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THE
COLLECTED
WRITINGS
OF
GREGORY J.
MARKOPOULOS

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Films Of Gregory J Markopoulos

P. Adams Sitney



Films Of Gregory J Markopoulos:

Gregory J. Markopoulos John G. Hanhardt, Matthew Yokobosky, 1996 Catalog accompanies exhibition held at the Whitney Museum of American Art Mar 6 Apr 7 1996 Film As Film Gregory J. Markopoulos, 2017-12-12 **FILM AS FILM THE COLLECTED WRITINGS OF GREGORY J MARKOPOULOS** contains some ninety out of print or previously unavailable articles by the Greek American filmmaker who as a contemporary of Kenneth Anger Stan Brakhage and Andy Warhol was at the forefront of a movement that established a truly independent form of cinema Beginning with his early writings on the American avant garde and auteurs such as Dreyer Bresson and Mizoguchi it also features numerous essays on Markopoulos own practice and on films by Robert Beavers that were circulated only in journals self published editions or programme notes The texts become increasingly metaphysical and poetic as the filmmaker pursued his ideal of Temenos an archive and screening space to be located at a remote site in the Peloponnese where his epic final work could be viewed in harmony with the Greek landscape Gregory J Markopoulos born 1928 died 1992 is a unique figure in film history whose life s work stands in testament to his strength of vision and commitment to the medium This collection of writings by a key figure of the New American Cinema complements illuminates and extends an incomparable body of work Equal parts theory criticism and mythical prose the texts reflect the charisma and originality of its author and his enduring romanticism Brandished by the same absolutes and passion that fuel his films **FILM AS FILM** is a seminal addition to film scholarship and film history Andrea Picard Toronto International Film Festival **FILM AS FILM THE COLLECTED WRITINGS OF GREGORY J MARKOPOULOS** is edited by Mark Webber and has a foreword by P Adams Sitney The 2017 paperback edition contains a newly revised filmography **Gregory J. Markopoulos** Gregory Markopoulos, 2014 Gregory J Markopoulos is a key figure in the history of independent film and was alongside Kenneth Anger Stan Brakhage Maya Deren and Andy Warhol a pioneer of the New American Cinema of the 1960s This special evening celebrates the publication of **Film as Film The Collected Writings of Gregory J Markopoulos** edited by Mark Webber that gathers for the first time the writings of this important filmmaker Tate website **A Companion to Experimental Cinema** Federico Windhausen, 2022-09-07 An exploration of what experimental cinema was is and might become **A Companion to Experimental Cinema** is a collection of original essays organized around both theoretical and historical issues of concern to film scholars programmers filmmakers and viewers Newly commissioned essays written by specialists in the field along with dialogues conducted with a diverse range of practitioners focus on core subjects to present an international array of overlapping and contrasting perspectives This unique text not only provides detailed accounts of particular films and filmmakers but also discusses new approaches of understanding characterizing and shaping experimental cinema The Companion offers readers an accessible point of entry to the material while seeking to contribute to scholarly debates Essays explore a wide range of topics within the realm of experimental film including the shift from traditional biography to broader contexts the increased attention afforded to local and transnational circuits of

exchange and the deepening of theoretical considerations regarding cultural identity and cinematic aesthetics Key themes and concepts are inter woven throughout the text offering fresh perspectives on experimental cinema s dialogues with other modes and practices of film and video its interactions with the non cinematic arts its responses to changing technological landscapes and more An essential addition to the field the Companion Balances introductory summaries and scholarly dialogue with existing literature Explores how the study of experimental cinema can benefit from scholarship in other disciplines Includes numerous analyses of films that are readily available to view via digital media Discusses both canonical and obscure or neglected works Examines the effects of the growing diversification of experimental film scholarship A Companion to Experimental Cinema is a valuable resource for scholars of film studies and art history curators and programmers critics and bloggers filmmakers and artists and anyone interested in exploring experimental or avant garde cinema

Gregory J. Markopoulos: *Mythic Themes, Portraiture, and Films of Place*. (Mar. 6 - Apr. 7, 1996). Gregory J. Markopoulos, Whitney Museum of American Art, Gregory J. Markopoulos Jan Wahl, *Technology and the Making of Experimental Film Culture* John Powers, 2023 The Bolex camera 16mm reversal film stocks commercial film laboratories and low budget optical printers were the small gauge media technologies that provided the infrastructure for experimental filmmaking at the height of its cultural impact *Technology and the Making of Experimental Film Culture* examines how the avant garde embraced these material resources and invested them with meanings and values adjacent to those of semiprofessional film culture By reasserting the physicality of the body in making time lapse and kinesthetic sequences with the Bolex filmmakers conversed with other art forms and integrated broader spheres of humanistic and scientific inquiry into their artistic process Drawing from the photographic qualities of stocks such as Tri X and Kodachrome they discovered pliant metaphors that allowed them to connect their artistic practice to metaphysics spiritualism and Hollywood excess By framing film labs as mystical or adversarial they cultivated an oppositionality that valorized control over the artistic process And by using the optical printer as a tool for excavating latent meaning out of found footage they posited the reworking of images as fundamental to the exploration of personal and cultural identity Providing a wealth of new detail about the making of canonized avant garde classics by such luminaries as Carolee Schneemann Jack Smith and Stan Brakhage as well as rediscovering works from overlooked artists such as Chick Strand Amy Halpern and Gunvor Nelson *Technology and the Making of Experimental Film Culture* uses technology as a lens for examining the process of making where ideas come from how they are put into practice and how arguments about those ideas foster cultural and artistic commitments and communities

