Experimental Cinema The Film Reader

"From the kinetoscope to the Movie Palaces of Hollywood's golden age, to today's multiplexes, the experience of watching films has varied enormously across film history. Exhibition, The Film Reader traces the emergence of a culture of movie going, exploring the range of venues in which films have been shown, and following the fluctuating fortunes of film and its continuing struggle to win audiences. Contributors explore the meanings conveyed to spectators through different exhibition sites and practices, raises key questions of distribution, access and consumption, and examines the shifting ethnic, gender and economic make-up of audiences."--BOOK JACKET.

Discussing a variety of independent and experimental Italian films, this book gives voice to a critcically neglected form of Italian cinema. By examining the work of directors such as Marinella Pirelli, Mirko Locatelli and Cesrae Zavattini, the book defines, inspects and studies the cinematic panorama of Italy through a new lens. It thereby explores the character of independent films and their related practices within the Italian historical, cultural and cinematic landscape.

What 1970s Hollywood filmmaker influenced Quentin Tarantino? How have contemporary Japanese horror films inspired Takashi Shimizu, director of the huge box office hit The Grudge? What is it like to be an African American director in the twenty-first century? The answers to these questions, along with many more little-known facts and insights, can be found in Film Talk, an in-depth, behind-the-scenes look at filmmaking from the 1940s to the present. In eleven intimate and revealing interviews, contemporary film directors speak frankly about their work-their successes and their disappointments, their personal aspirations, struggles, relationships, and the politics that affect the industry. A medley of directors including those working in pop culture and documentary, as well as feminist filmmakers, social satirists, and Hollywood mavericks recount stories that have never before been published. Among them are Monte Hellman, the auteur of the minimalist masterpiece Two-Lane Blacktop; Albert Maysles, who with his late brother David, created some of the most important documentaries of the 1960s, including Salesman and The Beatles: What's Happening?; Robert Downey Sr., whose social satires Putney Swope and Greaser's Palace paved the way for a generation of filmmakers; Bennett Miller, whose film Capote won an Academy Award in 2005; and Jamie Babbit, a lesbian crossover director whose low-budget film But I'm a Cheerleader! became a mainstream hit. The candid conversations, complimented by more than fifty photographs, including many that are rare, make this book essential reading for aspiring moviemakers, film scholars, and everyone interested in the how movies are made and who the fascinating individuals are who make them.

Bringin together key theoretical texts from respected names in the field including Andre Bevin, Walter Benjamin and Vivian Sobchack, this book examines more than a century of writing on film and technology.

Technology and Culture, the Film Reader

Film Talk

Avant-Garde Film

The Routledge Companion to Film History

Sonic Space in Djibril Diop Mambety's Films

Hollywood Comedians, the Film Reader

Essays explore a variety of comedy films and comedians, from the silent era to the present day, covering such performers as the Marx Brothers, Buster Keaton, Charlie Chaplin, Lucille Ball, and Jerry Lewis.

The history of international cinema is now available in a concise, conveniently sized, and affordable volume. Succinct yet comprehensive, A Short History of Film provides an accessible overview of the major movements, directors, studios, and genres from the 1880s to the present. More than 250 rare stills and illustrations accompany the text, bringing readers face to face with many of the key players and films that have marked the industry. Beginning with precursors of what we call moving pictures, Wheeler Winston Dixon and Gwendolyn Audrey Foster lead a fast-paced tour through the invention of the kinetoscope, the introduction of sound and color between the two world wars, and ultimately the computer generated imagery of the present day. They detail significant periods in world cinema, including the early major industries in Europe, the dominance of the Hollywood studio system in the 1930s and 1940s, and the French New Wave of the 1960s. Special attention is also given to small independent efforts in developing nations and the corresponding more personal independent film movement that briefly flourished in the United States, the significant filmmakers of all nations, censorship and regulation and how they have affected production everywhere, and a wide range of studios and genres. Along the way, the authors take great care to incorporate the stories of women and other minority filmmakers who have often been overlooked in other texts. Compact and easily readable, this is the best one-stop source for the history of world film available to students, teachers, and general audiences alike.

