

FILM AS A SUBVERSIVE ART

AMOS VOGEL AND CINEMA 16



Film As A Suversive Art

T. Brown,A. Lison



Film As A Subversive Art:

Film as a Subversive Art Amos Vogel, 1974 Film as a subversive art analyzes how aesthetic sexual and ideological subversives use one of the most powerful art forms of our day to exchange or manipulate our conscious and unconscious demystify visual taboos destroy dated cinematic forms and undermine existing value systems and institutions **Film As a Subversive Art** Amos Vogel, 2021-09-27 Amos Vogel's seminal book *Film as a Subversive Art* was first published in 1974 and in Vogel's own words detailed the accelerating worldwide trend toward a more liberated cinema in which subjects and forms hitherto considered unthinkable or forbidden are boldly explored It is now available again in this newly restored edition in which hundreds of errors have been corrected Accompanied by over three hundred rare film stills newly sourced and re-scanned for this edition This revised edition of the book edited by Jim Colvill and Herb Shellenberger New foreword by Herb Shellenberger Publisher's description *Film as a Subversive Art* Amos Vogel, 1974-01 **Writing and Filming the Painting** Laura M. Sager Eidt, 2008 This innovative interdisciplinary study compares the uses of painting in literary texts and films In developing a framework of four types of ekphrasis the author argues for the expansion of the concept of ekphrasis by demonstrating its applicability as interpretive tool to films about the visual arts and artists Analyzing selected works of art by Goya Rembrandt and Vermeer and their ekphrastic treatment in various texts and films this book examines how the medium of ekphrasis affects the representation of the visual arts in order to show what the differences imply about issues such as gender roles and the function of art for the construction of a personal or social identity Because of its highly cross-disciplinary nature this book is of interest not only to scholars of literature and aesthetics but also for scholars of film studies By providing an innovative approach to discussing non-documentary films about artists the author shows that ekphrasis is a useful tool for exploring both aesthetic concerns and ideological issues in film This study also addresses art historians as it deals with the reception of major artists in European literature and film throughout the 20th century **The Documentary Handbook** Peter Lee-Wright, 2009-12-04 The Documentary Handbook is mandatory reading for those who want a critical understanding of the place of factual formats in today's exploding television and media industry as well as expert guidance in complex craft skills in order to fully participate The practical advice and wisdom here is second to none Tony Steyger Principal Lecturer Southampton Solent University UK The Documentary Handbook is a critical introduction to the documentary film its theory and changing practices The book charts the evolution of documentary from screen art to core television genre its metamorphosis into many different types of factual TV programme and its current emergence in forms of new media It analyses those pathways and the transformation of means of production through economic technical and editorial changes The Documentary Handbook explains the documentary process skills and job specifications for everyone from industry entrants to senior personnel and shows how the industrial evolution of television has relocated the powers and principles of decision making Through the use of professional Expert Briefings it gives practical pointers about programme

making from research developing and pitching programme ideas to their production and delivery through a fast evolving multi platform universe **The Art of Movies** Nicolae Sfetcu,2014-05-06 Movie is considered to be an important art form films entertain educate enlighten and inspire audiences Film is a term that encompasses motion pictures as individual projects as well as in metonymy the field in general The origin of the name comes from the fact that photographic film also called filmstock has historically been the primary medium for recording and displaying motion pictures Many other terms exist motion pictures or just pictures or picture the silver screen photoplays the cinema picture shows flicks and commonly movies *Cinema 16* Scott Macdonald,2010-06-10 The history of Cinema 16 the nation s first film society through letters programs interviews and the society s own documents **Performing Moving Images** Senta Siewert,2025-10-01 Performing Moving Images Access Archive and Affects presents institutions individuals and networks who have ensured experimental films and Expanded Cinema of the 1960s and 1970s are not consigned to oblivion Through a comparison of recent international case studies from festivals museums and gallery spaces the book analyzes their new contexts and describes the affective reception of those events The study asks what is the relationship between an aesthetic experience and memory at the point where film archives cinema and exhibition practices intersect What can we learn from re screenings re enactments and found footage works that are using archival material How does the affective experience of the images sounds and music resonate today Performing Moving Images Access Archive and Affects proposes a theoretical framework from the perspective of the performative practice of programming curating and reconstructing bringing in insights from original interviews with cultural agents together with an interdisciplinary academic discourse **Doug Aitken** Doug Aitken,2007 Foreword by Glenn D Lowry and Anne Pasternak Text by Klaus Biesenbach Peter Eleey Doug Aitken **Dada and Surrealist Film** Rudolf E. Kuenzli,1996-07-29 This groundbreaking collection of thirteen original essays analyzes connections between film and two highly influential twentieth century movements *American Film Now* James Monaco,1979 *The Palgrave Handbook of Experimental Cinema* Kim Knowles,Jonathan Walley,2024-09-04 This book is a collection of newly commissioned essays by established and emerging scholars that maps out the current landscape of experimental cinema studies and sets agendas for future work in the field Introducing new critical methodologies and calling overdue attention to neglected artists regions and topics the contributions to this volume reassess and reassert experimental cinema as a site of formal exploration and interrogation as well as resistance to institutional political and social norms This collection articulates what it means for experimental cinema to be these things in the contemporary moment staking out new directions in thinking about the subject not only as a growing sub field of cinema studies but as an artistic and scholarly tradition in dialogue with art history visual culture philosophy and the sciences The contributions reflect a diversity of voices and perspectives weaving together theoretical poetic and personal modes of writing and traversing questions of form emotion materiality nationality postcoloniality the body and ecology **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

