

Film The Front Line 1984

2000 BC Bruce Conner 1999 Bruce Conner (1933-2008) first came to prominence in the late 1950s as a leader of the assemblage movement in California. Conner had close ties with poets of the San Francisco Renaissance (particularly Michael McClure) as well as with artists such as Wallace Berman, George Herms, Jess and Jay DeFeo. Conner's use of nylon stockings in his assemblages quickly won him notoriety, and saw his work included in Peter Selz's classic 1961 Art of Assemblage show at MoMA. Around this time, Conner also turned to film-making, and produced in swift succession a number of short films that helped to pioneer the rapid edit and the use of pop music among independent filmmakers. Conner's innovative editing techniques and decidedly dark vision of American culture

laid the foundation for later Hollywood directors such as Dennis Hopper (a friend and collaborator of Conner's, who frequently acknowledged his influence) and David Lynch. A long overdue and significant addition to the understanding of twentieth-century American art and cinema, *2000 BC: The Bruce Conner Story Part II* represents the most comprehensive book to date on Conner's work from the 1950s to the present. The authors elucidate Conner's work in film, assemblage, drawing, printmaking, collage, and photograms, as well as his more ephemeral gestures, actions, protests and "escapes" from the art world. This beautifully designed clothbound monograph is a landmark publication for anyone interested in contemporary art, film, culture and the Beat era.

The Cinema of Raúl Ruiz Michael Goddard

2013-09-22 Raúl Ruiz, while considered one of the world's most significant filmmakers by several film critics, is yet to be the subject of any thorough engagement with his work in English. This volume sets out on this task by mapping, as fully as possible, Ruiz's cinematic trajectory across more than five decades of prolific work, up to his death in 2011; ranging from his earliest work in Chile to high-budget 'European' costume dramas culminating in *Mysteries of Lisbon* (2010). It does so by treating Ruiz's work—with its surrealist, magic realist, popular cultural, and neo-Baroque sources—as a type of 'impossible' cinematic cartography, mapping real, imaginary, and virtual spaces, and crossing between different cultural contexts, aesthetic strategies, and technical media. It argues that across the different phases of Ruiz's work identified, there are key continuities such as the invention of singular cinematic images and the interrogation of their possible and impossible combinations.

Bruce Conner Rudolf Frieling 2016-07-04 "This

book is published by the San Francisco Museum of Modern Art on the occasion of the exhibition *Bruce Conner: It's All True*, co-curated by Stuart Comer, Rudolf Frieling, Gary Garrels, and Laura Hoptman, with Rachel Federman"--Colophon.

Film: The Front Line 1983 Jonathan Rosenbaum 1983

Good Day Today Daniel Neofetou 2012 This book argues that the films of David Lynch pose a radical challenge to conservative and absolutist ideologies.

The A to Z of German Cinema Robert C. Reimer 2010 German film is diverse and multi-faceted; its history includes five distinct German governments (Wilhelmine Germany, the Weimar Republic, the Third Reich, the Federal Republic of Germany, and the German Democratic Republic), two national industries (Germany and Austria), and a myriad of styles and production methods. Paradoxically, the political disruptions that have produced these distinct film eras, as well as the natural inclination of artists to rebel

and create new styles, allow for the construction of a narrative of German film. While the disjuncture generates distinct points of separation, it also highlights continuities between the ruptures. Outlining the richness of German film, *The A to Z of German Cinema* covers mainstream, alternative, and experimental film from 1895 to the present through a chronology, introductory essay, appendix of the 100 most significant German films, a bibliography, and hundreds of cross-referenced dictionary entries on directors, actors, films, cinematographers, composers, producers, and major historical events that greatly affected the direction and development of German cinema. The book's broad canvas will lead students and scholars of cinema to appreciate the complex nature of German film.

The American Film Institute and the Cultural Politics of Experimental and Independent Cinema Gracia Ramirez

2024-03-15 This book examines the role that the

American Film Institute (AFI) had in supporting experimental and independent cinema at a key moment of change in the history of American film. Weaving a rich historical narrative, Ramirez argues that the Cold War struggle for cultural supremacy motivated the creation of the federally-funded AFI. Exploring the intersection of business interests and political objectives, Ramirez demonstrates how the AFI's approach to experimental and independent cinema was marked by an interest in promoting innovative aesthetics and protecting the creative freedom of filmmakers but lacked the attention to distribution and exhibition that would strengthen the viability of experimental and independent filmmaking as professional practices. Scholars of film, history, and American studies will find this work particularly useful.