Visionary Film P. Adams Sitney, 2002 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 **The ^AOxford Handbook of Queer Cinema** Ronald Gregg, Amy Villarejo, 2021-11-12 The Oxford Handbook of Queer Cinema encompasses more than a century of filmmaking film criticism and film reception looking at the ways in which the idea of queer cinema has expanded as a descriptor for a global arts practice **A Christmas Carol and Its Adaptations** Fred Guida, 2006-08-16 Over 150 years after its original composition Charles Dickens A Christmas Carol continues to delight readers The figure of Ebenezer Scrooge has become a cultural icon and Tiny Tim s God Bless Us Every One is as familiar as Merry Christmas It is not surprising that Dickens ghostly little book as he called it has proved popular with playwrights and screenwriters In everything from elegant literary treatments to animated musicals the role of Scrooge has been essayed by actors from George C Scott to Mr Magoo This critical account of the story s history and its various adaptations examines first the original writing of the story including its political economic and historical context The major interpretations are analyzed within their various media stage magic lantern shows silent film talkies and television Dickens other lesser known Christmas stories like The Cricket on the Hearth are also examined and compared to the immortal Carol Finally a complete annotated filmography of all film and television productions based on A Christmas Carol is included with commentary on each version s loyalty to the original text The book includes 25 previously unpublished photos as well as analysis of previously undocumented productions The text includes a foreword by the distinguished film and literary scholar Edward Wagenknecht a bibliography and an index

yann beauvais On Films 1976 - 1998 yann beauvais, 2021-10-22 The artist yann beauvais was perhaps the single most significant contributor to the history of experimental film in France in the last quarter of the 20th century When he withdrew from the Paris scene in 2000 his legacy included books museum exhibitions the Light Cone distribution cooperative and a rich body of his own film work This book surveys his prodigious creative activity in this period both through his reflections on his own films and articles he published on the work of others *The Queer Encyclopedia of Film and Television* Claude Summers, 2012-04-24 From Hollywood films to TV soap operas from Vegas extravaganzas to Broadway theater to haute couture this comprehensive encyclopedia contains over 200 entries and 200 photos that document the irrepressible impact of queer creative artists on popular culture How did Liberace s costumes almost kill him Which lesbian comedian spent her high school years as the best white cheerleader in Detroit For these answers and more fans can dip into The Queer Encyclopedia of Film Theater and Popular Culture Drawn from the fascinating online encyclopedia of queer arts and culture www.glbtc.com which the Advocate dubbed the Encyclopedia Britanniqueer this may be the only reference book in which RuPaul and Jean Cocteau jostle for space From the porn industry to the Sisters of Perpetual Indulgence from bodybuilding to Dorothy Arzner it s a queer queer world and The Queer Encyclopedia is the indispensable guide readable authoritative and concise And perfect to read by candlelight The answers to the two questions above from the dry cleaning fumes Lily Tomlin *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.

The Melancholy Lens Tony Pipolo, 2021-04-30 In *The Melancholy Lens*, author Tony Pipolo offers new insight into the psychological motivations of avant garde filmmakers Maya Deren Stan Brakhage Gregory Markopoulos Robert Beavers Ken Jacobs and Ernie Gehr, focusing on aspects of their lives that impacted their art.

Greek Tragedy on Screen Pantelis Michelakis, 2013-08-29 *Greek Tragedy on Screen* considers a wide range of films which engage openly with narrative and performative aspects of Greek tragedy. This volume situates these films within the context of ongoing debates in film criticism and reception theory in relation to theoretical or critical readings of tragedy in contemporary culture. Michelakis argues that film adaptations of Greek tragedy need to be placed between the promises of cinema for a radical popular culture and the divergent cultural practices and realities of commercial films, art house films, silent cinema, and films for television, home video, and DVD. In an age where the boundaries between art and other forms of cultural production are constantly intersected and reconfigured, the appeal of Greek tragedy for the screen needs to be related to the longing it triggers for origins and authenticity, as well as to the many uncertainties such as homelessness, violence, and loss of identity with which it engages. The films discussed include not only critically recognized films by directors such as Michael Cacoyannis, Jules Dassin, and Pier Paolo Pasolini, but also more recent films by Woody Allen, Tony Harrison, Werner Herzog, and Lars von Trier. Moreover, it also considers earlier and largely neglected films of cinematic traditions which lie outside Hollywood.