Avant-Garde Film: Forms, Themes and Passions examines the variety of concerns and practices that have comprised the long history of avant-garde film at a level appropriate for undergraduate study. It covers the developments of experimental film-making since the modernist explosion in the 1920s in Europe through to the Soviet film experiments, the American Underground cinema and the French New Wave, structuralism and contemporary gallery work of the young British artists. Through in-depth case-studies, the book introduces students not only to the history of the avant-garde but also to varied analytical approaches to the films themselves - ranging from abstraction (Richter, Ruttmann) to surreal visions (Bunuel, Wyn Evans), underground subversion (Jack Smith, Warhol) to experimental narrative (Deren and Antonioni).

This book explores music/sound-image relationships in non-mainstream screen repertoire from the earliest examples of experimental audiovisuality to the most recent forms of expanded and digital technology. It challenges presumptions of visual primacy in experimental cinema and rethinks screen music discourse in light of the aesthetics of non-commercial imperatives. Several themes run through the book, connecting with and significantly enlarging upon current critical discourse surrounding realism and audibility in the fiction film, the role of music in mainstream cinema, and the audiovisual strategies of experimental film. The contributors investigate repertoires and artists from Europe and the USA through the critical lenses of synchronicity and animated sound, interrelations of experimentation in image and sound, audiovisual synchresis and dissonance, experimental soundscape traditions, found-footage film, re-mediation of pre-existent music and sound, popular and queer sound cultures, and a diversity of radical technological, aesthetic, tropes in film media traversing the work of early pioneers such as Walther Ruttmann and Len Lye, through the mid-century innovations of Norman McLaren, Stan Brakhage, Lis Rhodes, Kenneth Anger, Andy Warhol, and studio collectives in Poland, to latter-day experimentalists John Smith and Bill Morrison, as well as the contemporary practices of Vjing.

History, Theory, Criticism

The Avant-Garde Filmmaker as Practical Psychologist

The Evergreen Review Film Reader

Experimental and Independent Italian Cinema

Visions of Avant-Garde Film

Horror, The Film Reader

Warsaw- and London-based filmmakers Franciszka and Stefan Themerson are often recognized internationally as pioneers of the 1930s Polish avant-garde. Yet, from the turn of the century to the end of the 1920s, Poland's literary and art scenes were also producing a rich array of criticism and early experiments with the moving image that set the stage for later developments in the avant-garde. In this comprehensive and accessible study, Kamila Kuc draws on myriad undiscovered archival sources to tell the history of early Polish avant-garde movements—Symbolism, Expressionism, Futurism, and Constructivism—and to reveal their impact on later practices in art cinema.

The art of Senegalese director Djibril Diop Mambety's cinema lies in the tension created between the visual narrative and the aural narrative. His work has been considered hugely influential, and his films bridge Western practices of filmmaking and oral traditions from West Africa. Mambety's film Touki Bouki is considered one of the foundational works of African cinema. Vlad Dima proposes a new reading of Mambety's entire filmography from the perspective of sound. Following recent analytical patterns in film studies that challenge the primacy of the visual, Dima claims that Mambety uses voices, noise, and silence as narrative tools that generate their own stories and sonic spaces. By turning an ear to cinema, Dima pushes African aesthetics to the foreground of artistic creativity and focuses on the critical importance of sound in world cinema.

"This collection explores the politics and aesthetics of filmmaking across Europe in flux. It brings together scholars from Spain to Estonia, Hungary to Britain, in order to trace European filmmakers' diverse responses to the interlinked upheavals and emergencies of the past three decades."--

Avant-garde film is almost indefinable. It is in a constant state of change and redefinition. In his highly-acclaimed history of experimental film, A.L. Rees tracks the movement of the film avant-garde between the cinema and modern art (with its postmodern coda). But he also reconstitutes the film avant-garde as an independent form of art practice with its own internal logic and aesthetic discourse. In this revised and updated edition, Rees introduces experimental film and video to new readers interested in the wider cinema, as well as offering a guide to enthusiasts of avant-garde film and new media arts. Ranging from Cézanne and Dada, via Cocteau, Brakhage and Le Grice, to the new wave of British film and video artists from the 1990s to the present day, this expansive study situates avant-garde film between the cinema and the gallery, with many links to sonic as well as visual arts. The new edition includes a review of current scholarship in avant-garde film history and includes updated reading and viewing 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 richly illustrated with images of the art works discussed.

