

John Sundholm (ed.)

Gunvor Nelson and the Avant-Garde



PETER LANG

Bundesarchiv - Fotothek der Wissenschaften

Gunvor Nelson And The Avant Garde

Bill Nichols, Jaimie Baron



Gunvor Nelson And The Avant Garde:

Gunvor Nelson and the Avant-garde John Sundholm, 2003 Despite the fact that Swedish American filmmaker Gunvor Nelson has been one of the most significant women in the avant garde film tradition since the mid 60s there has been no comprehensive overview of her work and its various contexts At last the publication of historical contexts in the USA and in Sweden contemporary practices in production and distribution the films of Gunvor Nelson in relation to the American Avant Garde as well as her video works since the 90s The book closes with an extensive interview with Nelson herself A Cultural History of the Avant-Garde in the Nordic Countries Since 1975 ,2022-08-15 The Cultural History of the Avant Garde in the Nordic Countries Since 1975 is the final volume of the four volume series of cultural histories of the avant garde movements in the Nordic countries This volume carries the avant garde discussion forward to present day avant gardes challenged by the globalisation of the entertainment industries and new interactive media such as the internet The avant garde can now be considered a tradition that has been made more widely available through the opening of archives electronic documentation and new research which has spurred both re enactments revisions and continuations of historical avant garde practices while new cultural contexts political technological and ecological conditions have called for new strategies *Women's Experimental Cinema* Robin Blaetz, 2007-10-16 This volume offers introductions to the work of fifteen avant garde American women filmmakers Lost Highways, Embodied Travels: The Road Movie in American Experimental Film and Video Kornelia Boczkowska, 2023-02-06 Often identified as one of the most genuine and enduring American film genres the road movie has never been explored in the context of experimental filmmaking To fill this gap *Lost Highways Embodied Travels* provides the first book length study of over eighty unique and often obscure films and videos and situates them within the corporeal turn in American avant garde cinema so far mostly associated with body genres and sexually explicit films Drawing on unpublished archival materials the book offers a fresh take on both past and current practices of the experimental film community for scholars students makers and film buffs **The Films of Joyce Wieland** Cinematheque Ontario, 1999-09-17 A visionary who consistently explored new styles and approaches in her art and films Joyce Wieland grappled with nationalism feminism environmentalism and spirituality *The Films of Joyce Wieland* brings together essays by Canadian and American theorists about the artists and her work It includes a never before published interview between Wieland and experimental filmmaker Hollis Frampton and a comprehensive annotated bibliography of the film literature on Wieland Published by Cinematheque Ontario Distributed in Canada by Wilfrid Laurier University Press Distributed outside Canada by Indiana University Press **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 Women and

Experimental Filmmaking Jean Petrolle, Virginia Wright Wexman, 2005 Women and Experimental Filmmaking gathers essays by some of the top scholars in cinema studies dealing with women experimental filmmakers Tracking the topic across racial economic geographic and even temporal boundaries Jean Petrolle and Virginia Wexman's selections reflect the deep diversity of methodologies and research The introduction sets out by addressing the basic difficulties of both historiography and definition before providing a historical overview of how these particular filmmakers have helped shape moviemaking traditions The essays explore the major theoretical controversies that have arisen around the work of groundbreaking women such as Leslie Thornton Su Friedrich Nina Menkes and Faith Hubley With the film makers representations of women's subjectivity ranging across film video digital media ethnography animation and collage Women and Experimental Filmmaking represents the full spectrum of genres techniques and modes

Nordic Film Cultures and Cinemas of Elsewhere

Westerstahl Stenport Anna Westerstahl Stenport, 2019-09-27 Nordic Film Cultures and Cinemas of Elsewhere introduces a new concept to Nordic film studies as well as to other small national transnational and world cinema traditions Examining overlooked elsewheres the book presents Nordic cinemas as international cosmopolitan diasporic and geographically dispersed from their beginnings in the early silent period to their present 21st century dynamics Exploring both canonical works by directors like Ingmar Bergman and Lars von Trier as well as a wide range of unknown or overlooked narratives of movement synthesis and resistance the book offers a new model of inquiry into a multi varied Scandinavian cultural lineage and into small nation and pan regional world cinemas Introduction to Documentary, Fourth Edition Bill Nichols, Jaimie Baron, 2024 The fourth edition of Bill Nichols's best selling text Introduction to Documentary has been vastly altered in its entirety to bring this indispensable textbook up to date and reconceptualize aspects of its treatment of documentaries past

and present Here Nichols with Jaimie Baron has edited each chapter for clarity and ease of use and expanded the book with updates and new ideas Featuring abundant examples and images Introduction to Documentary Fourth Edition is designed to facilitate a rich understanding of how cinema can be used to document the historical world as it is seen by a wide variety of filmmakers Subjectivity expressivity persuasiveness and credibility are crucial factors that move documentary film away from objective documentation and toward the thought provoking realm of arguments perceptions and perspectives that draw from a filmmaker's unique sensibility to help us see the world as we have not seen it before Exploring ethics history different modes of documentary key social issues addressed and both the origins and evolution of this form this updated volume also offers guidance on how to write about documentaries and how to begin the process of making one Introduction to Documentary Fourth Edition will be of use not only to film students but also those in adjacent fields where visual representations of reality play an important role journalism sociology anthropology feminist and ethnic studies among others

