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Maya Deren and the American Avant-Garde - Bill Nichols - 2001-10-31

Regarded as one of the founders of the postwar American independent cinema, Maya Deren was a poet, filmmaker, choreographer and flmmaker. These essays examine Deren's writings, films, and legacy from a variety of perspectives.

Expanded Cinema - Gene Youngblood - 2003-03-03

Fiftieth anniversary release of the founding media studies book that helped establish media art as a cultural category. The first published influential introduction to Expanded Cinema was the first serious treatment of video, computers, and holography as cinematic technologies. Long considered the bible for media artists, Youngblood's insider's account of Expanded Cinema's history and the art of video in the late 1960s, this fiftieth anniversary edition includes a new introduction by the author that offers conceptual tools for understanding the sociocultural and sociopolitical realities of our present world. A unique and comprehensive account of the happening experimental film and the birth of video art, the fiftieth anniversary edition introduces essays that range from the "artist as ecologist," "synaesthetics and kinesthetics," and "the technosphere: man/machine symbiosis." Outstanding works are analyzed in detail, including interviews with video artists and film-makers and documents a period, especially the 70s, when artists' film was at the centre of political and aesthetic debates related to that decision, and provides a comprehensive collection of key primary source documents that illuminate the behavior of the United States and Japan during the closing days of World War II. Korets analyses in detail the work of eleven American avant-garde filmmakers as heirs to the aesthetics of "imagination." This is a controversial book that examines the implicit assumptions of other scholars, advocates an alternative to dominant approaches to the avant-garde cinema, and questions some long-standing cliches about the history of the avant-garde. This is a controversial book that examines the implicit assumptions of other scholars, advocates an alternative to dominant approaches to the avant-garde cinema, and questions some long-standing cliches about the history of the avant-garde.

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In an Acclaimed Cinema, Hamid Naficy offers an engaging overview of an important trend—the filmmaking of postcolonial, Third World, and other displaced individuals living in the West. How their personal experiences of exile and displacement informs their art, what they bring into the West and out of the West, and how their films engage with an array of issues: alienation, cultural hybridity, diaspora, and viewing and reading lists. It also features a new introduction and concluding chapter, which assess the rise of video projection in the gallery since the millennium, and describe new work by the latest generation of experimental film-makers. The new edition is also enriched with images of the art works discussed.

Filmmaking as performance: taking the audience behind the scenes, by Peter Webber, 2006.

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The Golden Age of Cinema

This comprehensive book illuminates the most fertile and exciting period in American film, a time when the studio system was at its peak and movies played a crucial role in elevating the spirits of the public. Richard J. Jewell offers a highly readable yet deeply informed account of the economics, technology, censorship, style, genres, stars and history of Hollywood during its "classical" era. A major introductory textbook covering what is arguably the most fertile and exciting period in film, 1929-1945. Analyzes many of the seminal films from the period, from The Wizard of Oz to Grand Hotel to Gone with the Wind, considering the impact they had then and still have today. Tackles the shaping forces of the period: the business practices of the industry, technological developments, censorship laws, narrative strategies, evolution of genres, and the stars and the star system. Explores the major social, political, economic, and cultural events that helped to shape contemporary commercial cinema, as well as other leisure activities that influenced Hollywood production, including radio, vaudeville, theatre and fiction written in a jargon-free, lively style, and features a number of illustrations throughout the text.

Metaphors on Vision - Stan Brakhage - 2021-09-09
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Abstraction in Avant-garde Films - Maureen Cheryn Turin - 1985
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Materialist Film - Peter Galad - 2013-12-13
A polemical introduction to the avant-garde and experimental in film (including making and viewing). Materialist Film is a highly original, thought-provoking book. Thirty-seven short chapters work through a series of concepts which will enable the reader to deal imaginatively with the contradictory issues produced by experimental film. Each concept is explored in conjunction with specific films by Andy Warhol, Malick Le Grice, Lis Rhodes, Jean-Luc Godard, Rose Loeffler, Kurt Kren, and others. Peter Galad draws on important political-artistic writings, and uses some of his own previously published essays from Undercut, Screen, October, and Millennium Film Journal to undertake this concrete process of working through abstract concepts. Originally published in 1989.

Film Unframed - Peter Tuckerkassy - 2012
The unique contribution of Austrian avant-garde film to world cinema is widely acknowledged. This is the first book in English dedicated to its historical and aesthetic evolution. The expansive introductory essay by the editor provides a detailed overview of avant-garde film production in Austria, followed by twenty contributions from international film scholars who engage with the work of individual filmmakers. Beginning with the pioneers of independent film-making in post-war Austria, the book covers more than 60 years of subsurface motion picture history: from Peter Kubelka's ground-breaking metric films of the 1950s to Kurt Kren's rapid-fire avant-gardist films in the 1960s and subsequent time studies, from Vaale Expot's feminist cinema to Loli Pomper's explorations of alternative ethnographies, from the exhilarating found footage works of Martin Arnold and Peter Tuckerkassy to the recent generation of younger artists such as Michaela Grill and Sigríður Fríðrós whose innovative work also embraces digital technology. Contributors include Steve Acker, Steve Bates, Lizzio Belisi, Christa Blümlinger, Nicole Bromet, Nicole Grünemann, Christoph Huber, Michael MacKintosh, Maya McGlone, Maureen Turin, Norbert Pfaffenbichler, Andrea Picard, Barbara Pichler, Bert Rehfeldt, Jonathan Rosenbaum, Hans Scheufele, and the editor.

E. B. Du Bois's Data Portraits - W. E. B. Du Bois Center at the University of Massachusetts Amherst - 2018-11-06
This compilation from Film Culture magazine—the pioneering periodical in avant-garde film and cinema culture—includes contributors like Charles Buschouwes, Erich von Strroheim, Michael McClave, Stan Brakhage, Annette Michelson, Andrew Sarris, Rudolph Aronheim, Jonas Mekas, and Parker Tyler. This collection covers a range of topics in twentieth century cinema, from the Auteur Theory to the history: from Peter Kubelka's ground-breaking metric films of the 1950s to Kurt Kren's rapid-fire avant-gardist films in the 1960s and subsequent time studies, from Vaale Expot's feminist cinema to Loli Pomper's explorations of alternative ethnographies, from the exhilarating found footage works of Martin Arnold and Peter Tuckerkassy to the recent generation of younger artists such as Michaela Grill and Sigríður Fríðrós whose innovative work also embraces digital technology. Contributors include Steve Acker, Steve Bates, Lizzio Belisi, Christa Blümlinger, Nicole Bromet, Stefan Grossmann, Christoph Huber, Adrian Martin, Maya McGlone, Maureen Turin, Norbert Pfaffenbichler, Andrea Picard, Barbara Pichler, Bert Rehfeldt, Jonathan Rosenbaum, Hans Scheufele, and the editor.

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The Colorful Charts, Graphs, and Maps Presented at the 1900 Paris Exposition by Famed Sociologist and Black Rights Activist W. E. B. Du Bois

W. E. B. Du Bois's Data Portraits collects the complete set of graphics in full color for the first time, making their representation of "the color line." From advances in education to the lingering effects of slavery, these prophetic infographics—beautiful in design and powerful in content—make visible a wide spectrum of black experience. W. E. B. Du Bois's Data Portraits collects the complete set of graphics in full color for the first time, making their insights and innovations available to a contemporary imagination. As Maria Popova wrote, these data portraits shaped how "Du Bois himself thought about sociology, informing the ideas with which he set the world ablaze three years later in The Souls of Black Folk."