexivity, which I have termed as "landscape reflexivity". The point that I make is that in documentary film, landscape can be employed as a reflexive device. I review theories that support this argument and highlight the point that landscape when presented on screen in the documentary film form reveals the psychological dimension of the filmmaker and the main character or subject of the film. I use examples from *Grizzly Man* and *Encounters at the End of the World* to make this point.

4.1 Hybrid Reflexivity

In the following section of this review of theories and key concepts I am presenting the argument for a new understanding of the reflexive documentary mode, that in its current form can be read as being hybrid in nature, combining a variety of elements that usually differentiates sub-genres of the mode. Before making this point I discuss how reflexivity in documentary can be read as revealing the voice of the filmmaker and that this asserts the filmmaker's position of power over the text. Then I discuss Werner Herzog's *Grizzly Man* as a case study to support the argument for hybrid reflexivity.

4.1.1 Reflexivity as evidence of the filmmaker's voice in documentary film

Reflexivity in documentary filmmaking is complex and multifaceted and sometimes this is treated reductively. The reflexive documentary is generally understood as a mode that characteristically features the filmmaker performing the role of storyteller while showing the tools and techniques of the making process, such as the camera and crew. In this way the filmmaker makes the audience aware of his or her position of power by leaving traces of his or her own voice on the text which are constructed in a way to push a message that will influence the audience's knowledge on a particular subject. The documentary filmmaker, not just the

reflexive one, is attributed with providing the world a version of reality that they have creatively treated and presented from their point of view, with an agenda to influence the audience's opinion on a certain social or political issue. Rabiger (2009:89) describes filmmakers simply as artists who present "subjective judgments to reveal human truth on the screen." Through being present in the frame, the reflexive documentary filmmaker is literally imprinting him or herself on the constructed version of reality that is the text of the film. Therefore it can be claimed that the characteristics that make a film reflexive, are evidence of the filmmaker's voice, and as a result, this exerts power in the text, which ultimately pushes an agenda and message onto the audience.

The reflexive mode of documentary film is complicated, as by making the audience aware of the film's construction, the filmmaker is indirectly challenging the conventions of its form. Reflexive documentaries articulate the notion that the films are merely "forms of re-presentation" and not truthful "windows into reality", (Nichols 1985: 49). The author explains that the reflexive form of documentary is complex as it mixes a variety of elements such as observational passages with interviews, as well as the voice-over of the filmmaker with intertitles. In this mode the filmmaker is not only an advocate for a certain social issue but also what the author calls a "producer of cinematic discourse" which Serrao Hiemenz (2009:8) explains is produced by "critiquing the ideology that supports conventions of documentary" through "revealing filmmaking practices."

With regards to cultural production, Hall (1997:136) explains reflexivity to be an approach that is focused on the position of the critic and how the knowledge of their position, relations with people, and materials they deal with, affects their work socially. To adapt this concept to making documentary films, reflexivity in filmmaking is about the filmmaker's position as an authority which, affects the text (the subjects and material) presented in the film. The author adds that the critic or filmmaker must explain how their "position has affected what they found" (Hall 1997:136). The idea of position and its relationship to power in documentary film can be undermined in reflexive documentaries. The act of revealing power has the potential to contradict the filmmaker's position of authority as the techniques that the audience recognizes in the film that classifies it as a documentary are overthrown by the reflexive filmmaker. Minh-ha (1991:10) suggests that while filmmaking is a "question of framing reality", it can also be a place where the recognizable features of a film, the images and sounds, refer to the film form but also, when reflected upon, can be "questioned in its authoritative identification with the phenomenal world" (Minh-ha 1991:10).

In addition to questioning the form of the documentary film and contradicting the position of power the filmmaker holds, the reflexive documentary film also reveals the "unending possibilities of filmmaking" by "making the camera reflexively aware of its own capabilities" (Rabiger 2009:77). This further supports the argument for the hybrid reflexive documentary

film. In its hybrid form, the film borrows many techniques from different film forms that remind the audiences of the unending possibilities highlighted above.

In South Africa, the position of the reflexive filmmaker carries historical significance. Besides commenting on the process of constructing reality and challenging the form of the documentary film, the South African reflexive filmmaker is also commenting on the socio-political history of racial segregation. South African filmmakers can be seen to have a difficult time tearing themselves away from post-Apartheid narratives. The reflexive mode of documentary is often a convenient form of expression for filmmakers who want to make films about history. Nichols (1997:57) explains how the past and the reflexive film are linked, "the representation of the historical world becomes, itself, the topic of cinematic mediation in the reflexive mode." He further explains that reflexive documentary is different to other modes as it "addresses the question of how we talk about the historical world." This has been explored within the context of documentaries in South Africa according to Dawson (2005:476), who says the trend towards a more self-reflexive style of filmmaking in the 1980s for example, was a move away from the anti-Apartheid propagandistic style of documentary that was previously practiced. Post-Apartheid filmmakers began using the reflexive mode of documentary filmmaking to engage in more personal forms of representation in the form of autobiographical narratives.

This style of reflexivity is still dominant today, especially with regards to South African filmmakers whose histories are often linked with Apartheid narratives. Films by Kurt Orderson, a filmmaker from Cape Town illustrate this point. His film *The Prodigal Son*, (2009) is a post-Apartheid narrative that deals with issues such as African identity and Apartheid experiences.

4.1.2 Voice and power articulated through different kinds of reflexivity

When making a film, a filmmaker has many ways of articulating his or her point of view, of revealing their aesthetic identity and these choices manifest themselves into revealing the voice of the filmmaker. Nichols (1985:50) states that "voice is something narrower than style". It is the way the text communicates with the audience through the "unique interaction of all a film's codes" (Nichols 1985:50). These codes, or styles have been extensively described by Nichols as different kinds of reflexivity which exist separately and help to assist the audience in reading the filmmaker's position in terms of for what reason they are employing those particular techniques.

In the popular text by Nichols, *Representing Reality, Issues and Concepts in Documentary*, (1997) the author claims that there are several different kinds of reflexivity and that they can be separated into two types, political and formal. Within the formal type of reflexivity there are several kinds: stylistic; deconstructive; interactive or performative; and ironic. This classification is useful for analysis purposes in terms of giving the audience recognizable features that allow them to interpret the film and the filmmaker's intention. However, these kinds often are difficult

to separate as the reflexive documentary often converges a variety of techniques. Furthermore, as each kind of reflexivity has its own particular objective, when presented in a film individually it becomes a narrow representation of the filmmaker's voice. The popular films of Werner Herzog can be read as instances, which successfully converge the different kinds of reflexivity. In the following paragraphs I describe the different kinds of reflexivity exist in his works, specifically giving examples from *Grizzly Man* in support of the argument for hybrid reflexivity.

4.1.3 Grizzly Man – A case study for hybrid reflexivity

Herzog's commercially successful 2005 documentary, *Grizzly Man*, about the tragic death of bear enthusiast Timothy Treadwell in October 2003, employs a variety of reflexive filmmaking techniques. The following section uses the classification set up by Nichols' (1997) text of different kinds of reflexivity to highlight the fact that hybrid reflexivity does exist in more recent documentary filmmaking practice. Nichols' political kind of reflexivity is present through Herzog's use of avant-garde techniques, which enable him to destroy the illusion of reality usually presented in the documentary film. Like in Dziga Vertov's 1929 film, *Man with a Movie Camera*, *Grizzly Man* is also full of sequences of a man running around with a camera, constructing a film, but in this instance it is Treadwell, Herzog's main character, and not Herzog himself. Herzog includes sequences of his subject Timothy Treadwell doing more than one take of his direct pieces to camera. This breaks down the romanticism of Treadwell's time in Alaska protecting the grizzly bears. By revealing Treadwell's process of constructing himself as something of value to conservation efforts, Herzog is in fact contradicting this point by showing that Treadwell is performing this role for the audience.

Instances of what Nichols describes as stylistic reflexivity in *Grizzly Man* are rare. This kind of reflexivity is known to use similar techniques as political reflexivity but for the purposes of aesthetic effect rather than to make a political statement. One sequence that stands out as evidence of the stylistic kind of reflexivity is in the scene with Treadwell's former girlfriend and colleague Jewel Palovak concerning the footage of Treadwell's last moments (00:50:04). Herzog enters the frame to listen to the sound of the bears violently attacking and killing Treadwell and his girlfriend Amie Hugueaard. Being present in the frame detracts from the significance of Treadwell's last moments, that being what exists on the tape. This stylistic approach of reflexivity does have its problems as Nichols (1997:69) explains:

The use of stylistic devices to achieve a reflexive effect runs the risk of manipulating social actors for textural effect rather than provoking a reflexive consideration of how texts are constructed.

