Essential Brakhage-Stan Brakhage 2001 In the course of making nearly 400 films over the past 50 years, “Stan Brakhage” became synonymous with independent American filmmaking, particularly its avant-garde component. This major collection of writings draws primarily upon two long out-of-print books--Metaphors on Vision and Brakhage Scrapbook. Brakhage examines filmmaking in relation to social and professional contexts, the nature of influence and collaboration, the aesthetics of personal experience, and the conditions under which various films were made. Brakhage discusses his predecessors and contemporaries, relates film to dance and poetry, and in “A Moving Picture Giving and Taking Book” provides a manual for the novice filmmaker: Lectures, interviews, essays, and manifestos document Brakhage’s personal vision and public persona.

Metaphors on Vision-Stan Brakhage 1963

The Camera-Eye Metaphor in Cinema-Christian Quendler 2016-11-18 This book explores the cultural, intellectual, and artistic fascination with camera-eye metaphors in film culture of the twentieth century. By studying the very metaphor that cinema lives by, it provides a rich and insightful map of our understanding of cinema and film styles and shows how cinema shapes our understanding of the arts and media. As current new media technologies are attempting to shift the identity of cinema and moving imagery, it is hard to overstate the importance of this metaphor for our understanding of the modalities of vision. In what guises does the “camera eye” continue to survive in media that is called new?

Stan Brakhage-David James 2011-01-19 The art and legacy of a towering figure in the independent film movement.

Stan Brakhage the Realm Buster-Marco Lori 2018-01-10 Stan Brakhage’s body of work counts as one of the most important within post-war avant-garde cinema, and yet it has rarely been given the attention it deserves. Over the years, though, diverse and original reflections have developed, distancing his figure little by little from critical categories. This collection of newly commissioned essays, plus some important reprinted work, queries some of the consensus on Brakhage’s films. In particular, many of these essays revolve around the controversial issues of representation and perception. This project sets out from the assumption that Brakhage’s art is articulated primarily through opposing tensions, which donate his figure and films an extraordinary depth, even as they evince fleetingness, elusivity and paradoxicality. This collection aims not only to clarify aspects of Brakhage’s art, but also to show how his work is involved in a constant mediation between antinomies and aesthetic forms, a disjunctive, reflexive, and phenomenological temporality realising Deleuze's image-time, and the echoes of Ezra Pound and pneumophantasmology in the quest of art as spiritual revelation; this book addresses not only scholars, but also is a thorough and thought-provoking introduction for the uninitiated. Contributors include: Nicky Hamlyn, Peter Mudie, Paul Taberham, Gareth Evans, Rebecca A. Sheehan, Christina Chalmers, Stephen Mooney and Marco Lori.

On the Camera Arts and Consecutive Matters-Hollis Frampton 2015-01-30 The collected writings of artist and filmmaker Hollis Frampton, including all the essays from the long-unavailable Circles of Confusion along with rare additional material. As Hollis Frampton’s photographs and celebrated experimental films were testing the boundaries of “the camera arts” in the 1960s and 1970s, his provocative and highly literate writings were attempting to establish an intellectually resonant form of discourse for these critically underexplored fields. It was a time when artists working in diverse disciplines were beginning to pick up cameras and produce films and videotapes, well before these practices were understood or embraced by institutions of contemporary art. This collection of Frampton’s writings presents his critical essays (many written for Artforum and October) along with additional material, including lectures, correspondence, interviews, and production notes and scripts. It replaces—and supersedes—the long-unavailable Circles of Confusion, published in 1983. Frampton ranged widely over the visual arts in his writing, and the texts in this collection display his unique approaches to photography, film, and video, as well as the plastic and literary arts. They include critically acclaimed essays on Edward Weston and Eadweard Mayhbridge as well as appraisals of contemporary photographers; the influential essay, “For a Metahistory of Film,” along with scripts, textual material, and scores for his films; writings on video that constitute a prehistory of the digital arts; a dialogue with Carl Andre (his friend and former Phillips Andover classmate) from the early 1960s; and two inventive, almost unclassifiable pieces that are reminiscent of Borges, Joyce, and Beckett.

