

FILM AT WIT'S END STAN BRAKHAGE



EIGHT AVANT-GARDE FILMMAKERS
Broughton Conner Deren Hill
Jacobs MacLaine Menken Peterson

Film At Wits End Eight Avantgarde Filmmakers

Robert R. Redfield



Film At Wits End Eight Avantgarde Filmmakers:

Film at Wit's End Stan Brakhage, 1989 Based on lectures that Brakhage gave at the school of the Art Institute of Chicago this volume portrays eight artists who have electrified American independent cinema across four decades With characteristic directness anecdotal style and wry humor Brakhage himself an influential American independent filmmaker brings into sharp focus the life and work of Jerome Hill Marie Menken James Brouhgton Maya Deren Ken Jacobs Sidney Peterson Bruce Conner and Christopher MacLaine He also portrays the art scenes of New York and San Francisco during times of ferment and controversy ISBN 0 914232 99 1 20 00 *Film at Wit's End* Stan Brakhage, 1989 In these eight sparkling biographies Stan Brakhage brings us into intimate acquaintance with some of America s most influential independent filmmakers With insight and sharp detail Brakhage puts the lives and works of these filmic visionaries into personal focus We meet Jerome Hill born to inherit railroads and banks but destined to forge his artistic vision into a lasting film statement And Marie Menken who against the odds of a miserable and brutal marriage developed a film aesthetic that revolutionized the very essence of independent filmmaking Then James Broughton the inveterate San Franciscan whose irrepressible sense of whimsy and profound grasp of classical symbols combined to create some of the most vital filmworks of the last four decades Christopher MacLaine the Artaud of North Beach Maya Deren known to independent filmmakers as the mother of us all Sidney Peterson sophisticated erudite shy the gentleman of the avant garde film world and two of Brakhage s most prominent contemporaries Bruce Conner and Ken Jacobs These filmmakers are members of one of the most radical of 20th century art movements and yet as radical and individual as they are their films and their lives are a continuous source of inspiration not only to young developing film artists but to the makers of commercial movies and videos as well Brakhage presents them and their work in portraits that are at once critical and anecdotal One comes away from *Film at Wit s End* as one leaves an enjoyable lively evening among friends

The Avant-Garde Feature Film William E.B. Verrone, 2011-11-08 Here is a critical and historical overview of unconventional and aesthetically challenging films all of feature length The author focuses on the particular forms of contemporary avant garde films which often rely on characteristics associated with historical films of the same genre Included are works by such visionary filmmakers as David Lynch Luis Bunuel Jean Cocteau Jean Luc Godard Guy Maddin and Derek Jarman The first of the two appendices contains a filmography of key avant garde feature films from Haxan Witchcraft Through the Ages 1922 to Maximum Shame 2010 The second appendix offers a brief list of directors who have made significant contributions to films that take alternative approaches to cinematic practice establishing new grounds for analysis and evaluation

New Makers of Modern Culture Justin Wintle, 2016-04-22 *New Makers of Modern Culture* is the successor to the classic reference works *Makers of Modern Culture* and *Makers of Nineteenth Century Culture* published by Routledge in the early 1980s The set was extremely successful and continues to be used to this day due to the high quality of the writing the distinguished contributors and the cultural sensitivity shown in the