Herzog's presence distracts the audience, as the point of the scene is Herzog's experience of listening to the attack and not the attack itself. The audience is told of the significance of the tape in the lives of people who knew Treadwell and is robbed of the experience of hearing the sounds on the tape themselves.

A common narrative present in reflexive films is the film about making a film storyline. The filmmaker performs a role that explains to the audience the process of what happens behind the scenes of making the film. This has been described by Nichols as performative reflexivity. The film about a film narrative is evident in *Grizzly Man* but in a more unorthodox way. There are two filmmakers in this film, Herzog is making a film about bear enthusiast Timothy Treadwell, who was making a film about his efforts to protect the Grizzly bears in the Alaskan wilderness. In this instance Treadwell acts out instances of performative reflexivity when he describes the challenges and danger he faces while filming so close to the bears. The film is complex in the sense that Treadwell and the Alaskan wilderness where he died are Herzog's subjects and the Grizzly bears are Treadwell's subject. Bruzzi (2000:7) says the performative kind of reflexivity is the most successful of all the modes because it highlights that the documentary truth is what happens when camera and subject collide and not the utopian vision of what happens when the camera is not present. The first scene of *Grizzly Man* illustrates this point. The film begins with Timothy Treadwell walking into the frame from the camera. He kneels down and addresses the audience in a style that is recognizable to an audience used to watching conservation films. Treadwell first explains where he is and gives some information about the grizzly bears in the landscape behind him, he explains how dangerous it is to be so close to the bears: "If I show weakness, I may be hurt, I may be killed" (00:00:44). This introductory monologue lasts two and a half minutes and is delivered in a very calm and confident manner that gives Treadwell authority as an expert on wildlife and conservation. This reality and reading of him is shifted dramatically when his address is over and he congratulates himself, "Give it to me baby, that's what I'm talking about" (00:02:34) and points to the camera. Treadwell shows his role as a filmmaker, making the presence of the camera known, talking to it as if it is another living crewmember referring to the fact that he just completed a good take.

The above discussion explains in detail how Werner Herzog's film *Grizzly Man* is an ideal example of how the different kinds of reflexivity converge and can be read as a form of hybrid reflexivity. In addition to the convergence of the techniques of reflexivity that has already been written about there is also another reading of reflexivity, which is that landscape can be employed as a reflexive device in documentary film. This is what I discuss in the following section of my report.

4.2 Landscape and reflexivity in Herzog's documentary

Landscape in art is full of references to the external world. Daniels and Cosgrove (1988:1) refer to landscape as a "cultural image" that can symbolise complex surroundings. The authors further add that meanings of landscapes have a "complex interwoven history." Johannesburg as a mining town is illustration of this point. The landscape of the city contains skyscrapers that represent the city's financial success as well as toxic mine dumps that separate the living areas of the rich

and the poor. The informal settlements and hostels where many mineworkers still live without adequate access to clean water and electricity is also a stark contrast to the seemingly efficient highways and freeways that are often traffic congested.

These different features of Johannesburg's landscape show the complex history that has created the large gap between the rich and the poor in South Africa that I believe has been the cause of South Africa's recent mining crisis. This complex socio-political context is what I have tried to represent in my film through showing landscapes of Johannesburg.

Daniels and Cosgrove (1988:1) note that every time a landscape is presented its meaning goes through another process of transformation that "deposits yet another layer of cultural representation." Therefore my film can be understood as cultural representation of the landscape of Johannesburg with all its complexities from my point of view as the filmmaker.

The element of presenting the landscape from my point of view is where the discussion on reflexive documentary film comes in. In this report I discuss specifically how the use of landscape in documentary film may be read as a reflexive device as the landscape presented reveals the character and filmmaker's inner psychological dimension. In the next section I argue that landscape in documentary can be employed as a reflexive device through the following points:

- Explaining Herzog's use of wildness to reveal tension between humankind and the environment
- Reviewing the inspiration behind Herzog's use of landscape in documentary;
- Describing how this device can be read as a way to reveal "internal landscapes" through the lone figure on a journey;
- Using a theory of "emotional cartography" (Bruno 2002: 15-16) that explains how the internal landscapes affect the audiences reading of the film.

4.2.1 Herzog and wildness

The films of Werner Herzog are a major influence on my work as a filmmaker because his objectives for making films resonate with mine. This is why I chose to do a formal analysis of two of his works, *Grizzly Man* and *Encounters at the End of the World* as part of my method. This analysis provided me with a list of ideas that I adapted and used in my film, *Extraction*.

I am interested in making films that remind the audience of how insignificant humankind is in relation to Earth and its existence. I want to raise questions about the sustainability of our current way of life and I have shown this through fresh images that illustrate the tense relationship between humankind and the environment.

In some of Herzog's recent documentary films I have noticed similar themes. Both films are set in far-flung locations literally considered "wilderness" in terms of geographical locations. Both films feature unusual characters who are struggling with their existence in mainstream society. Some reviewers of Herzog's films comment on the how and to what effect he employs landscape in his films, Prager (2010:92) writes that Herzog's two agendas are to provide the audience with "fresh" never seen before images of the world and to view these images "sensually" and not through rational tendencies. My film *Extraction* is about the legacy of gold mining in the city of Johannesburg. As this is not a new subject I knew that I had to find fresh images of Johannesburg to tell this story.

Herzog has made his reputation in the wilderness of Earth, "straining against every limit by which civilization defines what a human being is" (Jeong and Andrew 2008:2). Setting films in wildness allows for deep internal reflection and transcendence as Drenthen (2009:297) writes that wildness exists outside the "cultural sphere" and against the "civilised world" thus relating to Herzog's objective of wanting the audience to view landscapes through his lens sensually and against rationality as noted previously. Drenthen further notes that the fascination with wildness in the works of Herzog and other filmmakers has become "thoroughly reflexive."

A common characteristic of Herzog's films is a leading subject that exists on the outskirts of mainstream society and this represents a theme that no matter how driven and determined humankind is, they become "humbled by the indifferent and merciless nature" (Webber 2006). The wilderness environment which Herzog's films are set in provides an ideal platform for characters to break the "stillness" of the environment while on their own personal existential journey explains Verone (2011:198) and this results in the characters engaging in "intense and complex self examination". Throughout the films Herzog provides commentary that provides a narrative device that allows the audience to "meditate on the nature of filmmaking itself" (Verone 2011:200). Therefore it could be argued that reflexivity exists on two layers in Herzog's films, firstly through the main subject or character's personal journey and confrontation with the landscape that results in self-examination and secondly through Herzog's commentary on the film subject and landscape, providing the secondary film about making a film narrative.

In my film *Extraction* I attempt to include both of these levels of reflexivity, within the context of presenting the destroyed landscapes on the outskirts of Johannesburg left behind after years of mining and extracting gold out of the Earth.

Herzog's characters are often on the fringes of mainstream society, for instance the professional dreamers in *Encounters of the End of the World*, who abandon their jobs in civilization for the adventure of Antarctica's icy frontier. Bear enthusiast, Timothy Treadwell in *Grizzly Man* prefers the company of grizzly bears than people as he spends 13 summers in the Alaskan wilderness to prove this. I have chosen to use the word character to describe the people who appear in

Herzog's films even though this is a word more often associated with fiction film. In Herzog's films the way he treats the person in the viewfinder is more characteristic of a fiction film than of a documentary film subject that has connotations of information giver in the conventional form. Herzog's characters are rendered more three dimensional through his unusual treatment of them. The characters become the device that represents issues related to humankind's tense relationship with the environment. Herzog's characters go on a journey into the wilderness in search of what Verone (2011:179) describes as "a higher calling, a new level of consciousness, or a physical and psychic transposition or transfiguration." The characters represent humankind's experience of exile in civilization and the resulting search for freedom in the wilderness.

The fictional character in my film, the eco-war correspondent is an experiment with this concept and I reflect more on what I learnt from this in the findings section appears later on in this paper.

This characteristic of Herzog's work has been highlighted by Ames (2009:65) who declares that his documentaries "mythologize the landscape as depicting an internal space, which is also an indexical image of the external world." My understanding of this experience is that the audience, who views the film, relates the character and filmmaker's journey to their own contexts and situations and as a result, engages in personal metaphysical reflections. The audience searches deeply within their own beliefs systems, past experiences and knowledge of world events to add meaning and think about the conflicts presented in the landscape.