The Films of Stan Brakhage in the American Tradition of Ezra Pound, Gertrude Stein and Charles Olson-R. Bruce Elder 2011-08-26 Since the late 1950s Stan Brakhage has been in the forefront of independent filmmaking. His body of work — some seventy hours — is one of the largest of any filmmaker in the history of cinema, and one of the most diverse. Probably the most widely quoted experimental filmmaker in history, his films typify the independent cinema. Until now, despite well-deserved acclaim, there has been no comprehensive study of Brakhage’s oeuvre. The Films of Stan Brakhage in the American Tradition fills this void. R. Bruce Elder delineates the aesthetic parallels between Brakhage’s films and a broad spectrum of American art from the 1920s through the 1960s. This book is certain to stir the passions of those interested in artistic critique and interpretation in its broadest terms.
A Moving Picture Giving and Taking Book—Stan Brakhage 1971

Maya Deren and the American Avant-Garde—Maya Deren 2001-10-31 Regarded as one of the founders of the postwar American independent cinema, Maya Deren was a poet, photographer, ethnographer and filmmaker. These essays examine Deren's writings, films, and legacy from a variety of perspectives.

Amateur Cinema—Charles Tepperman 2014-12-24 From the very beginning of cinema, there have been amateur filmmakers at work. It wasn’t until Kodak introduced 16mm film in 1923, however, that amateur moviemaking became a widespread reality, and by the 1950s, over a million Americans had amateur movie cameras. In Amateur Cinema, Charles Tepperman explores the meaning of the “amateur” in film history and modern visual culture. In the middle decades of the twentieth century—the period that saw Hollywood’s rise to dominance in the global film industry—a movement of amateur filmmakers created an alternative world of small-scale movie production and circulation. Organized amateur moviemaking was a significant phenomenon that gave rise to dozens of clubs and thousands of participants producing experimental, nonfiction, or short-subject narratives. Rooted in an examination of surviving films, this book traces the contexts of “advanced” amateur cinema and articulates the broad aesthetic and stylistic tendencies of amateur films.

Experimental Filmmaking—Kathryn Ramey 2015-07-30 Experimental Filmmaking emerges out of a deep and abiding love of celluloid and artisanal media practices and a personal exploration of the field of avant-garde and experimental film, animation and video produced since the beginnings of cinema. Although there have been many critical and historical books on the subject, with the exception of zines and hand-published volumes, there has never been a comprehensive instructional manual on experimental processes. This book will introduce film students and professional filmmakers alike to various methods of experimental animation, film and video production that involve material interventions into the normative process of the medium while offering brief introductions to artists and their works.

Sea of Hooks—Lindsay Hill 2013 Narrates the interior monologue of Christopher Westall, the only child of an eccentric mother and distant father who struggles to deal with his mother's suicide and tries to find peace when he meets an older man who acts as his mentor.

Art, Love, Friendship—Thomas McEvilley 2010 “Once upon a time two daring young artists - Marina Abramovic from Yugoslavia, and Uwe Laysiepen from West Germany - chanced to meet in Amsterdam, fall in love, and begin an extraordinary collaboration. Their guiding principles: “no fixed living-place, permanent movement, direct contact, local relation, self-selection, passing limitations, taking risks, mobile energy, no rehearsal, no predicted end, no repetition.” For a dozen years, and across five continents, they produced a body of work that is regarded as being among the most conceptually powerful and emotionally challenging in all of Performance Art.