Feminist Audio Visual Culture in the 1970s and 1980s

Experimental Cinema in the Digital Age

American Cinema in the Shadow of Watergate and Vietnam, 1970-1979

Experimental Filmmaking and Punk

Transnational Cinema

Experimental Cinema

Experimental Filmmaking and the Motion Picture Camera is an introductory guide to experimental filmmaking, surveying the practical methods of experimental film production as well as the history, theory, and aesthetics of experimental approaches. Author Joel Schlemowitz explains the basic mechanism of the camera before going on to discuss slow and fast motion filming, single-frame time lapse, the long take, camera movement, workings of the lens, and the use of in-camera effects such as double exposure. A comprehensive guide to using the 16mm Bolex camera is provided. Strategies for making films edited in-camera are covered. A range of equipment beyond the basic non-sync camera is surveyed. The movie diary and film portrait are examined, along with the work of a range of experimental filmmakers including Stan Brakhage, Rudy Burckhardt, Paul Clipson, Christopher Harris, Peter Hutton, Takahiko Iimura, Marie Losier, Rose Lowder, Jonas Mekas, Marie Menken, Margaret Rorison, Guy Sherwin, and Tomonari Nishikawa. This is the ideal book for students interested in experimental and alternative modes of filmmaking. It provides invaluable insight into the history, methods, and concepts inherent to experimental uses of the camera, while providing students with a solid foundation of techniques and practices to foster their development as filmmakers. Supplemental material, including links to films cited in the book, can be found at www.experimentalfilmmaking.com.

From two distinguished academics, this book includes contributions from top scholars such as Richard Dyer, and brings together key writings and new perspectives on stars and stardom in cinema across the world.

Providing a fresh angle on adaptation studies, this study looks at how avant-garde directors and filmmakers have treated literary works in distinct ways.

Emerging new technologies such as digital media have helped artists to position art into the everyday lives and activities of the public. These new virtual spaces allow artists to utilize a more participatory experience with their audience. Digital Media and Technologies for Virtual Artistic Spaces brings together a variety of artistic practices in virtual spaces and the interest in variable media and online platforms for creative interplay. Presenting frameworks and examples of current practices, this book is useful for artists, theorists, curators as well as researchers working with new technologies, social media platforms and digital culture.

An Introductory Guide for Artists and Filmmakers

Queer Cinema

Experimental Filmmaking and the Motion Picture Camera

Directors in British and Irish Cinema

Exhibition, the Film Reader

Visionary Filmmakers and the Heritage of Emerson

P. Adams Sitney, the leading critic of personal and experimental cinema in America, picks up where he left off in his landmark book, Visionary Film. This all new work offers in-depth analysis of eleven central filmmakers of the American avant-garde cinema, drawing on the aesthetic articulated by Emerson and theorized by John Cage, Charles Olson, and Gertrude Stein.

With more than 250 images, new information on international cinema—especially Polish, Chinese, Russian, Canadian, and Iranian filmmakers—an expanded section on African-American filmmakers, updated discussions of new works by major American directors, and a new section on the rise of comic book movies and computer generated special effects, this is the most up to date resource for film history courses in the twenty-first century.

A guide to directors who have worked in the British and Irish film industries between 1895 and 2005. Each of its 980 entries on individuals directors gives a resume of the director's career, evaluates their achievements and provides a complete filmography. It is useful for those interested in film-making in Britain and Ireland.

Provides over 1400 articles that deal with materials and techniques in art from ancient times to the present, including such media as ceramics, sculpture, metalwork, painting, works on paper, textiles, video, and computer art.

The Grove Encyclopedia of Materials and Techniques in Art

A Reference Companion

MOVING CAMERAS AND LIVING MOVIES

Lost Illusions

Race, Gender and Sexuality at the Movies

Directors at Work

This volume provides a comprehensive guide to the long tradition of American avant-garde cinema, from its origins in the 1920s to the work of contemporary film and video artists. The Reader addresses major movements and key figures of the avant-garde, including filmmakers such as Andy Warhol, Kenneth Anger, Isaac Julien and Julie Dash, investigates how underground films have explored issues of gender, sexuality and race, and foreground technical innovations such as the use of Super 8mm and video.