The Cinema of Discomfort Geoff King, 2021-10-07 How do we understand types of cinema that offer experiences of discomfort awkwardness or disquieting uncertainty This book examines a number of examples of such work at the heart of contemporary art and indie film While the commercial mainstream tends to offer comforting viewing experiences or moments of discomfort that exist largely to be overcome *The Cinema of Discomfort* analyses films in which discomfort is offered in a sustained manner Cinema of this kind confronts us with material such as distinctly uncomfortable sexual encounters It invites us into uncertain relationships with awkward and sometimes unlikable characters It presents us with challenging behaviour or what are presented as uncomfortable realities It often refuses information on which to base judgments More discomfortingly cinema of this kind tends to provoke uncertainty at the level of what emotional responses we are encouraged to have towards difficult sometimes controversial characters or events *The Cinema of Discomfort* examines a number of case studies including *Palindromes* by Todd Solondz US and *Dogtooth* from Yorgos Lanthimos Greece along with other examples from Austria Sweden the UK the US and Germany Offering close textual analysis of the manner in which discomfort is generated it also asks how we should understand the appeal of such work to certain viewers and how the existence of films of this kind can be explained as products of both their socio cultural context and the more particular institutional realms of art and indie film

Shocking Cinema of the 70s Julian Petley, Xavier Mendik, 2021-11-18 This collection focuses on 1970s films from a variety of countries and from the marginal to the mainstream which by tackling various difficult subjects have proved to be controversial in one way or another It is not an uncritical celebration of the shocking and the subversive but an attempt to understand why this decade produced films which many found shocking and what it was that made them shocking to certain audiences To this end it includes not only films that shocked the conventionally minded such as hard core pornography but also those that outraged liberal opinion for example *Death Wish* and *Dirty Harry* The book does not simply cast a critical light on a series of controversial films which have been variously maligned misinterpreted or just plain ignored but also assesses how their production values narrative features and critical receptions can be linked to the wider historical and social forces that were dominant during this decade Furthermore it explores how these films resonate in our own historical moment replete as it is with shocks of all kinds

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 **Film - An International Bibliography** Malte Hagener, Michael Töteberg, 2016-12-16 Kommentierte Bibliografie Sie gibt Wissenschaftlern Studierenden und Journalisten zuverlässige 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

The Global Sixties in Sound and Vision T. Brown, A. Lison, 2014-05-01 Despite the explosion of interest in the global 1960s the arts in this period both popular and avant garde forms have too often been neglected This interdisciplinary volume brings together scholars in history cultural studies musicology and other areas to explore the symbiosis of the sonic and the visual in the counterculture of the 1960s **The Oxford Handbook of Silent Cinema** Rob King, Charlie Keil, 2024 The Oxford Handbook of Silent Cinema is a collection of new scholarship that investigates the first decades of motion picture history from diverse perspectives and methodologies Featuring over thirty essays by leading scholars in the field the Handbook offers a comprehensive overview of cinema's earliest years while also illuminating how cinema derived strength from competing cultural forms becoming in the process the most influential mass medium of the early twentieth century

Reality Fictions Thomas W. Benson, Carolyn Anderson, 2002 Rather than write briefly about each of the many documentary films Wiseman has made over the past 20 years Benson rhetoric and communication arts and sciences Pennsylvania State U and Anderson communication U of Massachusetts Amherst choose a few representative examples They interpret the films look at the rhetorical structures and explore the people and processes The first edition was published in 1989 Annotation copyrighted by Book News Inc Portland OR

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