For example, in my film I present the landscape of Johannesburg to show the extreme negative effects of mining on the natural environment in terms of acid mine drainage coming from the mine dumps. I also show extreme poverty by including a sequence of people living on a municipal waste dump in Pimville, Soweto. When I show the George Goch hostels in City Deep I have included the familiar skyline of Johannesburg's high-rise buildings in the background. I hope that when viewing these landscapes in my film the audience will think about their own existence in the world, the struggle between the rich and the poor and reflect on their own ideas about the sustainability of humankind's current way of life.

4.2.2 Landscape as a reflexive device

Rowson (2010) describes Herzog as a complex filmmaker who uses film to raise philosophical questions about being in the world, "Herzog is enamoured of cinema's ability to engage with metaphysical quandaries of his own devising." Having made more than 50 films that have taken him to every continent on Earth, Herzog has given the world fresh images of some of the most exotic glaciers, volcanoes and caves making him one of the most prolific filmmakers of the 21st century.



Fig. 1 *Wanderer above the sea of fog*, Caspar David Friederich, (1818)

Prager, (2010:93) notes the German romantic painter Caspar David Friederich as one of Herzog's major influences. Analysis of one of Friederich's better-known works, *Wanderer above the Sea of Fog*, (1818) describes the lone figure standing on a precipice facing a dramatic landscape as a message conveying self-reflection through the figure's gaze into the wilderness (Gorra 2004:xi-xii). Others have described the painting as a metaphor for showing the insignificance of humankind's existence in the presence of the powerful and awe-inspiring Earth that is shown through dramatic landscapes (Gaddis 2004:1-2). Herzog has commented that he was drawn to Friederich's work not because of the natural landscapes he painted but because of the inner landscapes these paintings revealed:

For me a true landscape is not just a representation of a desert or a forest. It shows an inner state of mind, literally inner landscapes, and it is the human soul that is visible through the landscapes presented in my films. (Herzog, published in Cronin 2002:95)

This theory has been echoed by other writers who have also described the use of landscape in art and film as a tool to reveal secret internal truths. Melbye (2006:1) remarks that landscape has a "psychological dimension" that reveals the psychological state of the film's protagonist or primary subject. I would like to suggest that in documentary film, notably in the reflexive mode the inner psychological consciousness revealed is not only that of the film's primary subject but also that of the filmmaker who is answering a larger question through making their film.

For instance, in my film I ask the overarching question “Can Johannesburg still be called the city of gold?” (00:01:38) This question is a representation of my human soul that is behind the making of this film. Linked to this main question are sub questions about the sustainability of humankind’s way of life. Through the landscape presented that shows Johannesburg to be pushing the limits of its usage of Earth’s resources I am answering the question and perhaps to some extent, influencing the audience to agree with my point of view.

Some theorists have highlighted that Herzog’s landscapes are not referential and provide little contextual information. Instead, Ames (2009:57) notes that the landscapes challenge the audience with “a paradoxical space, at once de-territorialized and sensuous, imaginary and physical.” The landscapes contain symbols that can represent different things to different people depending on their socio-economic background. As the filmmaker adds their own meaning to the landscape presented in the film, the audience is given a new meaning or interpretation of the space as the filmmaker takes control of conveying representations of icons in the film. The filmmaker uses a real space that exists outside of the film and through commentary being made over the landscape and it being presented in the film, adds an illusory element.

In my film, I have attempted to create the same effect when introducing the location on the mine dumps between Riverlea and Soweto (12:18). In the next table I explain how the script I wrote which accompanies a long pan across the mine dumps illustrates the point made above:

Script	Interpretation
“On the outskirts of the city centre remain a few of the mega mine dumps”	Geographic information of the physical mine dumps which exist in Johannesburg
“Which still stand like space age peaks blowing white sand onto the cloudy horizon”	Sensuous description that creates a picture in the audience’s mind
“They’re like these endangered icons of this mining town’s visual landscape”	Refers to the physical, the fact that the mine dumps are disappearing because they are being re-mined
“To me these mine dumps represent the large gap between the rich and the poor that has been the cause of South Africa’s recent mining crisis”	Refers to the paradox and complex social space of Johannesburg and to the recent mining protests that have seen many die in clashes.

Herzog adds this meaning to the striking landscapes by contrasting them with flawed characters to make the audience think about the relationship between humankind and the environment. Often shown as unlikeable and in exile, this practice of representing isolated figures in a landscape, can also take as its reference the Western film genre, which Davis (2012:2) claims gives the landscape representational quality of being in exile and a search for freedom. In the

film *Grizzly Man*, Herzog employs landscape as a metaphor for Treadwell's inner psychological turmoil. He uses the tradition inspired by German romantic artists when scenes of the glaciers behind the Alaskan wilderness are accompanied by the following narration (00:57:00):

This gigantic complexity of tumbling ice, in the byssus, separated Treadwell from the world out there. And more so, it seems to me that this landscape in turmoil is a metaphor of his soul.

In Herzog's film *Encounters at the End of the World*, he juxtaposes these images with deep philosophical questions regarding humankind's sustainability on Earth as well as humankind's desire to explore all corners of the world. Through interviews he also reveals the professional dreamers' existential crises that has brought them to Antarctica. In this way Herzog is again practicing the tradition of the German romantic painters who employed landscape to reveal inner psychological processes.

4.2.3 Emotional cartography

Another way of explaining this concept is to review ideas of Bruno's (2002:15-16) "emotional cartography" presented by Ames (2009:51-52), which suggests a theory of "film as form of cartography that is highly and particularly sensitive to the inner world of affect" (Bruno 2002:15-16). She describes images of landscapes in films as "visual forms of virtual travel" that inspire "intimate and imaginative spaces" within the audience's reading of these images (Bruno 2002:15-16). The author's theory functions on the basis that the audience will be affected to the landscapes presented according to their own "subjective experiences". Simply put, images of landscape in films "evoke both an inner world of emotion and an embodied response to geographical place" (Bruno 2002:15-16). This theory resonates with my work and I hope to achieve this affect in my film about the legacy of gold mining in Johannesburg. I hope the footage of the mine dumps, which can be read as symbols of wealth and poverty at the same time, will evoke an emotional response in the audience that will result in personal reflection.

The above explanation is a review of my understanding of how landscape functions as a reflexive device in documentary, that with its roots in the tradition of German Romantic painting, represents the notion that humankind is insignificant in comparison to the greater wilderness of Earth. Secondly, it is my understanding that the action of looking at the external landscape evokes a reading of the internal landscape that reveals the inner-psyche of the main character and filmmaker behind the film. While I am aware that landscape can be read in other ways for different responses I have not included these here as the scope of this project is too limited to go in to detail about this extensively. My reading of landscape is rooted in the context of reflexive documentary, and how it functions as a way to make the audience aware of the filmmaker's presence.

5. Methods

Before I made my film I completed a formal analysis of Herzog's two films *Grizzly Man* and *Encounters at the End of the World*. As part of this methodology I have compiled a table (see attached Appendix A) that includes the major reference points of Herzog's two films. In the table I have described these points and provided my own brief interpretation of how I understand these devices to work. I then added another comparative table that shows how I interpreted and adapted these reference points in my own film. In the following paragraphs I will briefly describe how Herzog's films have influenced my work.

5.1 Grizzly Man

In this film, Herzog uses landscape to tell the story of Timothy Treadwell's life mission, to raise awareness of grizzly bear conservation in Alaska. The reflexivity prevalent in this film is complex and I would argue that this mode of documentary occurs on three levels in the film. Firstly Herzog's commentary on Treadwell's work as a filmmaker reminds the audience that his film *Grizzly Man* is constructed from his position as filmmaker who has also made films in the jungle or what can be described as wilderness environments that few people inhabit. He often brings the controversial nature of Treadwell's work to the fore by making points where he agrees or disagrees with the bear enthusiast's actions. This action draws the audience in on an intellectual level where they engage in their own thought processes that determines their own opinion on Treadwell's work.

Secondly, through showing Treadwell's filmmaking process Herzog is showing us the constructed nature of Treadwell's filmmaking in the political kind of reflexivity that was described earlier. These diegetic breaks take the form of Treadwell doing retakes of his direct address performances to camera. Herzog comments on the Treadwell's processes and in this way these instances could be read as being doubly reflexive as Herzog is being reflexive about Treadwell's reflexive filmmaking process.

The film *Grizzly Man* largely influenced the concept of my film *Extraction*. I tried to recreate the same situation where these three instances of reflexivity could occur by creating the eco-war correspondent character that articulates the environmental sustainability agenda of the film. This character is influenced by Treadwell in the way that it is a performance that is highly referenced from his behaviour. I use exaggerated gestures and continue to reiterate the same message of the war against the environment. I did this to allow myself as the film theorist character to have a content to make comment on.