Explores the films, practitioners, production and distribution contexts that currently represent American womens independent cinemaWith the consolidation of aindie culture in the 21st century, female filmmakers face an increasingly indifferent climate. Within this sector, women work across all aspects of writing, direction, production, editing and design, yet the dominant narrative continues to construe amaverick white male auteurs such as Quentin Tarantino or Wes Anderson as the face of indie discourse. Defying the formulaic myths of the mainstream achick flick and the ideological and experimental radicalism of feminist counter-cinema alike, womens indie filmmaking is neither ironic, popular nor political enough to be readily absorbed into pre-existing categories. This ground-breaking collection, the first sustained examination of the work of female practitioners within American independent cinema, reclaims the adifference of female indie filmmaking. Through a variety of case studies of directors, writers and producers such as Ava DuVernay, Lena Dunham and Christine Vachon, contributors explore the innovation of a range of female practitioners by attending to the sensibilities, ideologies and industrial practices that distinguish their work while embracing the ain-between space in which the narratives they represent and embody can be revealed.Key FeaturesCovers American womens independent cinema since the late 1970sAnalyses the work of acclaimed but critically overlooked female practitioners such as Kelly Reichardt, Christine Vachon, Miranda July, Kasi Lemmons, Nicole Holofcener, Mira Nair, Lisa Cholodenko, Megan Ellison, Lynn Shelton, Ava DuVernay, Mary Harron and Debra GranikDistinguishes four different approaches to analysing womens independent cinema through: production and industry perspectives; genre and other classificatory modalities; political, cultural, social and professional identities; and collaborative and collectivist practicesContributorsJohn Alberti, Northern Kentucky UniversityLinda Badley, Middle Tennessee State UniversityCynthia Baron, Bowling Green State UniversityShelley Cobb, University of SouthamptonCorinn Columpar, University of TorontoChris Holmlund, University of Tennessee-KnoxvilleGeoff King, Brunel University, LondonChristina Lane, University of MiamiJames Lyons, University of ExeterKathleen A. McHugh, UCLAKent A. Ono, University of UtahLydia Papadimitriou, Liverpool John Moores UniversityClaudia Costa Pederson, Wichita State UniversityClaire Perkins, Monash UniversitySarah Projansky, University of UtahMaria San Filippo, Goucher CollegeMichele Schreiber, Emory UniversitySarah E. S. Sinwell, University of UtahYannis Tzioumakis, University of LiverpoolPatricia White, Swarthmore CollegePatricia R. Zimmermann, Ithaca College

Some of the films discussed in this book include: Five Easy Pieces Chinatown Carnal Knowledge Straw Dogs A Clockwork Orange Mean Streets The Conversation Nashville Shampoo Taxi Driver Apocalypse Now

Acting as a corrective to the skewed avant-garde history that neglects women, Women and Experimental Filmmaking gathers essays by some of the top scholars in cinema studies dealing with women experimental filmmakers. Tracking the topic across racial, economic, geographic, and even temporal boundaries, Jean Petrolle and Virginia Wexman's selections reflect the deep diversity of methodologies and research. The introduction sets out by addressing the basic difficulties of both historiography and definition before providing a historical overview of how these particular filmmakers have helped shape moviemaking traditions. The essays explore the major theoretical controversies that have arisen around the work of groundbreaking women such as Leslie Thornton, Su Friedrich, Nina Menkes, and Faith Hubley. With the filmmakers re-presentations of women's subjectivity ranging across film, video, digital media, ethnography, animation, and collage, Women and Experimental Filmmaking represents the full spectrum of genres, techniques, and modes. Taken together, these essays comprise a sustained analysis of the conjunction of aesthetics and politics in the work of both pioneer and contemporary experimental women filmmakers.