After Uniqueness Erika Balsom, 2017-03-21 Images have never been as freely circulated as they are today. They have also never been so tightly controlled. As with the birth of photography, digital reproduction has created new possibilities for the duplication and consumption of images, offering greater dissemination and access. But digital reproduction has also stoked new anxieties concerning authenticity and ownership. From this contemporary vantage point, *After Uniqueness* traces the ambivalence of reproducibility through the intersecting histories of experimental cinema and the moving image in art, examining how artists, filmmakers, and theorists have found in the copy a utopian promise or a dangerous inauthenticity or both at once. From the sale of film in limited editions on the art market to the downloading of bootlegs from the singularity of live cinema to video art broadcast on television, Erika Balsom investigates how the reproducibility of the moving image has been embraced, rejected, and negotiated by major figures including Stan Brakhage, Leo Castelli, and Gregory Markopoulos. Through a comparative analysis of selected distribution models and key case studies, she demonstrates how the question of image circulation is central to the history of film and video art. *After Uniqueness* shows that distribution channels are more

than neutral pathways they determine how we encounter interpret and write the history of the moving image as an art form

The Most Typical Avant-Garde David James, 2005-05-30 Los Angeles has nourished a dazzling array of independent cinemas avant garde and art cinema ethnic and industrial films pornography documentaries and many other far flung corners of film culture This glorious panoramic history of film production outside the commercial studio system reconfigures Los Angeles rather than New York as the true center of avant garde cinema in the United States As he brilliantly delineates the cultural perimeter of the film business from the earliest days of cinema to the contemporary scene David James argues that avant garde and minority filmmaking in Los Angeles has in fact been the prototypical attempt to create emancipatory and progressive culture Drawing from urban history and geography local news reporting and a wide range of film criticism James gives astute analyzes of scores of films many of which are to found only in archives He also looks at some of the most innovative moments in Hollywood revealing the full extent of the cross fertilization the occurred between the studio system and films created outside it Throughout he demonstrates that Los Angeles has been in the aesthetic and social vanguard in all cinematic periods from the Socialist cinemas of the early teens and 1930s to the personal cinemas of psychic self investigation in the 1940s to attempts in the 1960s to revitalize the industry with the counterculture s utopian visions and to the 1970s when African Americans Asian Americans Latinos women gays and lesbians worked to create cinemas of their own James takes us up to the 1990s and beyond to explore new forms of art cinema that are now transforming the representation of Southern California s geography

Critical Perspectives on Michael Finnissy Ian Pace, Nigel McBride, 2019-05-24 The composer and pianist Michael Finnissy b 1946 is an unmistakeable presence in the British and international new music scene both for his immeasurable generosity as prolific composer for many different types of musicians major advocate for the works of others and performer and conductor who has also been a driving force behind ensembles he was also President of the International Society for Contemporary Music from 1990 to 1996 His vast and enormously varied output confounds those who seek easy categorisations once associated strongly with the new complexity Finnissy is equally known as composer regularly engaged with many different folk musics for working with amateur and community musicians for a long term engagement with sacred music or as an advocate of Anglo American experimental music Twenty years ago a large scale volume entitled Uncommon Ground The Music of Michael Finnissy gave the first major overview of the output of any complex composer This new volume brings a greater plurality of perspectives and critical sensibility to bear upon an output which is almost twice as large as it was when the earlier book was published A range of leading contributors musicologists composers performers and others each grapple with particular questions relating to Finnissy s music often in ways which raise questions relating more widely to new music and provide theoretical foundations for further of study both of Finnissy and other composers

Projections of Memory Richard I. Suchenski, 2016-06-30 Projections of Memory argues that the long form modernist art film of the twentieth century is more or less the direct conceptual descendant of the eighteenth century

Romantic traditions that originated in literature painting and architecture **Realism in Greek Cinema** Vrasidas Karalis, 2016-12-18 The history of Greek cinema post 1945 is best understood through the stories of its most internationally celebrated and influential directors Focusing on the works of six major filmmakers active from just after WWII to the present day with added consideration of many others this book examines the development of cinema as an art form in the social and political contexts of Greece Insights on gender in film minority cinemas stylistic richness and the representation of historical trauma are afforded by close readings of the work and life of such luminaries as Michael Cacoyannis Nikos Koundouros Yannis Dalianidis Theo Angelopoulos Antouanetta Angelidi Yorgos Lanthimos Athena Rachel Tsangari and Costas Zapas Throughout the book examines how directors visually transmute reality to represent unstable societies disrupted collective memories and national identity

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