5.2 Encounters at the End of the World

Herzog's film about Antarctica is indirectly a film about climate change and the melting polar ice caps. Herzog sets himself up immediately as a filmmaker in his first few lines of dialogue in the film, describing images taken under the ice as his main motivation for wanting to travel to the end of the world. He sets up the premise that his film is about the professional dreamers who leave mainstream society to go and work at the last icy frontier of the world. As he highlights the different characters' fascination about this large block of ice, indirectly their ideas about the destructive impact of humankind's presence on Earth begin to surface.

The way the geographical space of Antarctica is employed in this film is slightly different to *Grizzly Man*. Herzog refrains from revealing the process of filmmaking through diegetic breaks in this film although occasionally he is present as you can hear his part of the conversation with his characters. He also describes the process of travelling around the icy continent while making the film, which does remind us of the process of making the film, but himself and the crew are not literally presented in any frames. Instead the presence of dramatic music and long, slow moving shots across of the Antarctic scenery are mesmerizing and deeply moving.

This film influenced a lot of my character that is based on Herzog the filmmaker, which I will describe in the analysis/findings section as the practice of the concept of landscape reflexivity. Herzog presents Antarctica as a character that has drawn all these people to it in search of deeper meaning in their lives. I have tried to imitate this concept in my own film *Extraction*, where I have presented the city of Johannesburg as a character filled with mine dumps that represent wealth and poverty. It is against the backdrop of the landscape of Johannesburg that I present questions about the benefits of mining. I leave these questions open and the conclusion of the film is purposefully ambiguous just as Herzog's *Encounters at the End of the World* film is, where he ends with thoughts about humankind's inevitable extinction, making the audience question their existence on Earth.

5.3 About the film *Extraction*

The film I have made to accompany my research report is largely influenced by the theory discussed in this paper and the films of Werner Herzog noted above. *Extraction* is a film about Johannesburg and a film about filmmaking. It can be read as a response to the current mining crisis in South Africa. Through an articulation of different voices of one filmmaker, that being myself, I explore Johannesburg's mining legacy and resulting urbanization while at the same time experimenting with the documentary film form, most notably the reflexive mode. I have included some notes on the conceptual process for making this film in an attachment (see Appendix B).

This title refers to the action of mining for minerals as well as mining for thoughts and ideas behind this film therefore it can be noted that this film is about two things, it is a film about Johannesburg and its mining legacy and it is also a film about filmmaking, more specifically about experimenting with techniques and theories of reflexivity.

The film begins with the voice of myself as a filmmaker, on a journey to discover what the legacy of gold mining looks like on the landscape of Johannesburg. Context is revealed through interviews with two Soweto residents, who provide insight into what life is like for people living near the mine dumps, what their view is in terms of who profited from mining. The filmmaker narration states early on the intention behind making the film as well as the political position when commenting on George Goch Hostels by saying (08:22):

This place is home to many who helped build Johannesburg's reputation as the city of gold. But the living conditions tell a story of harsh contradictions that eat away at my white middle class conscience.

The filmmaker then visits various locations where comments are made about humankind's relationship with the environment. But these comments are made through a different character, a different version of myself. This additional character represents conflict with the filmmaker character as this over-exaggerated eco-war correspondent represents the irony of the documentary filmmaker's self-fulfilling agenda

The two characters reveal the two narratives of the film, firstly the one that is about testing the boundaries of reflexivity in documentary as a filmmaker and the second one is the environmentalist that is making a film in response to the current mining crisis, and asking people to think about the legacy mining has left behind on our landscape. The two characters represent the two main voices of the film, they conflict with each other as two opposing ends, one more rational and the other more volatile. They conflict with each other as the two narratives play out together in a struggle between the different parts of me that is trying to make this film.

As the eco-war correspondent continues to visit different locations around Johannesburg, so the filmmaking process is revealed through an interaction with security guards on a mine dump and the two narratives come to a conclusion at the place where mining first began. The final sequence represents a convergence of the different characters and asks the open-ended question, "What has mining really done for us?" It was my intention to leave this question open ended and I have attempted to create the effect that the film exists as a document of images that have led to the journey of asking this question through different voices.

It is at this point, ideally, that the film should be watched for it to realise my aims as part of the research question. The film can be considered as a stand-alone text but if possible I would like it to be read in dialogue with this paper.

6. Reflections on the filmmaking process

In the review of key theories and concepts I set up the framework of what I was going to test in my film. I proposed the notion of reflexivity in documentary being presented through voice and then put forward that the different kinds of reflexivity described by Nichols could be read as an articulation of different voices of one filmmaker. Besides Nichols' kinds of reflexivity I discussed theories supporting the idea that landscape in documentary can function as a device to reveal the inner psychological dimension of the filmmaker and film's subjects.

In my film I tested these two theoretical arguments, presenting different versions of myself as different voices the documentary through the Nichols' kinds of reflexivity. The second theory I tested is the one of landscape functioning as a reflexive device through revealing my own psychological dimension as character and filmmaker against the landscape of Johannesburg. The following section will describe what I learnt from the experiences of testing these theories.

6.1 Locating my voice in different characters

Filmmakers usually have a particular reason or agenda behind wanting to make a documentary and this position reveals them to be a storyteller with a certain point of view. Sometimes, one filmmaker can have different points of view, just like ordinary people do. Rabiger (2009:32-33) explains that multiple personalities can reveal themselves in "particular circumstances".

In the instance of my film I can identify a number of versions of myself that appear in my film:

- Johannesburg resident
- Filmmaker: (director, producer, editor)
- University of the Witwatersrand film student with the pressure of an exam to pass
- Daughter and granddaughter of women who grew up in Johannesburg
- Sister to a brother who is assisting on the shoot
- Friend to crew members who are assisting on the shoot
- Environmental activist
- Experimental video artist
- Journalist

The link between choosing a position or personality can affect your film claims Rabiger (2009:32-33), as when you choose a position you take it on as an "acting part that heightens your storytelling style." Nichols (1985:57) describes this different storytelling style as strategies of ideology that are employed through the "characters who speak to us."

Through employing the different kinds of reflexivity described by Nichols I elicited multiple iterations of my voice by including all these versions of myself in one film. To this end I attempted to create a hybrid reflexive film that combined all of these versions and in the following paragraphs I will describe what I observed from this process.

6.2 Using reflexivity to mediate on history

In the review of key concepts and theories I noted how the reflexive mode of documentary filmmaking has been employed by South African filmmakers to deal with post-Apartheid narratives and deal with identity issues. In the case for my film, there was no chance that I was going to make a film about Johannesburg without consulting my Grandmother and Mother who both grew up in this city.



Fig. 2 Me, my Grandmother and Mother outside my Grandmother's house in Turffontein (03:49)

By interviewing them about their experiences of growing up in Johannesburg, I was able to present myself as the daughter of two women who grew up in this city and thereby also engage in the practice of historical reflexivity. This allowed me to access my own post-apartheid narrative and identity in the context of living in Johannesburg. I decided to ask them a few questions when visiting the homes where they grew up. From the outset I did not know what kind of responses I would get from them or if I would be able to use any of the footage.

I used an iPhone to shoot this sequence as I felt the presence of a large camera and crew members would make my family feel awkward and that they may censor themselves. I wanted their responses and reactions to be as truthful as possible without having the camera affect the way they responded.

Fortunately this experiment was a success and I discovered more than I had originally known. I learnt that that Turffontein, the neighbourhood where they both grew up located on the southern outskirts of the city, is surrounded by mine dumps and that my Mother has childhood memories of going playing in the white sand of the dumps.

As noted earlier I wanted as far as possible to not let my film end up conforming to the film about making a film narrative and as the footage of my family was completely unscripted I wanted to experiment with testing regimes of truth and documentary reality.



Fig. 3 Title board for Silent film sequence (03:57)

Based on inspiration from Terry Gilliam's 1996 film *Twelve Monkeys* and the film that inspired it Chris Marker's 1962 post World War II film about time travel *La jetée*, I decided to present the footage as a memory or flashback answering the question as to why I am interested in Johannesburg and mine dumps. I decided to treat the footage as a silent film to creatively interpret the fact that this is a memory. Also the moment captured is very personal and moving to me, so I wanted to try and share this subtlety with the audience, so that they would imagine the conversation and what the voices sound like for themselves making it a more personal viewing experience. By including "Me" next to my subtitles I hoped the audience would feel the personal nature of this sequence and almost put themselves in my shoes, so as to understand my fascination with wanting to make a film about Johannesburg.

This exercise provided me with the most original and authentic footage of my film; no other film that anyone else makes about the Johannesburg's mining legacy will have the same footage.