Expanded Cinema—Gene Youngblood 2020-02-03 Fiftieth anniversary reissue of the founding media studies book that helped establish media art as a cultural category. First published in 1970, Gene Youngblood's influential 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 account of 1960s counterculture and the birth of cybernetics remains a mainstay reference in today’s hypermediated digital world. 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 eyewitness account of burgeoning experimental film and the birth of video art in the late 1960s, this far-ranging study traces the evolution of cinematic language to the end of fiction, drama, and realism. Vast in scope, its prescient formulations include “the paleocybernecian age,” “intermedia,” “the ‘artist as design scientist,’” “the ‘artist as ecologist,’” “synaesthetics and kinesthetics,” and “the technosphere: man/machine symbiosis.” Outstanding works are analyzed in detail. Methods of production are meticulously described, including interviews with artists and technologists of the period, such as Nam June Paik, Jordan Belson, Andy Warhol, Stan Brakhage, Carolee Schneemann, Stan VanDerBeek, Les Levine, and Frank Gillette. An inspiring Introduction by the celebrated polymath and designer R. Buckminster Fuller—a perfectly cut gem of countercultural thinking in itself—places Youngblood’s radical observations in comprehensive perspective. Providing an unparalleled historical documentation, Expanded Cinema clarifies a chapter of countercultural history that is still not fully represented in the arthistorical record half a century later. The book will also inspire the current generation of artists working in ever-newer expansions of the cinematic environment and will prove invaluable to all who are concerned with the technologies that are reshaping the nature of human communication.

The Essential Jung—C. G. Jung 2013-10-10 In this compact volume, British psychiatrist and writer Anthony Storr has selected extracts from Jung’s writings that pinpoint his many original contributions and relate the development of his thought to his biography. Storr’s explanatory notes and introduction show the progress and coherence of Jung's ideas. These notes link the extracts, and with Dr. Storr's introduction, they show the progress and coherence of Jung’s ideas, including such concepts as the collective unconscious, the archetypes, introversion and extroversion, individuation, and Jung's view of integration as the goal of the development of the personality. Jung maintained that we are profoundly ignorant of ourselves and that our most pressing task is to deflect our gaze away from the external world and toward the study of our own nature. In a world torn by conflict and threatened by annihilation, his message has an urgent relevance for every thoughtful person.

Flesh Cinema—Ara Cibele Osterweil 2005

Women's Experimental Cinema—Robin Blaetz 2007-10-16 This volume offers introductions to the work of fifteen avant-garde American women filmmakers.

Off-Screen Cinema—Kaira M. Cabalans 2015-01-26 One of the most important avant-garde movements of postwar Paris was Lettrism, which crucially built an interest in the relationship between writing and image into projects in poetry, painting, and especially cinema. Highly influential, the Lettrists served as a bridge of sorts between the earlier works of the Dadaists and Surrealists and the later Conceptual artists. Off-Screen Cinema is the first monograph in English of the Lettrists. Offering a full portrait of the avant-garde scene of 1950s Paris, it focuses on the film works of key Lettrist figures like Gil J Wolman, Maurice Lemaître, François Dufrêne, and especially the movement's founder, Isidore Isou, a Romanian immigrant whose “discrepant editing” deliberately uncoupled image and sound. Through Cabalans’s history, we see not only the full scope of the Lettrist project, but also its clear influence on Situationism, the French New Wave, the New Realists, as well as American filmmakers such as Stan Brakhage.

Masterpieces of Modernist Cinema—Ted Perry 2006 Noted film scholars analyze some of the most challenging films of the 20th century.

A Critical Cinema—Scott MacDonald 1992 This sequel to A Critical Cinema offers a new collection of interviews with independent filmmakers that is a feast for film fans and film historians. Scott MacDonald reveals the sophisticated thinking of these artists regarding film, politics, and contemporary gender issues. The interviews explore the careers of Robert Breer, Trinh T. Minh-ha, James Benning, Su Friedrich, and Godfrey Reggio. Yoko Ono discusses her cinematic collaboration with John Lennon, Michael Snow talks about his music and films, Anne Robertson describes her cinematic diaries, Jonas Mekas and Bruce Baillie recall the New York and California avant-garde film culture. The selection has a particularly strong group of women filmmakers, including Yvonne Rainer, Laura Mulvey, and Lizzie Borden. Other notable artists are Anthony McCall, Andrew Noren, Ross McElwee, Anne Seversson, and Peter Watkins.

