

# Doc Fortnight: The Filmmakers Speak

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2.18.16. 12:00pm

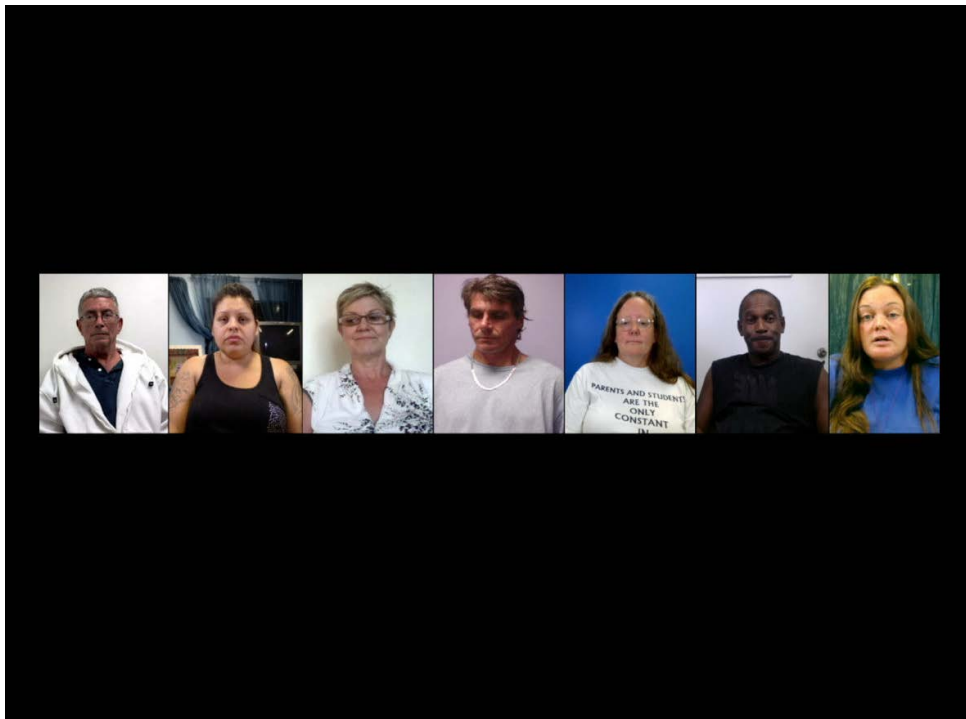
## Doc Fortnight 2016

February 19-29 at [MoMA](#)

The fifteenth edition of Doc Fortnight comes to the Museum of Modern Art this year with an array of twenty programs representing twenty-nine films. The series (previously known as “Documentary Fortnight”) offers a remarkable array of nonfiction filmmaking whose diverse best works are each marked by a perceptive and curious gaze.

Roughly half of the filmmakers represented in the series (several of whom will be on hand for screenings) speak below about their Doc Fortnight works. These monologues were created during e-mail exchanges with the filmmakers and are published here in the order in which the films will screen. Correlations between the artists’ words and works are best left to be discovered by the reader.

Natalie Bookchin’s *Long Story Short* (making its world premiere on February 22nd) shows myriad Americans fading in and out and in again as they speak about their experiences of living beneath the poverty line, with the videos containing their individual monologues presented onscreen alongside each other. Bookchin says, “I wanted to make a film where Americans facing poverty did the explaining, rather than have their circumstances explained to them. I also sought to link contemporary network culture and the U.S.’s drastic recent increase in



poverty and income inequality by using digital tools of the new economy to highlight people displaced and dispossessed by it. The ‘social’ in ‘social media’ was taken at face value: I spent a year visiting homeless shelters, food banks, adult literacy programs, and job training centers in Los Angeles and in the Bay Area, where I invited anyone interested to make a video about their experiences of poverty—how it feels, how they cope, and what should be done. *Long Story Short* includes nearly everyone that participated. My goal was not to present one hero, but instead to create a cinematic space where even a quiet voice could be heard amidst others. I also wanted to reveal commonalities among the many different experiences. I hope that the film’s form—with its rows of human speakers and black placeholders—suggests that for every story viewers hear about poverty in America, there are many more still unheard.”