A Critical Cinema Scott MacDonald 1988 It is widely understood that writing can discuss writing, but we rarely consider that film can be

used as a means of analyzing conventions of the commercial film industry, or of theorizing about cinema in general. Over the past few decades, however, independent cinema has produced a body of fascinating films that provide intensive critiques of nearly every element of the cinematic apparatus. The experience of these films simultaneously depends on and redefines our relationship to the movies. *Critical Cinema* provides a collection of in-depth interviews with some of the most accomplished "critical" filmmakers. These interviews demonstrate the sophistication of their thinking about film (and a wide range of other concerns) and serve as an accessible introduction to this important area of independent cinema. Each interview is preceded by a general introduction to the filmmaker's work; detailed filmographies and bibliographies are included. *Critical Cinema* will be a valuable resource for all those involved in the formal study of film, and will be essential reading for film lovers interested in keeping abreast of

recent developments in North American cinema. **INTERVIEWEES:** Hollis Frampton, Larry Gottheim, Robert Huot, Taka Iimura, Carolee Schneeman, Tom Chomont, J.J. Murphy, Beth B and Scott B, John Waters, Vivienne Dick, Bruce Conner, Robert Nelson, Babette Mangolte, George Kuchar, Diana Barrie, Manuel DeLanda, Morgan Fisher

Visionary Film P. Adams Sitney 2002-10-03 Critics hailed previous editions of *Visionary Film* as the most complete work written on the exciting, often puzzling, and always controversial genre of American avant-garde film. This book has remained the standard text on American avant-garde film since the publication of its first edition in 1974. Now P. Adams Sitney has once again revised and updated this classic work, restoring a chapter on the films of Gregory J. Markopoulos and bringing his discussion of the principal genres and major filmmakers up to the year 2000.

Making Meaning David Bordwell 1991-10-01

David Bordwell's new book is at once a history of film criticism, an analysis of how critics interpret film, and a proposal for an alternative program for film studies. It is an anatomy of film criticism meant to reset the agenda for film scholarship. As such *Making Meaning* should be a landmark book, a focus for debate from which future film study will evolve. Bordwell systematically maps different strategies for interpreting films and making meaning, illustrating his points with a vast array of examples from Western film criticism. Following an introductory chapter that sets out the terms and scope of the argument, Bordwell goes on to show how critical institutions constrain and contain the very practices they promote, and how the interpretation of texts has become a central preoccupation of the humanities. He gives lucid accounts of the development of film criticism in France, Britain, and the United States since World War II; analyzes this development through two important types of criticism, thematic-

explicatory and symptomatic; and shows that both types, usually seen as antithetical, in fact have much in common. These diverse and even warring schools of criticism share conventional, rhetorical, and problem-solving techniques—a point that has broad-ranging implications for the way critics practice their art. The book concludes with a survey of the alternatives to criticism based on interpretation and, finally, with the proposal that a historical poetics of cinema offers the most fruitful framework for film analysis.

Placing Movies Jonathan Rosenbaum 2023-09-01
Jonathan Rosenbaum, longtime contributor to such publications as *Film Quarterly*, *Sight and Sound*, and *The Village Voice*, is arguably the most eloquent, insightful film critic writing in America today. *Placing Movies*, the first collection of his work, gathers together thirty of his most distinctive and illuminating pieces. Written over a span of twenty-one years, these essays cover an extraordinarily broad range of

films—from Hollywood blockbusters to foreign art movies to experimental cinema. They include not just reviews but perceptive commentary on directors, actors, and trends; and thoughtful analysis of the practice of film criticism. It is this last element—Rosenbaum's reflections on the art of film criticism—that sets this collection apart from other volumes of film writing. Both in the essays themselves and in the section introductions, Rosenbaum provides a rare insider's view of his profession: the backstage politics, the formulation of critical judgments, the function of film commentary. Taken together, these pieces serve as a guided tour of the profession of film criticism. They also serve as representative samples of Rosenbaum's unique brand of film writing. Among the highlights are memoirs of director Jacques Tati and maverick critic Manny Farber, celebrations of classics such as *Gentlemen Prefer Blondes* and *The Manchurian Candidate*, and considered reevaluations of Orson Welles and Woody Allen.