selection of those individuals included New Makers of Modern Culture takes into full account the rise and fall of reputation and influence over the last twenty five years and the epochal changes that have occurred the demise of Marxism and the collapse of the Soviet Union the rise and fall of postmodernism the eruption of Islamic fundamentalism the triumph of the Internet Containing over eight hundred essay style entries and covering the period from 1850 to the present New Makers of Modern Culture includes artists writers dramatists architects philosophers anthropologists scientists sociologists major political figures composers film makers and many other culturally significant individuals and is thoroughly international in its purview Next to Karl Marx is Bob Marley next to John Ruskin is Salman Rushdie alongside Darwin is Luigi Dallapiccola Deng Xiaoping runs shoulders with Jacques Derrida as do Julia Kristeva and Kropotkin Once again Wintle has enlisted the services of many distinguished writers and leading academics such as Sam Beer Bernard Crick Edward Seidensticker and Paul Preston In a few cases for example Michael Holroyd and Philip Larkin contributors are themselves the subject of entries With its global reach New Makers of Modern Culture provides a multi voiced witness of the contemporary thinking world The entries carry short bibliographies and there is thorough cross referencing There is an index of names and key terms [Art and Artists on Screen](#) John Albert Walker,2010-09 [Stan Brakhage](#) Marco Lori,Esther Leslie,2018 Essays on the work of this iconic experimental filmmaker from a variety of scholars 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 opposites At the same time his art presents a multifaceted object endlessly posing new questions to the viewer for which no point of entry or perspective is preferred in respect to the others Acknowledging this this volume hopes that the experience of his films will be revitalized Featuring topics as diverse as the technical and semantic ambiguity of blacks the fissures in mimetic representation of the it within the itself of an image the film maker as practical psychologist through cognitive theories the critique of ocular centrism by mingling sight with other senses such as touch films that can actually philosophize in a Wittgensteinian way political guilt and collusion in aesthetic forms a disjunctive reflexive and phenomenological temporality realizing Deleuze s image time and the echoes of Ezra Pound and pneumophantasmology in the quest of art as spiritual revelation this book not only addresses 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 **Stan Brakhage in Rolling Stock, 1980-1990** Jerry White,2018-04-19 This is a collection of writings by the giant of experimental cinema Stan Brakhage that shows him in a completely new light as part of world cinema For the duration of the 1980s Brakhage contributed to the Boulder literary magazine Rolling Stock mostly publishing reports from the Telluride Film Festival These reports show that Brakhage was keenly interested in world cinema anxious to meet and dialogue with filmmakers of many different stripes The book also contains substantial discussion of Brakhage s work in light of the filmmakers he encountered at Telluride and discussed in Rolling Stock Long chapters are given over to Soviet filmmakers such as Andrei Tarkovsky Larissa Shepitko and Sergei Parajanov as well as the German filmmaker Hans J rgen Syberberg Brakhage was a keen viewer of these filmmakers and their contemporaries both at Telluride and in his role as teacher at the University of Colorado and Stan Brakhage and Rolling Stock attempts to place his work alongside theirs and thus reclaim him for world cinema The book s appendices reprint letters Brakhage wrote to Stella Pence Telluride s co founder and managing director as well as summaries of his work for Telluride and a brace of difficult to find reviews *Audiences* Ian Christie,2025-10-01 This timely volume engages with one of the most important shifts in recent film studies the turn away from text based analysis towards the viewer Historically this marks a return to early interest in the effect of film on the audience by psychoanalysts and psychologists which was overtaken by concern with the effects of film linked to calls for censorship and moral panics rather than to understanding the mental and behavioral world of the spectator Early cinema history has revealed the diversity of film viewing habits while traditional box office studies which treated the audience initially as a homogeneous market have been replaced by the study of individual consumers and their motivations Latterly there has been a marked turn towards more sophisticated economic and sociological analysis of attendance data And as the film experience fragments across multiple formats the perceptual and cognitive experience of the individual viewer who is also an auditor has become increasingly accessible With contributions from Gregory Waller John Sedgwick and Martin Barker this work spans the spectrum of contemporary audience studies revealing work being done on local non theatrical and live digital transmission audiences and on the relative attraction of large scale domestic and mobile platforms **Bruce Conner** Rudolf Frieling,Gary Garrels,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 **CinemaTexas Notes** Louis Black,Collins Swords,2018-02-26 Austin s thriving film culture renowned for international events such as SXSW and the Austin Film Festival extends back to the early 1970s when students in the Department of Radio Television Film at the University of Texas at Austin ran a film programming unit that screened movies for students and the public Dubbed CinemaTexas the program offered viewers a wide variety of films old and new mainstream classic and cult at a time when finding and watching films after their first run was very difficult and prohibitively expensive For each film RTF graduate students wrote program notes

that included production details a sampling of critical reactions and an original essay that placed the film and its director within context and explained the movie's historical significance Over time CinemaTexas Program Notes became more ambitious and were distributed around the world including to luminaries such as film critic Pauline Kael This anthology gathers a sampling of CinemaTexas Program Notes organized into four sections USA Film History Hollywood Auteurs Cinema Fist Renegade Talents and America's Shadow Cinema Many of the note writers have become prominent film studies scholars as well as leading figures in the film TV music and video game industries As a collection CinemaTexas Notes strongly contradicts the notion of an effortlessly formed American film canon showing instead how local film cultures whether in Austin New York or Europe have forwarded the development of film studies as a discipline

