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| Rouch, Jean (1917-2004) |
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| Jean Rouch is a documentary filmmaker, ethnographer and anthropologist who was born in Paris in 1917. Rouch is the architect of ‘shared ethnography,’ and an early practitioner of *cinéma vérité*, best known for *Les Maîtres Fous* [*The Mad Masters*] (1955), *Jaguar* (1955), *Moi, un noir* [*I, a Negro*] (1958), and *Chronique d’une été* [*Chronicle of a Summer*] (1960). Creating over one hundred films in his lifetime, Rouch contributed significantly to the related fields of documentary and narrative technique, visual anthropology and cinematic technology.  Rouch grew up in a scientifically and photographically inclined home: Rouch’s uncle was a biologist who studied penguins on Antarctic expeditions with Rouch’s father, a Navy officer and meteorologist. Rouch’s father exposed the young filmmaker to Robert Flaherty’s 1922 documentary *Nanook of the North*. Rouch tells a story of attending a fictional film soon after seeing Flaherty’s work, but being unable to discern between on-screen fiction and non-fiction. Blurring documentary and fiction film would become Rouch’s most distinctive cinematic trademark. |
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| Further reading:  (Bring)  (Feld)  (Henley)  (Stoller) |