The Film Anthologies Index Stephen E. Bowles 1994 A guide to some 600 film anthologies published since 1991. Lists anthologies alphabetically by editor, and an author index locates essays by authors in specific anthologies. Includes a general index connecting film titles and themes to books numbers, not page numbers. Annotation copyright by Book News, Inc., Portland, OR

Film David Ehrenstein 1984 This book contains information about the following people: Ken Jacobs, Owen Land (George Landow), Bruce Conner, David Brooks, Werner Schroeter, Philippe Garrel, Luc Moullet, Raul Ruiz. Warren Sonbert, Curt McDowell, Lizzie Borden, Sally Potter, Joel DeMott and Jeff Kreines, Laurence Jarvik, Orson Welles.

Front Lines of Community Hermann Kappelhoff 2018-04-23 Based on the premise that a society's sense of commonality depends upon media practices, this study examines how Hollywood responded to the crisis of democracy

during the Second World War by creating a new genre - the war film. Developing an affective theory of genre cinema, the study's focus on the sense of commonality offers a new characterization of the relationship between politics and poetics. It shows how the diverse ramifications of genre poetics can be explored as a network of experiential modalities that make history graspable as a continuous process of delineating the limits of community.

Landscapes of Resistance Barton Byg

1995-01-01 This study traces the career of the two filmmakers, Daniele Huillet and Jean-Marie Straub, and explores their connection to German modernism, in particular their relationship to the Frankfurt School.

Movies as Politics Jonathan Rosenbaum

2023-09-01 In this new collection of reviews and essays, Jonathan Rosenbaum focuses on the political and social dynamics of the contemporary movie scene. Rosenbaum, widely regarded as the most gifted contemporary

American commentator on the cinema, explores the many links between film and our ideological identities as individuals and as a society.

Readers will find revealing examinations of, for example, racial stereotyping in the debates surrounding *Do the Right Thing*, key films from Africa, China, Japan, and Taiwan, Hollywood musicals and French serials, and the cultural amnesia accompanying cinematic treatments of the Russian Revolution, the civil rights movement, and the Vietnam War. From *Schindler's List*, *Star Wars*, *Pulp Fiction*, *Forrest Gump*, *The Piano*, and *Ace Ventura: Pet Detective* to the maverick careers of Orson Welles, Jacques Tati, Nicholas Ray, Chantal Akerman, Todd Haynes, and Andrei Tarkovsky, Rosenbaum offers a polemically pointed survey that makes clear the high stakes involved in every aspect of filmmaking and filmgoing.

A Critical Cinema 2 Scott MacDonald 1992

Materialist Film Peter Gidal 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, Malcolm LeGrice, Lis Rhodes, Jean-Luc Goddard, Rose Lowder, Kurt Kren, and others. Peter Gidal draws on important politico-aesthetic 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.

The Cinema of Sally Potter Sophie Mayer
2009 Analysis of the films, performance art and music of director Sally Potter.

Small Press Record of Books in Print 1988
Orson Welles's Citizen Kane James Naremore

2010-04-10 *Citizen Kane* is arguably the most admired and significant film since the advent of talking pictures. No other film is quite so interesting from both artistic and political points of view. To study it even briefly is to learn a great deal about American history, motion-picture style, and the literary aspects of motion-picture scripts. Rather than presenting a sterile display of critical methodologies, James Naremore has gathered a set of essays that represent the essential writings on the film. It gives the reader a lively set of critical interpretations, together with the necessary production information, historical background, and technical understanding to comprehend the film's larger cultural significance. Selections range from the anecdotal --Peter Bogdanovich's interview with Orson Welles--to the critical, with discussions on the scripts and sound track, and a discussion of what accounts for the film's enduring popularity. Contributors include James Naremore, Peter Bogdanovich, Jonathan

Rosenbaum, Robert L. Carringer, François Thomas, Michael Denning, Laura Mulvey, Peter Wollen, and Paul Arthur.

British Civilians in the Front Line Helen Jones 2006-04-30 "By drawing on a range of sources, including secret government documents, newspapers, national and local records, feature films, as well as interviews with those who worked during air raids, this book provides an analysis of private meanings and public media representations of civilians 'in the front line'. It will be enjoyed by historians of the Second World War and those seeking to understand better ways in which civilians have experienced war in the twentieth century."--Jacket.