Canadian Journal of Film Studies—2005

Downloaded from www.patientscarebd.com on January 26, 2021 by guest
Incredibly Strange Films—V. Vale 2017-03-14 Incredibly Strange Films is a functional guide to important territory neglected by the film-criticism establishment, spotlighting unhailed directors—Herschel Gordon Lewis, Russ Meyer, Larry Cohen, Ray Dennis Steckler, Ted V. Mikels and others—who have been critically consigned to the ghettos of gore and sexploitation films. In-depth interviews focus on philosophy while anecdotes entertain as well as illuminate theory: The guide includes biographies, genre overviews, filmographies, bibliography, quotations, an A-Z of film personalities, lists of recommended films, sources, index, as well as 172 photos.

Silence—Toby Kamps 2012 “Explores silence in 20th and 21st century art and films, including works by Joseph Beuys, Maya Deren, Christian Marclay, Bruce Nauman, Robert Rauschenberg, and Doris Salcedo”--

Becoming Film Literate—Vincent LoBrutto 2005 Provides an enjoyable and accessible education in the art of cinema, using 50 landmark films spanning the history of the medium.

Schirmer Encyclopedia of Film: Criticism - Ideology—Barry Keith Grant 2007 This reference source covers all aspects of the cinema, including film history, production, national cinemas, genre theory and criticism, and cultural contexts.

The Book Review Digest—2003

11e Biennale de l'image en mouvement—Centre pour l'image contemporaine (Saint-Gervais, Geneva, Switzerland) 2005 11th Biennial of Moving Images—ISBN 2-940271-61-5 U.S. $29.00 / Paperback, 8 x 11 in. / 172 pgs / 120 color. ~Item / March / Art

A Short History of the Movies—Gerald Mast 2006 The ninth edition of A Short History of the Movies continues the tradition scrupulously accurate in its details, up-to-date, free of jargon that has made it the most widely adopted textbook for college courses in film history, and now includes a fresh look at “Persistence of Vision” and a new chapter on digital cinema. This volume offers students a panoramic overview of the worldwide development of film, from the first movements captured on celluloid, to the early Mack Sennett and Charlie Chaplin shorts, through the studio heyday of the 1930s and 1940s and the “Hollywood Renaissance” of the 1960s and 1970s, to the pictures and their technology appearing in the multiplexes and living rooms of today. This new edition, which has been revised and rewritten to reflect current scholarship, recent industry developments, and new films and filmmakers, represents an accurate, scrupulous updating of a classic.

Anagram of Ideas on Art, Form and Film—Maya Deren 1972

1001 Movies You Must See Before You Die—Steven Jay Schneider 2020-10

Film Manifestos and Global Cinema Cultures—Scott MacKenzie 2021-01-21 Film Manifestos and Global Cinema Cultures is the first book to collect manifestos from the global history of cinema, providing the first historical and theoretical account of the role played by film manifestos in filmmaking and film culture. Focusing equally on political and aesthetic manifestos, Scott MacKenzie uncovers a neglected, yet nevertheless central history of the cinema, exploring a series of documents that postulate ways in which to re-imagine the cinema and, in the process, re-imagine the world. This volume collects the major European “waves” and figures (Eisenstein, Truffaut, Bergman, Free Cinema, Oberhausen, Dogme ’95); Latin American Third Cinemas (Birri, Sanjinés, Espinosa, Solanas); radical art and the avant-garde (Buñuel, Brakhage, Deren, Mekas, Ono, Sanborn); and world cinemas (Imamura, Makhmalbaf, Sembene, Sen). It also contains previously untranslated manifestos co-written by figures including Boltan, Delebord, Hermosillo, Issou, Kieslowski, Painlevé, Straub, and many others. Thematic sections address documentary cinema, aesthetics, feminist and queer film cultures, pornography, film archives, Hollywood, and film and digital media. Also included are texts traditionally left out of the film manifestos canon, such as the Motion Picture Production Code and Pius XI’s Vigilanti Cura, which nevertheless played a central role in film culture.

Beginning Film Studies—Andrew Dux 2008-10-15 Beginning film studies fills an urgent need in the academic film studies market, offering coverage of the field that is detailed and scholarly, but also compact and affordable.