Pointing the lens literally at my own roots in the city helped me gain a greater understanding of how Johannesburg has shaped me, through the experiences of my family members. Johannesburg, being the city of opportunity and success helped my Grandmother survive as a working single parent of three children.

It helped her develop a resilient character and strong work ethic. These are both things she passed onto my mother who then transferred the same qualities onto me. This has allowed me to return to my maternal ancestral home and make a life for myself, surviving as a self-sustaining independent young woman. Engaging in this experiment with my mother and grandmother helped me access this revelation and affected the outcome of the film, in the sense that I could make statements about how the city is an inspiration and the place I have decided to call home despite the challenges, poverty and industrial landscapes.

6.3 Revealing the filmmaking process through stylistic reflexivity

Michael Moore and Nick Broomfield can be credited for making the reflexive documentary form into a consumable product that has been very successful with mainstream audiences. According to Dawson (2005:476) they have perfected the method of what is known as performative or stylistic reflexivity whereby the filmmaker is the main driving force of the narrative, present in almost every single frame, and their experience of making the film and conflicts encountered when searching for the truth are exposed. There are no secrets and the delicate negotiation that takes place between filmmaker and subject is revealed and destroyed, as the filmmaker becomes the main subject.

When I initially told people that I was planning on making a reflexive film about the legacy of gold mining on the environment I was surprised at some their reactions some said they expected that I would be bashing on doors of mining executives armed with a fistful of petitions and environmental reports on the damage done to the environment. There would be a crew present and I would demand answers from the executives and asked them how much they earned. I wanted to include an element of stylistic reflexivity in the film but I did not want to portray the same kind of falseness shown through expected tricks and techniques of the form.

I did not know how I would include stylistic reflexivity in the film, I was relying on interesting events that happened while shooting. Fortunately while shooting on a mine dump off Main Reef Road we were confronted by security officers employed by the mine. There was a tense stand off where I am seen negotiating with the two men, apologizing and pleading with them to let us finish shooting. At this point I was concerned that they would confiscate the tape from the camera and after extensive negotiation they eventually allowed us to continue shooting, not before asking us for a bribe. I decided to include this experience to show the challenges faced when making films in tough environments.



Fig. 4 Negotiating with security (14:24)

I tried to include as much of the interaction with the security officers as I could but I had to cut out the parts that had repetition. Before this sequence the eco-war correspondent character can be seen rehearsing a link which she delivers, then the Herzog inspired character narrates over and delivers a line that is referenced from *Grizzly Man* (24:18) when the foxes run into the frame and Treadwell keeps rolling, Herzog describes this as an “unexpected magic of cinema” which I also use to introduce the arrival of the security guards.

I am happy with this sequence, as I believe it functions well as a demonstration of stylistic reflexivity. The only concern I have is that I am not sure how much it helps to drive the narrative along in terms of answering the question if Johannesburg can still be called the City of Gold. It does add to the narrative of testing the boundaries of reflexivity. I think part of the reason for confusion is that the version of myself that is interacting with the security guards is really me, I am genuinely concerned about the possibility of losing the tape and the safety of my crew members, I did not want them to be arrested. The decision to include the footage is the version of me that is like Moore and Broomfield, but the person who appears in the frame is not one of these traditional stylistic reflexive filmmakers but rather a version of myself that is as close to the real thing more than anywhere else in the film besides in the silent film, the historical reflexivity sequence.

6.4 Commenting on the process of making the film through political reflexivity

Political reflexivity is the first kind of reflexivity that was used by Vertov in his widely known film, *Man with a Movie Camera* (1929). It employed the use of diegetic breaks and the presence of the filmmaker in the frame to emphasize that what the audience is watching is not reality but

rather the filmmaker's version of reality. With a character that I refer to as the film theorist I wanted to achieve the same objective but through slightly different techniques. This character makes observations about the thought processes behind making the film.

The character appears in diegetic breaks between different sequences and speaks to the camera in a form of direct address. These sequences are the actual video diary reflections I did when conceptualizing the film so the thoughts I had that were completely unscripted function well in the film as instances of political reflexivity. She discusses detailed film theory that only other film theorists and filmmakers will know about and this helps to bring the audience in at an intellectual level, as does the Herzog quote I have included which alludes to the fact that the film is not reality but an imagined, creative version of it (09:31).



Fig. 5 Video diary representing film theorist voice (03:22)

I abstracted the original footage and duplicated the frames in black and white and enhanced the contrast to make a comment on the fact that these sequences, even though unscripted, are still a form of constructed reality.

Generally I used this character more than I initially thought I would. I found these sequences useful to drive the film about a film narrative that functions as a narrative device that moves the film along. I think that whenever I make films in the future I will continue to do these video diaries as they function well as documents of my conceptual process.

Another way that I attempted to employ an approach of the political kind of reflexivity through the Herzog inspired character is through comments and questions made in the narration. Besides revealing philosophical questions such as "When all our clean water is gone, what will be left

behind?" (20:53). This character also introduces upcoming sequences, making the audience aware that the film is a constructed form.

This character was more challenging to realize than I expected because I assume that as this role represents the closest thing to the most truthful version of myself I would be presenting in the film. As part of making this film, I am trying to work out my aesthetic identity as a filmmaker I am still learning how to be comfortable as a voice of authority behind the lens. I knew that I wanted to employ Herzog's style in my own way. I watched *Grizzly Man* and *Encounters at the End of the World* several times and tried to analyse what he was saying in his film at different points. I used this analysis to spark my own thoughts in a similar context. The delivery of the narration was the biggest challenge, I initially tried to speak in a slower, more intellectual voice as Herzog does, to make the narration sound like poetry over the powerful visual images. However, after more than 50 films Herzog is an expert at narration and I felt that my delivery sounded awkward. It took a few recordings and concentration to get a delivery of the narration that I was content with.

6.5 Revealing the psychological dimension through landscape reflexivity

The character that narrates through the film is largely based on Werner Herzog and is a test of the concept of landscape reflexivity. This character represents my voice as a filmmaker as I discuss ideas and internal questions over long landscape shots.

The landscape showing the legacy of mining on the environment of Johannesburg is a major subject in my film, *Extraction*. I have attempted to employ the camera's gaze on the landscape as a reflexive device to comment on my ideas around the tense relationship between humankind and the environment. Herzog believes that landscapes that have been "embarrassed" by humankind's industrialization can still be viewed as something beautiful (Prager 2010:99). In my film I have tried to do this and be subversive, to show the city aesthetic as apocalyptic, as a wasteland that is both repelling and inspiring at the same time.

This character also exists through the shots chosen. I decided to make a film that largely consists of landscape sequences. This was employed to elicit an emotional response from the audience, a technique that Herzog employs effectively explains Ames (2009:57). He writes that Herzog's strategy of "surveying and displaying the physical terrain" works largely on the audience's "powers of visualization and projection, so that the cinematic landscape also becomes a site for eliciting emotions from the audience." In my film I rely on the audience to respond in a similar way to the effects of mining and I have attempted to encourage this response by describing the mine dumps as "symbols of the large gap between the rich in the poor that has been the cause of South Africa's recent mining crisis" (12:38)

The two subjects I interview in the film are both Soweto residents and they represent voices of the community. They provide context in terms of the way I frame Johannesburg in my film. Ames, (2009:57) explains that Herzog uses interviews to provide a “representational quality” to the landscapes presented. Israel Mosala describes Johannesburg as a “city of misery” (01:45) where mining has completely destroyed the natural environment of Meadowlands. Patronalla Mdumela refers to the mass migration of people from rural areas and neighbouring countries to Johannesburg to work on the mines, she describes Johannesburg as “crowded” (11:12). This interview was filmed at the outskirts of the municipal waste dump in Pimville. During our shoot we learnt that the people living on the dump, separating the rubbish were mostly from Lesotho and despite coming to Johannesburg to find work, were unable to find anything and had to resort to living on the dump, separating trash to survive. These stark images, of people living on a municipal waste dump, along with Patronella describing the dump as a place that makes her feel that “democracy is not working” (10:45) and that there are not free spaces left provide a strong socio-political statement on poverty issues in Johannesburg. I have attempted to conduct these interviews in the same style as Herzog, which Johnson (2008:15) describes as an “aesthetic constantly calling attention to itself.” Pauses between Mosala’s responses are not cut out, Johnson explains that this technique “leaves interview subjects to stand awkwardly and thus remind viewers of documentary conventions” (2008:15) and this overlaps with the political kind of reflexivity that aims to remind the audience the film they are watching is a constructed version of reality.