Becoming Film Literate Vincent LoBrutto 2005-03-30 Though movies have remained our foremost cultural pastime for over 100 years, many of us still know very little about the tools used to create them. In this groundbreaking new book, Vincent LoBrutto provides an enjoyable

and accessible education in the art of cinema: using 50 landmark films spanning the history of the medium, LoBrutto illustrates such important concepts as editing, production design, cinematography, sound, screen acting, narrative structure, and various genres, nationalities, and film eras. Each concept is illustrated by the selection of a film that epitomizes its use, so that readers will learn about film authorship in *Citizen Kane*, multiplot narrative in *Nashville*, widescreen filmmaking in *Rebel without a Cause*, and screen violence in *The Wild Bunch*. Explaining the various tricks of the moviemaking trade, *Becoming Film Literate* offers a crash course in cinema, one designed to give even the novice reader a solid introduction to this complex and multifaceted medium. Though movies have remained our foremost cultural pastime for over 100 years, many of us still know very little about the tools used to create them. In this groundbreaking new book, Vincent LoBrutto provides an enjoyable and accessible education

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The New Latin American Cinema Zuzana M. Pick
2010-01-01 During the 1967 festival of Latin American Cinema in Viña del Mar, Chile, a group of filmmakers who wanted to use film as an

instrument of social awareness and change formed the New Latin American Cinema. Nearly three decades later, the New Cinema has produced an impressive body of films, critical essays, and manifestos that uses social theory to inform filmmaking practices. This book explores the institutional and aesthetic foundations of the New Latin American Cinema. Zuzana Pick maps out six areas of inquiry—history, authorship, gender, popular cinema, ethnicity, and exile—and explores them through detailed discussions of nearly twenty films and their makers, including *Camila* (María Luisa Bemberg), *The Guns* (Ruy Guerra), and *Frida* (Paul Leduc). These investigations document how the New Latin American Cinema has used film as a tool to change society, to transform national expressions, to support international differences, and to assert regional autonomy. [Handbook of State Aid for Film](#) Paul Clemens Murschetz 2018-04-01 This book is an analysis of the specificities of public film funding on an

international scale. It shows how public funding schemes add value to film-making and other audio-visual productions and provides a comprehensive analysis of today's global challenges in the film industry such as industry change, digital transformation, and shifting audience tastes. Based on insights from fields such as cultural economics, media economics, media management and media governance studies, the authors illustrate how public spending shapes the financial fitness of national and international film industries. This highly informative book will help both scholars and practitioners in the film industry to understand the complexity of issues and the requirements necessary to preserve the social benefits of film as an important cultural good.

A Critical Cinema 3 Scott MacDonald 1998

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 Severson, and Peter Watkins.

Correspondence, 1945-1984 François Truffaut 2000 This collection of letters written between the influential director and his esteemed colleagues, like Alfred Hitchcock, Louis Malle, and Jean-Luc Godard, emerges as an insightful account of both the film industry and one of its

most influential, articulate directors. 81 illustrations.

[A Line of Sight](#) Paul Arthur 2005-01-01 Arthur (English and film studies, Montclair State U.) balances close analysis of major and lesser-known films with detailed examinations of their production, distribution and exhibition. He addresses the avant-garde's cultural significance and reexamines accepted critical categories and artistic options. Rather than treating American avant-garde ci

A New Pot of Gold Stephen Prince 2002-03-15 Facing an economic crisis in the 1980s, Hollywood moved to control the markets of videotape, pay-cable and pay-per-view. This volume examines the transformation that took the industry from the production of theatrical film to media software.

A History of Experimental Film and Video A.L. Rees 2019-07-25 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.

Hard to Imagine Thomas Waugh 1996 Waugh identifies four primary aspects of homoerotic photography and film - the artistic, the commercial, the illicit, and the politico-scientific - tracing their development against a background of advances in visual technology. This comprehensive work explores a vast, eclectic tradition in its totality, analyzing the visual imagery in addition to its production, circulation, and consumption.

Film Quarterly Brian Henderson 1999-01-01 A collection of articles that appeared in the journal "film quarterly" that appeared over the last 40 years.

Now You See It Richard Dyer 2013-11-05 Revised for this second edition, *Now You See It*, Richard Dyer's groundbreaking study of films by and about lesbians and gay men, now includes

an outline of developments in queer cinema since 1990. Placing the book within lesbian and gay film history, Dyer examines familiar titles such as *Girls in Uniform*, *Un Chant D'Amour* and *Word is Out* in their lesbian/gay context, as well as bringing to light many other forgotten, but remarkable films. Each film is examined in detail in relation to both film type and tradition, and the sexual subculture in which it was made. Now featuring a brand new introduction by Juliane Pidduck, this will be an excellent aid to cinema and film studies courses.