On Film-Making—Alexander Mackendrick 2006 A priceless examination of the filmmaker’s craft, from the renowned director of “Sweet Smell of Success” After more than twenty years in the film industry as a screenwriter, storyboard editor, and director of memorable films such as “The Ladykillers,” Alexander Mackendrick turned his back on Hollywood and began a new career as the Dean of one of the country’s most demanding and influential film schools. His absolute devotion to the craft of filmmaking served as a powerful impetus to students at the California Institute for the Arts for almost twenty five years, with a teaching style that included prodigious notes, neatly crafted storyboards, and handouts containing excerpts of works by Kierkegaard, Aristotle, and others. At the core of Mackendrick’s lessons lay a deceptively simple goal: to teach aspiring filmmakers how to structure and write the stories they want to tell, while using the devices particular to the medium of film to tell their stories effectively. In this impressive volume, edited by Paul Cronin, the myriad materials that made Mackendrick’s reputation as an instructor are collected for the first time, offering a chance for professionals as well as students to discover a methodology of filmmaking that is challenging yet refreshing in its clarity. Metically illustrated and drawing on examples from such classic films as “North by Northwest,” ”Citizen Kane,” and “Touch of Evil,” Mackendrick’s elegant lessons are sure to provide inspiration for a new generation of filmmakers.

Film Culture Reader—Adams P. Sitney 2000-10-17 This compilation from Film Culture magazine—the pioneering periodical in avant-garde film commentary—includes contributors like Charles Boultenhouse, Erich von Stroheim, Michael McClure, Stan Brakhage, Annette Michelson, Arthur Miller, Dylan Thomas, Andrew Sarris, Rudolph Arnheim, Jonas Mekas, and Parker Tyler. This collection covers a range of topics in twentieth century cinema, from the Auteur Theory to the commercial cinema, from Orson Welles to Kenneth Anger.

Structural Film Anthology—Peter Gidal 1976

Adventures of Perception—Scott MacDonald 2009 “These essays are among Scott MacDonald’s best. An added bonus among all this new work is one updated vintage essay from 1981—still the very best essay ever written about the uses of pornography. All the essays are intellectually, personally and viscerally vibrant, coupling substantive recent essays with his trademark, probing interviews with key filmmakers. Each interview is beautifully paired with the essays. Scott MacDonald is a monument to thoughtful knowledge of, and pleasure in, avant-garde cinema.”—Linda Williams, author of Screening Sex “More than any other critic, Scott MacDonald truly explores contemporary experimental cinema, seeking out new works and new artists, reconsidering classics and broadening our sense of film history from the images on screen to the social, political and economic contexts and debates surrounding them. And yet if MacDonald surveys a complex landscapes, his books never carry the claustrophobia of the archive or academia. This criticism answers the call of the open road, with conversations and companionship with vivid personalities guiding the way, and the sense of high adventure waiting just around the bend.”—Tom Gunning, Chair, Committee on Cinema and Media, University of Chicago

BFI Film and Television Handbook 2003—Eddie Dyja 2002-12-01 No Marketing Blurb
Movie Journal: Jonas Mekas 2016-04-19 In his Village Voice “Movie Journal” columns, Jonas Mekas captured the
makings of an exciting movement in 1960s American filmmaking. Works by Andy Warhol, Gregory J. Markopoulos,
Stan Brakhage, Jack Smith, Robert Breer, and others echoed experiments already underway elsewhere, yet they
belonged to a nascent tradition that only a true visionary could identify. Mekas incorporated the most essential
characteristics of these films into a unique conception of American filmmaking’s next phase. He simplified
complex aesthetic strategies for unfamiliar audiences and appreciated the subversive genius of films that many
dismissed as trash. This new edition presents Mekas’s original critiques in full, with additional material on the
filmmakers, film studies scholars, and popular and avant-garde critics whom he inspired and transformed.

Encyclopedia of the Documentary Film-Ian Aitken 2006 This encyclopedia examines individual films and the
careers of individual film makers, it also provides overview articles of national and regional documentary film
history. It explains concepts and themes in the study of documentary film, the techniques used in making films,
and the institutions that support their production.