Canyon Cinema Scott MacDonald, 2008-01-02 MacDonald's selections tread a pitch perfect path between being comprehensive and making an engrossing and illuminating narrative He has perfected his voice and controls the entire history of U S avant garde film with an easy and graceful confidence David E James author of The Most Typical Avant Garde History and Geography of Minor Cinemas in Los Angeles *Memory and Migration* Julia Crete, Andreas Kitzmann, 2014-02-24 Memory plays an integral part in how individuals and societies construct their identity While memory is usually considered in the context of a stable unchanging environment this collection of essays explores the effects of immigration forced expulsions exile banishment and war on individual and collective memory The ways in which memory affects cultural representation and historical understanding across generations is examined through case studies and theoretical approaches that underscore its mutability Memory and Migration is a truly interdisciplinary book featuring the work of leading scholars from a variety of fields across the globe The essays are collaborative successfully responding to the central theme and expanding upon the findings of individual authors A groundbreaking contribution to an emerging field of study Memory and Migration provides valuable insight into the connections between memory place and displacement

Papermill Joseph Antony Kalar, 2006 The gritty landscape and language of the working man from a great forgotten writer **Women in Focus** Jeanne Betancourt, 1974 **Transnational Cinema at the Borders** Ana Cristina Mendes, John Sundholm, 2018-12-07 In tandem with a postnational imaginary which is nurtured by the ever present promise of deterritorialized mobility and burgeoning migratory fluxes walls and fences separating nation states multiply This is a burning issue even though nation states at the centre of the global order increasingly present themselves as postnational calls for tighter border security undermine utopian notions of both a borderless New Europe and the USA as the Promised Land This collection investigates the urgent issue of borderscapes and the cinematic imaginary by bringing together a range of new approaches in the field of film and media studies crossing over into sociology migration studies and artistic research

The contributions focus on the interrelated motifs of borderscapes as they are represented and used in transnational cinematographies from Palestine to Sweden Spain Finland Italy Iran Iraq France the UK and US and as constituting premises of cinematic production The chapters in this book were originally published in the Transnational Cinemas journal

Art/Women/California, 1950-2000 Diana Burgess Fuller, Daniela Salvioni, 2002-05-29 This is the book on women's art I've been waiting for smart deeply rooted and up to date with an overdue focus on women of color that fills in the historical cracks Read it and run with it Lucy R Lippard author of *The Pink Glass Swan* Selected Essays on Feminist Art More than merely beautiful and ground breaking *Art Women California 1950-2000* is also about the enriching interventions created by diverse women artists the effect of whose work is not only far reaching but has also opened up the very definition of American art It is about intellectual interdisciplinality and the dialectical relationship between art and social context It is about the way various California cultures Native Latino Asian feminist immigrant politically active and virtual which are so different from the trope of the Western cowboy have intervened in that entity we imagine as America Elaine Kim editor of *Dangerous Women Gender and Korean Nationalism* Rich and provocative A pleasure to read and to look at Linda Nochlin author of *The Body in Pieces The Fragment as a Metaphor of Modernity* This book should greatly help everyone understand the remarkably diversified evolution of art in California which is largely due to the great influx of women and the transformative effect of a new feminist consciousness Arthur C Danto author of *Philosophizing Art* Selected Essays

Collective Traumas Conny Mithander, 2007 *Collective Traumas* is about the traumatic European history of the 20th century war genocide dictatorship ethnic cleansing and how individuals communities and nations have dealt with their dark past through remembrance historiography and legal settlements Memories and especially collective memories serve as foundations for national identities and are politically charged Regardless whether memory is used to support or to challenge established ideologies it is inevitably subject to political tensions Consequently memory history and amnesia tend to be used and abused for different political and ideological purposes From the perspectives of historical literary and visual studies the essays focus on how the experiences of war and profound conflict have been represented and remembered in different national cultures and communities This volume is a vital contribution to memory studies and trauma theory *Collective Traumas* is a result of the multidisciplinary research project on Memory Culture that was initiated in 2002 at Karlstad University Sweden A previous publication with Peter Lang is *Memory Work The Theory and Practice of Memory* 2005

Soundscape Larry Sider, Jerry Sider, Diane Freeman, 2003 *The School of Sound* is a unique annual event exploring the use of sound in film which has attracted practitioners academics and artists from around the world *Soundscape The School of Sound Lectures 1998-2001* is the first compendium of the event's presentations that investigate the modern soundtrack and the ways sound combines with image in both art and entertainment The many contributors include directors David Lynch and Mike Figgis Oscar winning sound designer Walter Murch *Apocalypse Now* composer Carter Burwell Coen Brothers theorists

Laura Mulvey and Michel Chion critic Peter Wollen filmmakers Mani Kaul and Peter Kubelka music producer Manfred Eicher and poet Tom Paulin **Radical Light** Steve Anker, Kathy Geritz, Steve Seid, 2010 A superb collection as exciting in many ways as the works it chronicles Akira Mizuta Lippit author of *Atomic Light Shadow Optics* *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 **Movies on Home Ground** Ian Craven, 2020-07-13 *Movies on Home Ground* Explorations in Amateur Cinema offers a critical response to the still under explored mode of amateur cinema as a particular sphere of British film practice Concentrating upon a roughly fifty year period 1930 1980 during which such filmmaking grew rapidly as a significant leisure activity in Britain the volume shows how popular cine assumed distinctive institutional and ideological forms and some remarkable aesthetic emphases grounded in consistent technical and critical apparatuses Although an outline history of such filmmaking is certainly implicit the priority of *Movies On Home Ground* is to offer a series of overlapping perspectives on amateur movie making with a view to locating such filmmaking as a component of the broader shape of British film culture Emphasis is thus given to institutional contexts technical determinants and the social formations of practising filmmakers as well as to concerns with the construction of amateur outlooks understandings of amateur aesthetics and the remarkable diversity of amateur genericity The anthology thus supplies a text offering support to study courses dealing with the many varieties of non professional participation best understood as truly amateur rather than as independent or alternative filmmaking By granting the amateur a place within the acknowledged range of significant interventions the recognised canon of British filmmaking is widened in fascinating new directions

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