Points of Resistance Lauren Rabinovitz, 2003 In detailing the relationship of three women filmmakers lives and films to the changing institutions of the post World War II era Lauren Rabinovitz has created the first feminist social history of the North American avant garde cinema At a time when there were few women directors in commercial films the postwar avant garde movement offered an opportunity Rabinovitz argues that avant garde cinema open to women because of its marginal status in the art world included women as filmmakers organizers and critics Focusing on Maya Deren Shirley Clarke and Joyce Wieland Rabinovitz illustrates how women used bold physical images to enhance their work and how each provided entrance to her subversive art while remaining culturally acceptable She combines archival materials with her own interviews to show how the women's labor and films even their identities as women filmmakers were produced disseminated and understood With a new preface and an updated bibliography *Points of Resistance* simultaneously demonstrates the avant garde's importance as an organizational network for women filmmakers and the processes by which women remained marginal figures within that network

Mad to be Saved David Sterritt, 1998 Film critic David Sterritt presents an interdisciplinary exploration of the Beat Generation its intersections with mainstream and experimental film and the interactions of all of these with American society and the culture of the 1950s Sterritt balances the Beat countercultural goal of rebellion through both artistic creation and everyday behavior against the mainstream values of conformity and conservatism growing worry over cold war hostilities and the rat race toward material success After an introductory overview of the Beat Generation its history its antecedents and its influences Sterritt shows the importance of visual thinking in the lives and works of major Beat authors most notably Jack Kerouac Allen Ginsberg and William S Burroughs He turns to Mikhail Bakhtin's dialogic theory to portray the Beat writers who were inspired by jazz and other liberating influences as carnivalesque rebels against what they perceived as a rigid and stifling social order Showing the Beats as social critics Sterritt looks at the work of 1950s photographers Robert Frank and William Klein the attack against Beat culture in the pictures and prose of *Life* magazine and the counterattack in Frank's film *Pull My Daisy* featuring key Beat personalities He further explores expressions of rebelliousness in film noir the melodramas of director Douglas Sirk and other Hollywood films Finally Sterritt shows the changing attitudes toward the Beat

sensibility in Beat related Hollywood movies like A Bucket of Blood and The Beat Generation television programs like Route 66 and The Many Loves of Dobie Gillis nonstudio films like John Cassavetes's improvisational Shadows and Shirley Clarke's experimental The Connection and radically avant garde works by such doggedly independent screen artists as Stan Brakhage Ron Rice Bruce Connor and Ken Jacobs drawing connections between their achievements and the most subversive products of their Beat contemporaries

The Cinema of Poetry P. Adams Sitney, 2015 Informed by the criticism of iconic filmmaker Pier Pasolini The Cinema of Poetry offers spirited explorations of poetry's influence on classic films by Dimitri Kirsanoff Ingmar Bergman and Andrey Tarkovsky It also highlights how avant garde films made by Joseph Cornell Lawrence Jordan Jerome Hiler Gregory Markopoulos and others found rich unexpected sources of inspiration in a diverse group of poets that includes Stéphane Mallarmé Emily Dickinson H D Ezra Pound Robert Duncan John Ashbery and Aeschylus Written with verve and panache it represents the culmination of P Adams Sitney's career long fascination with the intersection of poetry film and the avant garde

Stan Brakhage the realm buster Marco Lori, Esther Leslie, 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 opposites At the same time his art presents a multifaceted object endlessly posing new questions to the viewer for which no point of entry or perspective is preferred in respect to the others Acknowledging this this volume hopes that the experience of his films will be revitalised Featuring topics as diverse as the technical and semantic ambiguity of blacks the fissures in mimetic representation of the it within the itself of an image the film maker as practical psychologist through cognitive theories the critique of ocularcentrism by mingling sight with other senses such as touch films that can actually philosophise in a Wittgensteinian way political guilt and collusion in 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

Beat Film, Beat Writers David Stephen Calonne, 2024-10-25 Beat Film Beat Writers is the first monograph to analyze the films of Christopher Maclaine Lawrence Jordan Ruth Weiss Ron Rice Robert Frank Barbara Rubin Shirley Clarke William S Burroughs and Joanne