Fig. 6 Soweto resident Israel Mosala pauses between responses (02:08)

In the review of theories and key concepts I noted some of the traditional ways that landscape has been implemented in cinema. Firstly landscape has been extensively described as a way to reveal the psychological dimension of the filmmaker. Ames (2009:65) highlights that in Herzog’s

films landscape is employed to “project the filmmaker’s subjectivity into space.” As my film, *Extraction*, is reflexive I would claim that the principal subject of the film, besides being the mining landscapes of Johannesburg, is myself as a filmmaker. As I am making what could be classified as an environmental film the way I represent the landscape reflects what I think about the mining legacy left on Johannesburg. I wanted to show the harshness of the industrial aesthetic and I often chose to abstract landscapes through a double exposure of power lines, bridges reflected as a foreground in front of the familiar skylines. I chose awkward, unusual compositions for presenting the landscape in an effort to create a sense of alienation in the audience, that even though they may recognize familiar parts of the landscape, the overall response should be one of disgust, fear and shock, rather than comfort and security. This is an echo of a strategy of Herzog, which according to Prager (2010:93) is to “defamiliarise us from our own landscapes” in an attempt to provide a “sensual experience” that evokes emotion and stands apart from “conventional ways of thinking.”



Fig. 7 A man runs next to George Goch Stadium early in the morning (08:51)

These choices reflect my attitude towards Johannesburg’s mining legacy. My view is that simply put, we are being forced to deal with a situation that is beyond our control. The existence of fifty billion South African people has created the demand for jobs and energy resources and mining has helped deliver solutions to these demands. Part of my motivation for making this film was to highlight the question of at what cost have meeting these demands meant for the environment and for the lives of people who live close to mine dumps. By showing the decay of the landscape I am deliberately reflecting the negative point of view, instead of, like with many tourism videos that show Johannesburg as the economic hub of Africa including shots of Soccer City, Nelson

Mandela Bridge and the Gautrain, all of which represent the success and wealth of the city thanks to the legacy of mining.

Some film theorists have also described the use of landscape in the genre of the Western film as a way to represent characters in exile, who choose to enter the wild landscape alone in a quest to find freedom. Rowson (2010) writes that Herzog chooses characters that are on a “quest for the useless” that represents the “endless pursuit” of humankind’s desire to explore every corner of the Earth. Verone (2011:179) explains that these characters “perform unappealing acts in order to satisfy their own desires, needs, or ambitions” and that many of them “transgress in order to reach transcendence” crossing boundaries in the search of ‘futile dreams. I tried to represent this experience through my performative eco-war activist character. She chooses a life of environmental fundamentalism, living on the fringe, spending her days on mine and waste dumps instead of interacting with people on a daily basis, which may be considered, by some people as more acceptable behaviour.

The two Soweto residents I interview in the film are also shown in isolation, they are seen in the landscape alone. This choice of composition is a reference of Herzog’s influence, landscape painter Caspar David Friederich of the German Romantic period. Herzog is drawn to Friederich’s “characteristically romantic inclination to use the landscape as an external representation of the complexities of internal psychology” (Prager 2010:93) which manifests itself in compositions of dramatic landscapes with miniature figures making humankind appears lost in the magnitude of the environment. In my film I included many empty landscapes and have at times tried to echo this influence, throughout the film in different sequences I have tried to show the tense relationship between humankind and the environment, symbolizing that as much as there are seven billion people in the world, the Earth is still far more powerful than the people that inhabit it.

6.6 Making fun of the environmentalist agenda through performative reflexivity

The eco-war correspondent character is largely based on Timothy Treadwell, the subject of Herzog’s commercially successful film *Grizzly Man*. Herzog highlights the character’s transgressions and this often leads to the subjects being presented as flawed and often unlikeable, however his gaze is “evenly-tempered” and he manages to present their quirkiness in a way that Webber (2006) describes as “entertaining without being patronizing or losing sight of anyone’s humanity.” In my film I had to make this eco-war activist flawed and entertaining through transgressing from the real world and all sense of reasonability.

To achieve this I created an elaborate backstory for the Treadwell-inspired character, in order to make my performance more believable. As a former radio journalist at a popular radio station she covered many environmental stories. As she became exposed to images of decay and

pollution everyday so she became overwhelmed by the amount of waste humankind was producing. This paralysed her until one day she held her colleagues in the newsroom hostage for 12 hours for not reusing their coffee cups. This incident resulted in her being fired, wide media coverage of this event made it impossible for her to get a job anywhere else. She now pays her rent by teaching English online to foreign students through the night and in the day time she runs her own YouTube News Channel called Green News Network. She visits sites of pollution and shoots her own news packages, however, the short videos are full of environmental propaganda where she implores the audience to join her in the ongoing war against the environment.

The sequences involving this character largely imitate Treadwell's style of direct address to the camera and it also represents the style of performative reflexivity as she acts like a television reporter with exaggerated gestures. She describes the damage being done to the environment by mining and people who do not recycle. I have attempted to treat these sequences in the same way that the sequences of Treadwell appear in *Grizzly Man* which according to Jeong and Dudley (2008:8) can be read as a number of different things at once: "documentary, diary, apocalypse, confession, proclamation of war and pacifist home movie."

I have juxtaposed these sequences with sequences of the other major characters, the film theorist and the Herzog-inspired narrator. This follows the way that Treadwell's direct address sequences fit next to Herzog's neatly narrated sequences over the landscape. Jeong and Dudley (2008:8) explain that mixing these two contrasting voices results in a convergence of what is constructed to be reality and the constructed documentary form in which it is presented:

Treadwell's video is the authentic cinematic kernel, the uncontrollable outside, lodged inside the film, a trace of the Real, which Herzog tries vainly to envelop in his well-formed film language.

In my film I tried to emulate the same effect, having the commentary of the film theorist and narrator surrounding the sequences of the eco-war activist which results in these being read as more authentic and the surrounding sequences being the constructed. This is deliberately subversive and ironic because the eco-war activist is performed and therefore to a much larger extent a constructed sequence.

I found it much easier to be on camera when I knew that I was making fun of myself. The truth is that the objective of this character represents a certainty about myself, which is that I am environmentally conscious and as a journalist I do want to tell stories about pollution to raise awareness of environmental sustainability. By creating this character I was able to poke fun at this part of myself. I was also able to experiment with irony and make comments about documentary regimes of truth. For instance in the opening monologue when she says:

I'm actually very important because I'm standing here in front of the camera. I can influence you. I can change your opinions. I can even confuse you – 42. But I'm not here to brainwash you. I'm here to show you the truth. (09:13)

This introductory monologue is loaded with irony and sarcasm because journalists who stand in front of the landscape and speak to the audience in a form of direct address imply this very same thing. They are declaring themselves as the voice of truth in the film, the storyteller, and people must pay attention to them because what they have to say is very important.

This character's performance adds humour and entertainment to the film, which is uncommon in climate change films that often have a tone of doom and gloom and warn audiences that the world will end if they do not start recycling. Instead this character gets overwhelmed and confused by the question and leaves the film after a long intense monologue that leaves the question of "What has mining really done for us?" (17:59) for the audience to discuss.

As this character is an example of the performative style of reflexivity the way she acts takes as its reference the familiar television reporter and authoritative storyteller. Where possible I framed myself in clumsy ways, positioning myself in the dead centre of the frame, which is a boring and uncomfortable composition. I chose to do this to subversively enhance the attitude of self-importance held by this character, who believes that they are more important than the landscape they are standing in front of and the situation they are giving the audience information about.

6.7 Concluding with ambiguity

After experimenting with the different kinds of reflexivity and being able to articulate the various dimensions and aspects of my voice I found some challenges when deciding how to conclude my film and resolve the issues I had raised. Often films that can be classified as climate change documentaries conclude with a strong call to action that will help solve the problem presented in the film. In my film, I begin with the question "Can Johannesburg still be called the City of Gold?" (01:39) and in the final sequence I ask the question "What has mining really done for us?" (17:46). These are open-ended questions that cannot be answered with scientific facts and as a result leave the film with a conclusion of ambiguity.

Concluding with ambiguity and philosophical open-ended questions is a common characteristic of self-reflexive films because this form is often "highly appealing to an intelligentsia more interested in "good form" than in social change," (Nichols 1997:60). While this practice of looking in and making the audience aware of the presence of the camera this can lead to what the author describes as "endless regression." However, there are some merits and a self-reflexive film does not need to be read as purely as an academic exercise because according to Nichols the form of

this mode of documentary problematizes the subjective nature that is conveyed through the social and textual positioning of the self and that addressing these limitations is useful.