To Free the Cinema David E. James 2020-10-06 Jonas Mekas, one of the driving forces behind New York's alternative film culture from the 1950s through the 1980s, made for an unlikely counterculture hero: a Lithuanian emigré and fervent nationalist from an agrarian family, he had not grown up with either capitalist commercialism or the postwar rebellion against it. By focusing on his sensitivity to political struggle, however, leading film commentators

here offer fascinating insights into Mekas's career as a writer, film distributor, and filmmaker, while exploring the history of independent cinema in New York since World War II. This collection of essays, interviews, and photographs addresses such topics as Mekas's column in the Village Voice, his foundation and editorship of Film Culture, his role in the establishment of Anthology Film Archives and The Film-Makers Co-op (the major distribution center for independent film), his interaction with other artists, including John Lennon and Yoko Ono, and finally the critical assessment of his own films, from *Guns of the Trees* and *The Brig* in the sixties to the diary films that followed *Walden*. The contributors to this volume are Paul Arthur, Vyt Bakaitis, Stan Brakhage, Robert Breer, Rudy Burckhardt, David Curtis, Richard Foreman, Tom Gunning, Bob Harris, J. Hoberman, David E. James, Marjorie Keller, Peter Kubelka, George Kuchar, Richard Leacock, Barbara Moore, Peter Moore, Scott Nygren, John

Pruitt, Lauren Rabinovitz, Michael Renov, Jeffrey K. Ruoff, and Maureen Turim.

Causes in Common Daryl Leeworthy
2022-04-01 First monograph to detail fully the women's movement in Wales, with an emphasis on the labour movement and social democratic values. Panoramic sweep detailing a range of nineteenth and twentieth century events and personalities, some for the first time. Clear, accessible style which will appeal to readers across a range of audiences - particularly non-specialists. Adds significantly to knowledge about Welsh women's history, particularly as it relates to LGBTQ+ civil rights campaigns, women's liberation, and the women's labour movement.

Film - An International Bibliography Malte Hagener 2016-12-16 Kommentierte Bibliografie. Sie gibt Wissenschaftlern, Studierenden und Journalisten zuverlässig Auskunft über rund 6000 internationale Veröffentlichungen zum Thema Film und Medien. Die vorgestellten

Rubriken reichen von Nachschlagewerk über Filmgeschichte bis hin zu Fernsehen, Video, Multimedia.

Historical Dictionary of German Cinema

Robert C. Reimer 2019-07-15 Historical Dictionary of German Cinema, Second Edition contains a chronology, an introduction, appendixes and a bibliography. The dictionary section has over 200 cross-referenced entries on directors, actors, films, cinematographers, composers, producers, and major historical events that affected the direction and development of German cinema.

Two Films by Owen Land Owen Land 2005 Two Films by Owen Land provides detailed insights into the work of Owen Land (formerly known as George Landow). It features the illustrated scripts to the films *Wide Angle Saxon* (1975) and *On the Marriage Broker Joke as Cited by Sigmund Freud in Wit and its Relation to the Unconscious or Can the Avant-Garde Artist Be Wholed?* (1977-79), complete with footnotes

which untangle their elaborate web of references. Reaching far beyond the two films alluded to in its title, it also includes a new interview, annotated filmography and recent essays by the artist.

Women Film Directors Gwendolyn A. Foster 1995-11-14 Until now, there hasn't been one single-volume authoritative reference work on the history of women in film, highlighting nearly every woman filmmaker from the dawn of cinema including Alice Guy (France, 1896), Chantal Akerman (Belgium), Penny Marshall (U.S.), and Sally Potter (U.K.). Every effort has been made to include every kind of woman filmmaker: commercial and mainstream, avant-garde, and minority, and to give a complete cross-section of the work of these remarkable women. Scholars and students of film, popular culture, Women's Studies, and International Studies, as well as film buffs will learn much from this work. The Dictionary covers the careers of nearly 200 women filmmakers, giving

vital statistics where available, listings of films directed by these women, and selected bibliographies for further reading. This is a one-volume, one-stop resource, a comprehensive, up-to-date guide that is absolutely essential for any course offering an overview or survey of women's cinema. It offers not only all available statistics, but critical evaluations of the filmmakers' work as well. In order to keep the length manageable, this volume focuses on women who direct fictional narrative films, with occasional forays into the area of the documentary and is limited to film production rather than video production.

War Cinema Guy Westwell 2006 'War Cinema' presents an introduction to and overview of films that take war as their main theme. Framing the era with 'Apocalypse Now' and 'Apocalypse Now Redux', the author initially focuses on Vietnam on film in the 1970s and 1980s and how this divisive war was represented.

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become living neighborhoods greek and latin
literature of the roman empire from augustus to
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