Indie Reframed

Eyes Upside Down

The Music and Sound of Experimental Film

Stars

Women's Experimental Cinema

Forms, Themes and Passions

Just as punk created a space for bands such as the Slits and Poly Styrene to challenge 1970s norms of femininity, through a transgressive, strident new female-ness, it also provoked experimental feminist film makers to initiate a parallel, lens-based challenge to patriarchal modes of film making. In this book, Rachel Garfield breaks new ground in exploring the rebellious, feminist punk audio-visual culture of the 1970s, tracing its roots and its legacies. In their filmmaking and their performed personae, film and video artists such as Vivienne Dick, Sandra Lahire, Betzy Bromberg, Ruth Novaczek, Sadie Benning, Leslie Thornton, Abigail Child and Anne Robinson offered a powerful, deliberately awkward alternative to hegemonic conformist femininity, creating a new “punk audio visual aesthetic”. A vital aspect of our vibrant contemporary digital audio visual culture, Garfield argues, can be traced back to the techniques and forms of these feminist pioneers, who like their musical contemporaries worked in a pre-digital, analogue modality that nevertheless influenced the emergent digital audio visual culture of the 1990s and 2000s.

This important first collection of writings about film music features articles on subjects as diverse as the use of musicians in film narratives and the role of pop-stars as movie-stars

The Routledge Companion to Film History is an indispensable guide for anyone studying film history for the first time. The approach taken presents a substantial and readable overview of the field and provides students with a tool of reference that will be valuable throughout their studies. The volume is divided into two parts. The first is a set of eleven essays that approaches film history around the following themes: History of the moving image Film as art and popular culture Production process Evolution of sound Alternative modes: experimental, documentary, animation Cultural difference Film's relationship to history The second is a critical dictionary that explains concepts, summarizes debates in film studies, defines technical terms, describes major periods and movements, and discusses historical situations and the film industry. The volume as a whole is designed as an active system of cross-references: readers of the essays are referred to dictionary entries (and vice versa) and both provide short bibliographies that encourage readers to investigate topics.

Horror, The Film Reader brings together key articles to provide a comprehensive resource for students of horror cinema. Mark Jancovich's introduction traces the development of horror film from The Cabinet of Dr. Caligari to The Blair Witch Project, and outlines the main critical debates. Combining classic and recent articles, each section explores a central issue of horror film, and features an editor's introduction outlining the context of debates.

From the Third Eye

Women's Filmmaking and Contemporary American Independent Cinema

Contemporary Black American Cinema

A Short History of Film

Digital Media and Technologies for Virtual Artistic Spaces

Adaptation and the Avant-Garde

In this first collection of film writing from Evergreen Review, the legendary publication's important contributions to film culture are available in a single volume. Featuring such legendary writers as Nat Hentoff, Norman Mailer, Parker Tyler, and Amos Vogel, the book presents writing on the films of Jean-Luc Godard, Pier Paolo Pasolini, Ousmane Sembene, Andy Warhol, and others and offers incisive essays and interviews from the late 1950s to early 1970s. Articles explore politics, revolution, and the cinema; underground and experimental film, pornography, and censorship; and the rise of independent film against the dominance of Hollywood. A new introductory essay by Ed Halter reveals the important role Evergreen Review and its publisher, Grove Press, played in advancing cinema during this period through innovations in production, distribution, and exhibition. Editor Ed Halter began working on this book in 2001 with Barney Rosset, using his personal files and interviews with him as initial research.

"Queer Cinema, the Film Reader brings together key writings that use queer theory to explore cinematic sexualities, especially those historically designated as gay, lesbian, bisexual and/or transgendered. The collection examines the relationship between cinematic representations of sexuality and their social, historical and industrial contexts."--BOOK JACKET.

Contemporary Black American Cinema offers a fresh collection of essays on African American film, media, and visual culture in the era of global multiculturalism. Integrating theory, history, and criticism, the contributing authors deftly connect interdisciplinary perspectives from American studies, cinema studies, cultural studies, political science, media studies, and Queer theory. This multidisciplinary methodology expands the discursive and interpretive registers of film analysis. From Paul Robeson’s and Sidney Poitier’s star vehicles to Lee Daniels’s directorial forays, these essays address the career legacies of film stars, examine various iterations of Blaxploitation and animation, question the comedic politics of "fat suit" films, and celebrate the innovation of avant-garde and experimental cinema.

This volume offers introductions to the work of fifteen avant-garde American women filmmakers.