Kyger The book is noteworthy for its emphasis on women filmmakers who have traditionally been excluded from close analysis by film scholars Beat Film Beat Writers also explores the ways Beat authors such as Philip Lamantia Michael McClure Diane di Prima William S Burroughs Allen Ginsberg Jack Kerouac Peter Orlovsky Gregory Corso Joanne Kyger and others became deeply involved with the film communities of New York and California The book discusses their roles as both actors and participants in the making of these films and demonstrates how many of the same themes that characterized Beat literature surface in cinema The anxiety over the possibilities of nuclear war the search for deeper modes of spirituality in the study of Buddhism as well as occult and esoteric systems the struggle for equality for the LGBTQ community the beginnings of the ecological movement and the fight against censorship and the open depiction of sexuality are all themes that occur both in Beat film and in Beat literature Beat Film Beat Writers also features an Epilogue on the cinema of singer and poet Jim Morrison who although not part of the Beat movement was deeply influenced by Beat literature and carried on many of the aesthetic and philosophical aims of the Beats into the late sixties

Contemporary Gay American Poets and Playwrights Emmanuel S. Nelson, 2003-06-30 Gay presence is nothing new to American verse and theater Homoerotic themes are discernible in American poetry as early as the 19th century and identifiably gay characters appeared on the American stage more than 70 years ago But aside from a few notable exceptions gay artists of earlier generations felt compelled to avoid sexual candor in their writings Conversely most contemporary gay poets and playwrights are free from such constraints and have created a remarkable body of work This reference is a guide to their creative achievements Alphabetically arranged entries present 62 contemporary gay American poets and dramatists While the majority of included writers are younger artists who came of age in the post Stonewall U S some are older authors whose work has continued or persisted into recent decades A number of these writers are well known including Edward Albee Harvey Fierstein and Allen Ginsberg Others such as Alan Bowne Timothy Liu and Robert O Hara merit wider recognition Each entry is written by an expert contributor and includes a biography a discussion of major works and themes an overview of the author's critical reception and primary and secondary bibliographies

Audiences Ian Christie, 2012 This timely volume engages with one of the most important shifts in recent film studies the turn away from text based analysis towards the viewer Historically this marks a return to early interest in the effect of film on the audience by psychoanalysts and psychologists which was overtaken by concern with the effects of film linked to calls for censorship and moral panics rather than to understanding the mental and behavioral world of the spectator Early cinema history has revealed the diversity of film viewing habits while traditional box office studies which treated the audience initially as a homogeneous market have been replaced by the study of individual consumers and their motivations Latterly there has been a marked turn towards more sophisticated economic and sociological analysis of attendance data And as the film experience fragments across multiple formats the perceptual and cognitive experience of the individual viewer who is also an auditor has become increasingly accessible With contributions

from Gregory Waller John Sedgwick and Martin Barker this work spans the spectrum of contemporary audience studies revealing work being done on local non theatrical and live digital transmission audiences and on the relative attraction of large scale domestic and mobile platforms Publisher s website [Women and the Collaborative Art of Gardens](#) Victoria E. Pagán, Judith W. Page, 2023-11-30 *Women and the Collaborative Art of Gardens* explores the garden and its agency in the history of the built and natural environments as evidenced in landscape architecture literature art archaeology history photography and film Throughout the book each chapter centers the act of collaboration from garden clubs of the early twentieth century as powerful models of women s leadership to the more intimate partnerships between family members to the delicate relationship between artist and subject Women emerge in every chapter whether as gardeners designers owners writers illustrators photographers filmmakers or subjects but the contributors to this dynamic collection unseat common assumptions about the role of women in gardens to make manifest the significant ways in which women write themselves into the accounts of garden design practice and history The book reveals the power of gardens to shape human existence even as humans shape gardens and their representations in a variety of media including brilliantly illuminated manuscripts intricately carved architectural spaces wall paintings black and white photographs and wood cuts Ultimately the volume reveals that gardens are best apprehended when understood as products of collaboration The book will be of interest to scholars and students of gardens and culture ancient Rome art history British literature medieval France film studies women s studies photography African American Studies and landscape architecture [Eyes Upside Down](#) P. Adams Sitney, 2008-04-17 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 [Amateur Filmmaking](#) Laura Rascaroli, Gwenda Young, Barry Monahan, 2014-02-27 With the advent of digital filmmaking and critical recognition of the relevance of self expression first person narratives and personal practices of memorialization interest in the amateur moving image has never been stronger Bringing together key scholars in the field and revealing the rich variety of amateur filmmaking from home movies of Imperial India and film diaries of life in contemporary China to the work of leading auteurs such as Joseph Morder and Peter Forgcs *Amateur Filmmaking* highlights the importance of amateur cinema as a core object of critical interest across an array of disciplines With contributions on the role of the archive on YouTube and on the impact of new technologies on amateur filmmaking these essays offer the first comprehensive examination of this growing field

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