Reflexive films end in ambiguity because often films in this form have more than one objective. In the instance of my film I wanted to experiment with the documentary form and at the same time explore the environmental impact left behind from Johannesburg's mining legacy. Minh-ha (1991:105) supports this notion writing that a reflexive film is "radically plural in its scope." She explains that diegetic breaks of reflexive films and constant reminder of the 'frame in a frame' narrative (literally and metaphorically) is disorderly and brings instability to the reading of the film. The author explains how reflexive films conclude with a void because every choice is explained and every historical reference is exposed:

Here the work, never freed from historical and sociopolitical contexts nor entirely subjected to them, can only be itself by constantly risking being-no thing. A work that reflects back on itself offers itself infinitely as nothing else but work.

In terms of this explanation I feel that I can justify concluding my film with an ambiguous resolution. Truthfully, I find it difficult to end it any specific way as I do not want to tell the audience to take a certain action. I want them to discuss the film and the questions raised with their friends, family and colleagues. I do want the audience to read the different voices articulated in the film and relate these identities to themselves and possibly gain some insights into the process of filmmaking. I want to surprise the audience, leave them guessing and present them with a text that is completely unpredictable.

In this context my film can be read as fitting into the category of postmodern documentary practice or "art being about art itself" (Jameson 1983:656-657). The author explains that in this style of art making "stylistic innovation is impossible" and all that is left is to "imitate dead styles." In my film I have done this through employing several reflexive documentary techniques that have already been used in the past. By combining all these 'kinds of forms' I have experimented with testing the notion of the 'hybrid reflexive film.' I am satisfied with the outcome because I believe that I have achieved what I set out to do. However, the ambiguous void of a resolution does leave me feeling confused, that I have not wrapped up the film successfully. I suspect this is because conventional documentary forms, which begin with presenting a problem that gets neatly resolved in the conclusion, have conditioned me. My film *Extraction* is unconventional from this model of documentary filmmaking as the resolution leaves the audience with a question that they will reflect on.

7. Conclusion

In the final section of this paper I discuss a number of issues that give insight into what I learnt from engaging in this study. Firstly I summarise key arguments made in this study and review the significance of this research in terms of the content of the research paper and the form of my film. Finally I discuss ideas on how I would like to potentially take this research further in the future.

I began this paper by making the point that documentary is the filmmaker's version of reality and not a true representation of reality which is often what some documentary films, especially films which fall into the category of observational, pretend to be. The reflexive documentary is a form that articulates the constructed nature of the text through the presence of the filmmaker's voice. Through referring to Nichols' classification of different kinds of reflexivity the case for the theory of hybrid reflexivity was made. I used Werner Herzog's film *Grizzly Man* as a case study for hybrid reflexivity.

This discussion allowed me to introduce a new concept of employing landscape as a reflexive device. I described this as a new class of the reflexive documentary mode, giving references of how the German romantic tradition of landscape painting is a major influence of this practice. Landscape is often employed to reveal the filmmaker's and character's psychological dimension and I presented examples from *Grizzly Man* and *Encounters at the End of the World* to illustrate this theory in practice.

Theories and concepts were then put into practice in my film *Extraction* about the legacy of gold mining in Johannesburg. In the film I experimented with the form of the reflexive documentary film, including all the different modes of the reflexive film while at the same time using different landscape of Johannesburg to convey my thoughts about humankind's tense relationship with the environment. The final product was quite different from my initial concept. One of the major challenges I encountered when making the film was the resolution. To some extent I felt pressured by the conventions of the climate change documentary film form to end the film with a call to action on how the audience could get involved in the movement against acid mine drainage. In the end I felt that this would be inappropriate, as the film did not follow the conventions of the climate change documentary because of its experimental nature. I then wrote some lines that I was satisfied linked to the opening question of my film.

I found that conducting this study was incredibly significant in terms of the content generated in the paper and the form of the experimental documentary film that I made. In terms of content I gained substantial insight into documentary theory and its influences. This has helped me to develop a film theorist language and articulate in an academic written voice some of my ideas about filmmaking. In the written part of this study I was also able to link two big subjects which

interest me, these being reflexivity and landscape. For a long time as a photographer and filmmaker I have been fascinated with documenting landscape images of the city of Johannesburg. I found it extremely useful to investigate theories behind this practice to gain some insight behind the meaning of landscape and what it represents. I was able to make the link between the representation of the self through the landscape in the viewfinder and this influenced the making of my film to a great extent.

In the practical aspect of this study, my film, I was able to put the above theories into practice while making a film about issues that are part of my consciousness as a South African white middle class woman. These issues contained in my film include the sustainability of humankind's current way of life using the environmental legacy left behind on the landscape of Johannesburg as a focus point. Putting the landscape of Johannesburg in front of the lens allowed me to ask questions about my own reasons for wanting to make a film in and to reflect on my heritage in South Africa and what my status means in terms of South Africa's socio-economic context.

One of the major insights that I had about landscape, as a self-reflexive device in the documentary film is that is extremely malleable and is a useful device in revealing the filmmaker's power over the text. Through including sequences of Johannesburg's decay I was able to influence my audience and make them see my disillusionment with humankind's lack of respect for Earth's natural resources.

In terms of reflecting on my own position and process I found this very difficult. I had a lot of self-doubt and anxiety over putting myself on screen, as I generally feel a lot more comfortable behind the camera lens. It was therefore a useful exercise to put myself in front of the camera, literally and conceptually through including my personal thoughts and reflections on the filmmaking process, as I was able to overcome a few insecurities that I had over acknowledging my voice in the film.

While I have noted that the theories discussed in this paper largely influenced my film I must say that theme of different aspects of my voice in my film also influenced my paper. This reverse influence came as a surprise. I found that in writing the paper there were two different voices speaking, on the one hand there was the academic questioning which became the film theorist and at the same time there was also the filmmaker writing about the practical processes of making which also had a lot of points to make. I initially thought that the paper would only be writing in the theorist voice but what I discovered was that it was easier to express myself in two different voices, just like in my film, as this was less restrictive.

This point links to my motivation as an artist or creative person: I want to make films but I also want to know and understand theories, which influence filmmaking practice so that I can challenge the conventions and bend the rules. This critically improves my work as a filmmaker

and makes my voice stand out. Before engaging in this study, I was heavily influenced by the conventions of my profession as a journalist and using the expository mode of documentary storytelling, which includes the voice of the filmmaker as almighty voice giver. In my personal opinion I find this kind of filmmaking mundane. After this study I feel satisfied that as a filmmaker my work will be different and not follow the conventional documentary form because of the theory and practical film experiment I have engaged in.

In future I would like to watch more films to observe contemporary meanings and interpretations of landscape in documentary and fiction film. At the moment I am still interested in the idea of space and I would like to explore ideas and theories relating to metaphysics and landscape on screen. I hope to expand this study to landscape in fine art and photography to identify more instances of this practice. I want to expand on these theories as at this stage I am committed to the notion that space is a heavily loaded subject to put on screen. As long as cityscapes and natural landscapes continue to inspire, and make me question humankind's relationship with the environment I will continue to make films about this subject.

Appendix A: Formal analysis

No	Grizzly Man				Extraction		
	Time code	Shot	Herzog Dialogue	Interpretation	Time code	Shot	Filmmaker Dialogue
1	00:02:52	Shaky footage of bears in the landscape	Having myself filmed in the wilderness of jungle I found that beyond a wildlife film in his material lay a story of astonishing beauty and depth. I discovered a film of human ecstasies and darkest inner turmoil.	Herzog states his position as a filmmaker and relates his experience to Treadwell's. He gives the audience his opinion of the film they are about to watch.	00:01:18	Meadowl and intro sequence	I came to this place to see what the legacy of mining looks like. At the same time I was also trying to work out how I was going to write myself into my film without becoming one of those people who make reflexive films and just navel gaze
2	00:09:45	View from the airplane of the Alaskan peninsula	This big plane Treadwell called the sanctuary, here he would spend the early summer months before moving some 35 miles to this densely overgrown area which he would call the Grizzly Maze where he would observe the late summer salmon run.	Herzog uses geographical space depicted in landscape to tell fill in narrative gaps.	00:08:35	George Goch Hostels with mine dumps and Johannesburg skyline in the background	This place is home to many who helped build Johannesburg's reputation as the city of gold. But the living conditions tell a story of harsh contradictions that eat away at my white middle class conscience
3	00:21:45	Fox footprints the roof of the tent	I too would like to step in here in his defense not as an ecologist but as a filmmaker. He captured such glorious improvised moments the likes of which the studio directors with their union crews can never dream of.	Herzog reasserts his position as a filmmaker and makes comments about filmmaking process, reminding the audience that they are watching a constructed film and not reality.	00:12:05	Truth camera, diary entry.	Its really hard to try and separate this social conscience and kind of moral responsibility with my filmmaking because nobody wants to watch films about that you know I really need to keep it separate
4	00:24:19	Shot of Timothy in the landscape , talking about bear - Mr Chocolate , before the fox enters the frame	Now the scene seems to be over but as a filmmaker sometimes things fall into your lap which you couldn't expect, never even dream of. There is something like an inexplicable magic of cinema.	Narration functions as a diegetic break to introduce next sequence.	00:13:35	On Nasrec Road mine dump after first attempt at link.	Now the scene seems to be over but as a filmmaker sometimes things fall into your lap
5	00:36:10	Timothy playing	Timothy used his camera as a tool to	Herzog makes comment	00:09:15	Northcliff hill	I'm actually quite important because