Cinema of Crisis

Women and Experimental Filmmaking

Polish Cinematic Experiments from Expressionism to Constructivism

Legacies and Transformations into the Twenty-First Century

Critical Frameworks

Film and Contemporary Europe

Michael Le Grice, a pioneer of "structural film" in the 1970s and whose first video and computer works were exhibited in the late 1960s, provides a collection of his most notable essays. The essays shed light on the work of other artists and film-makers and documents a period, especially the 70s, when artists' film was at the centre of polemical debate about the nature of avant-g future of radical or experimental film. The book contributes to the contemporary debates about film, video, art and new technology.

Bringing together an expansive range of writing by scholars, critics, historians, and filmmakers, The Documentary Film Reader presents an international perspective on the most significant developments and debates from several decades of critical writing about documentary. Each of the book's seven sections covers a distinct period in the history of documentary, collecting both and retrospective views of filmmaking in the era. And each section is prefaced by an introductory essay that explains its design and provides critical context. Painstakingly selected from the archives of more than a hundred years of cinema practice and theory, the essays, reviews, interviews, manifestos, and ephemera gathered in this volume suit the needs and interests of the b advanced scholar, the casual reader, and the working documentarian.

This title explores one of the most central but often overlooked aspects of cinema: film acting. Combining classic and recent essays, it examines key issues. What constitutes film acting? How is film acting different from stage acting? How has film acting changed over the years?.

“But women were never out there making horror films, that’s why they are not written about – you can’t include what doesn’t exist.” “There are really, very few women horror filmmakers working today, that’s why so few are coming up.” “Women are just not that interested in making horror films.” “How can you be a woman and be a fan of horror?” This is what you get when you are woman working in horror, whether as a writer, academic, festival programmer or filmmaker. These assumptions are based on decades of flawed scholarly, critical and industrial thinking about the genre. Women Make Horror sets right these misconceptions. Women have always been making horror, they have always been an audience for the genre, and today, as this book revea academics, critics and filmmakers alike remain committed to a film genre that offers almost unlimited opportunities for exploring and deconstructing social and cultural constructions of gender, femininity, sexuality and the body. Women Make Horror is the first book-length study of women filmmakers in horror film, the first all-women edited book on horror film, and the first book to male-bias in written histories of horror and then to illuminate precisely how, and where, these histories are lacking. It re-evaluates existing literature on the history of horror film, on women practitioners in the film industry and approaches to undertaking film industries research. It establishes new approaches for studying women practitioners and illuminates their unexamined contr formation and evolution of the horror genre. The book focuses on women directors and screenwriters but also acknowledges the importance of women producers, editors and cinematographers. It explores narrative and experimental cinema, short, anthology and feature-filmmaking, and offers case studies of North American, Latin American, European, East Asian and Australian films and festivals. Women Make Horror is designed to not only engage and inspire dialogue between the academy, filmmakers, industry gatekeepers, festival programmers and horror film fans. With this book we can transform how we think about women filmmakers and genre.

Movie Music, the Film Reader

Alternative Perspectives on Adaptation Theory and Practice

The Film Reader

Filmmaking, Feminism, Genre

Lessons in Perception

A Short History of Film, Third Edition

Lessons in Perception seeks to clarify notoriously elusive themes of the avant-garde with the use of existing research from the field of psychology. There is a long-standing history of reference to psychological concepts in relation to avant-garde film, such as its unique relationship to memory, visual perception, narrative comprehension, and synesthesia. Yet direct analysis of these topics in light of existing psychological research remains largely unexplored until now. More broadly, the aim of the book is to frame avant-garde filmmaking practice as a form of "practical psychology." In doing so, two principal arguments are proposed: first, that many avant-garde filmmakers draw creative inspiration from their own cognitive and perceptual capacities, and touch on topics explored by actual psychologists; secondly, that as practical psychologists, avant-garde filmmakers provide "lessons in perception" that offer psychological experiences that are largely unrehearsed in commercial cinema

Topics include: from national to transnational cinema; global cinema in the digital age; motion pictures: film, migration and diaspora; tourists and terrorists.

A History of Experimental Film and Video

The Documentary Film Reader

Women Make Horror

Movie Acting, the Film Reader