		with fox	get his message across sometimes his approach was very playful.	about presence of the camera and Timothy as a filmmaker – double reflexivity?		introductory link	I'm standing here in front of the camera.
6	00:38:29	Timothy speaking to the camera, then disappears leaving empty space of wind blowing bushes.	In his action movie mode, Treadwell probably did not realise its seemingly empty moments had a secret beauty, sometimes images themselves develop their own life, their own mysterious stardom	Herzog comments on image making process and describes beautify of empty landscape	00:08:50	Empty landscape shots GG stadium	I wanted to express my thoughts about Johannesburg's mining legacy in a different way
					00:12:35	Empty landscape shots: Pan across mine dump	To me these dumps are a symbol of the enormous gap between the rich and poor that has been the cause of South Africa's recent mining crisis
7	00:38:59	Timothy standing in the river.	Beyond his poses the camera was his omnipresent companion, it was his instrument to explore the wilderness around him, but increasingly it became something more. He started to scrutinise his innermost being, his demons, his exhilarations, facing the lens of a camera took on the quality of a confessional.	Describes camera as a confessional tool and permanent companion	00:18:34	Truth camera/diary composed over final monologue	You cant help but feel guilty you know about the colonial legacy of racial inequality we've inherited
8	00:57:00	Aerial shot of glaciers from the airplane	In his diaries Treadwell often speaks of the human world as something foreign. Wild primordial nature was where he felt truly at home. We explored the glacier in the backcountry of his grizzly sanctuary. This gigantic complexity of tumbling ice, in the byssus, separated Treadwell from the world out there. And more so, it seems to me that this landscape in turmoil, is a metaphor of his soul. Off there in the distance is his bay and his	Herzog refers to landscape in context of Treadwell's inner psychological turmoil. He employs landscape in the tradition of German romantic poets.	00:11:36	Eco-war correspondent character goes wild at recycling waste dump	How many more times do I have to say.....tell you the truth
					00:17:05	Final monologue of eco-war activist correspondent asking "What has mining really done for us?"	This is where mining first started.....are you going to join me in the war.

			campsite where he battled his demons. What drove Timothy into the wild?				
9	01:35:40	Bears running in the wild, Timothy walking into the distance with the foxes.	Treadwell is gone. The argument how wrong or how right he was disappears into a distance, into a fog. And while we watch the animals in their joys of being, in their grace and ferociousness. A thought becomes more and more clear. That it is not so much a look at wild nature as it is an insight into ourselves, our nature. And that for me, beyond his mission, gives meaning to his life, and to his death.	Herzog concludes film with main conflicting landscape and humankind images and describes film as giving internal insight.	00:17:00	Eco-war correspondent falls hugs bushes	After looking into the deep dark hole of where mining first began she had nothing left to say, no more questions.
					00:18:41	Eco-war correspondent climbs up rock next to mine shaft	At this stage I have to step in and say that I disagree....deep dark void

Encounters at the end of the World					Extraction		
	Time code	Shot	Dialogue	Interpretation	Time code	Shot	Dialogue
10	00:01:04	Divers under the ice in dark blue water	These images taken under the ice of the Ross sea Antarctica were the reason I wanted to go to this continent.	Herzog describes images as reason of wanting to make film about Antarctica that introduces his position as a filmmaker.	00:03:10	Textured landscape of acid mine drainage	Looking at this landscape has made me reflect deeply on humankind's relationship with the environment
11	00:04:40	Plan lands on runway at McMurdo w	In the distance the mountains of the Trans-Antarctic range. McMurdo itself is situated on an island. The Ross sea is the largest bay in the continent. This bay alone covers the size of the state of Texas.	Herzog describes geographic space in a poetic way, giving some facts about its size.	00:08:25	Pull focus over George Goch Stadium	To me these images of manufactured industrial landscapes are incredibly beautiful, making the city a constant source of inspiration.
12	00:18:53	Archive footage of Shackleton's expedition to Antarctica.	What environment would the men of Shackleton's expedition encounter if they returned in a next life?	Herzog refers to history and indirectly provides information on the first expedition to Antarctica.	00:16:33	George Harrison statue at Settlers Park; George Harrison park	I wonder what George Harrison, the man who first discovered gold on the Witwatersrand would think of Johannesburg today, would he be proud

						establishing shots	of what the city has become?
13	00:40:55	Divers under the ice, blue water	To me the divers looks like astronauts floating in space but their work is extremely dangerous.	Herzog abstracts what is presented, giving his own impressions on what appears real.	00:12:25	Wide pan of mine dumps along main reef road	To me these mine dumps look like space age peaks blowing white sand onto the cloudy horizon
14	01:07:50	Pan across landscape with poles	Exposing the last unknown spots of this earth was irreversible but it feels sad that the south pole and Mount Everest were not left in peace in their dignity. It may be a futile wish to keep a few white spots on our maps but under the ice, the divers find themselves in a separate reality, where space and time require a strange new dimension.	Herzog uses journey to poles to talk about humankind's need to explore everything, talks about philosophy ideas of humankind's existence on earth.	00:03:15	Final sequence: pan across city deep composited with images from the film	How can one species cause so much destruction?
15	01:09:41	Caterpillar, big circle, landscape - ice	Antarctica is not the moon, even though sometimes it feels like it. Yet on this planet McMurrow comes closest to what a future space settlement would look like.	Herzog abstracts what is presented, giving his own impressions on what appears real.	00:12:25	Wide pan of mine dumps along main reef road	To me these mine dumps look like space age peaks blowing white sand on the cloudy horizon
16	1:21:14	Helicopter above, looking at crash.	For this and many other reasons our presence on this planet does not seem to be sustainable. There is talk all over the scientific community about climate change. Many of them agree the end of human life on this earth is assured.	Existential questions about humankind's existence on earth, references to climate change	00:20:04	Final sequence: pan across city deep composited with images from the film	After all our clean water is gone what will be left behind?

Appendix B: Notes on conceptual process

Before I began shooting, I had to work out conceptually what role I was to play in the film. I had for a long time tried to avoid this, thinking that I would be able to get away with at most only narrating and occasionally being partially present in the frame holding some kind of filmmaking device. As much as I was trying to be content with this form of representation I knew at the same time that this kind of meaningless, camera-tricks heavy technique was exactly what I was trying to get away from.

My supervisor suggested that I engage in series of video diary reflections to document my thought processes, where I would record myself speaking openly about ideas about my film and research and whatever was influencing me at the time. I decided to use the built-in camera on my computer hoping that pre-emptively seeing myself on screen would help overcome the anxiety I had about being on camera.

I recorded the diaries in my bedroom, where I felt safest and chose moments when I was about to go to sleep or after I had just woken up, when I was wearing the most comfortable clothes, without any make-up, so that I would not worry about how I looked on camera and could rather concentrate on my thoughts. I jokingly referred to these reflections privately as my truth camera sessions, believing that these were the real version of what I was thinking at the time. I think this was achieved, as they were all completely unscripted and had a sense of awkwardness. Nevertheless the truth camera sessions proved to be incredibly useful, it was in these moments that I began to formulate a concept for my film, while at the same time questioning the ideas against what I was trying to do in my research.

I knew that I had to include myself in my film and I knew that I was allowed to bend the truth and not stick to the conventional journalist/reporter mode that I usually adopt in my day job. In the diaries I questioned myself why I wanted to make this film and I came up with a number of different motivations, which I was able to then link to different iterations of myself. In the film I experimented with these different iterations being present at the same time and conflicting with each other, different characters making one voice.

I knew this would be confusing to the audience and it would be simpler to adopt the authoritative filmmaker voice, but to me this felt more deceitful. How could I claim to make a statement about whether mining is good or bad for South Africa, when we all come from different places and backgrounds and therefore think about mining in different ways?

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