

Film As A Subversive Art Amos Vogel

Kim Knowles

Film as a Subversive Art Amos Vogel, 2005 By Amos Vogel. Foreword by Scott MacDonald.

Film as a Subversive Art Amos Vogel, 1976

Film as a Subversive Art Amos Vogel, 2005 Featuring over 300 rare film stills, this text analyzes how aesthetic, sexual, and ideological subversives use one of the most powerful art forms of our time to exchange or manipulate our conscious and unconscious, demystify visual taboos, destroy dated cinematic forms, and undermine existing value systems and institutions.

Be Sand, Not Oil Paul Cronin, 2014 Amos Vogel was one of America's most innovative film historians and curators. An émigré from Austria who arrived in New York just before the Second World War, in 1947 he created Cinema 16, a pioneering film club aimed at audiences thirsty for work that cannot be seen elsewhere, and in 1963 was instrumental in establishing the New York Film Festival. He later embarked on an ambitious teaching career, synthesizing decades of experience and directing his ideas towards students and, eventually, the wider public. In 1974 he published the culmination of his thoughts - along with an extraordinary collection of stills - in *Film as a Subversive Art*. On his death, the *New York Times* wrote that Vogel exerted an influence on the history of film that few other non-filmmakers can claim. *Be Sand, Not Oil* is the first book about Vogel, and includes uncollected writings, an unpublished interview, and new essays documenting his never-ending quest for what Werner Herzog, his friend of many decades, has described as adequate imagery.

How Little Lori Visited Times Square Amos Vogel, 2001-05-22 A Sendak treasure long out of print available for the first time in decades.

Independent Cinema D.K. Holm, 2010-11-04 Just what is 'independent' cinema? D. K. Holm aims to define a term all too carelessly used both by media commentators and marketers, and distinguish it from categories such as avant-garde, underground, experimental or 'art' films, with which it is often confused. By contrasting studio-era Hollywood with changes in the business since the 1970s, and the rise of companies such as Miramax and New Line, it shows the birth of a commercial environment in which the new independent cinema can emerge. Profiles of specific filmmakers suggest how diverse personalities use independent cinema for individual ends; directors such as James Mangold, who found indie cinema to be a stepping stone to more mainstream movies, Jill Sprecher, who uses its flexibility to explore philosophical ideas, and Guy Maddin, one of the few true independent filmmakers, whose films are beholden to his own unique vision rather than

financiers or abstract audience markets.

Fractured Eye Jack Hunter, 2013-01-31 FRACTUREDe ^EYE is new large-format annual film journal, edited by well-known authors Stephen Barber and Jack Hunter, who between them have produced around 50 books on global cinema and cultural history. FRACTUREDe ^EYE does not concern itself with either mainstream or cult cinema, but rather takes its cue from Amos Vogel's seminal 1974 study *Film As A Subversive Art*. Subjects covered by FRACTUREDe ^EYE Volume One include illegal film pornography in the 1970s, execution film documents of WW2, film documents of extreme performance art, subversive film documentaries, unfilmed surrealist film scenarios, revolutionary Japanese cinema of 1969, the origins of film projection technology, films of urban demolition, surgical films, and various works of renegade, politically prohibited or transgressive cinema. The book is heavily illustrated with unusual and often disquieting photographs, and is recommended for adult readers only. Subjects covered include Vienna Aktion Cinema, Tokyo 1969, Tatsumi Hijikata, Pierre Guyotat, Koji Wakamatsu, Cosey Fanni Tutti, Skladanowsky Brothers, Georges Franju, and much more.

How Many Female Type Designers Do You Know? I Know Many and Talked to Some! Yulia Popova, 2020 Aus dem ursprünglichen Veröffentlichungskommentar: The book "TypeFaces. Women in Type" aims to shine light on the work of women in type. Besides that it should serve as an alternative educational material for people interested in type history. The first part of the book offers biographies of female type designers that worked in the 19th and the beginning of 20th century. These women contributed to the industry, yet they are rarely mentioned in educational material. The second part is a series of the interviews with 14 women that are either currently working as type designers or in any other way involved in the field of type design. Interviews intend to uncover the topic of unequal share of female and male speakers at type conference as well as the lack of women in the industry. The last part of the book is a showcase of typefaces designed by women. The purpose of this part is to show the great amount and broad variety of such typefaces. I started this project as my master's degree thesis at Weißensee Academy of Arts in Berlin, Germany and continue working on it.

Expanded Cinema Gene Youngblood, 2020-03-03 Fiftieth anniversary reissue of the founding media studies book that helped establish media art as a cultural category. First published in 1970, Gene Youngblood's influential *Expanded Cinema* was the first serious treatment of video, computers, and holography as cinematic technologies. Long considered the bible for media artists, Youngblood's insider account of 1960s counterculture and the birth of cybernetics remains a mainstay reference in today's hypermediated digital world. This fiftieth anniversary edition includes a new Introduction by the author that offers conceptual tools for understanding the sociocultural and sociopolitical realities of our present world. A unique eyewitness account of burgeoning experimental film and the birth of video art in the late 1960s, this far-ranging study traces the evolution of cinematic language to the end of fiction, drama, and realism. Vast in scope, its prescient formulations include "the paleocybernetic age," "intermedia," the "artist as design scientist," the "artist as ecologist," "synaesthetics and

kinesthetics,” and “the technosphere: man/machine symbiosis.” Outstanding works are analyzed in detail. Methods of production are meticulously described, including interviews with artists and technologists of the period, such as Nam June Paik, Jordan Belson, Andy Warhol, Stan Brakhage, Carolee Schneemann, Stan VanDerBeek, Les Levine, and Frank Gillette. An inspiring Introduction by the celebrated polymath and designer R. Buckminster Fuller—a perfectly cut gem of countercultural thinking in itself—places Youngblood’s radical observations in comprehensive perspective. Providing an unparalleled historical documentation, *Expanded Cinema* clarifies a chapter of countercultural history that is still not fully represented in the arthistorical record half a century later. The book will also inspire the current generation of artists working in ever-newer expansions of the cinematic environment and will prove invaluable to all who are concerned with the technologies that are reshaping the nature of human communication.

Film As a Subversive Art Amos Vogel, 2021-09-27

Art in Cinema Scott MacDonald, Frank Stauffacher, 2006 Fascinating documentation of one of the most important film societies in American history.

Making Images Move Gregory Zinman, 2020-01-03 *Making Images Move* reveals a new history of cinema by uncovering its connections to other media and art forms. In this richly illustrated volume, Gregory Zinman explores how moving-image artists who worked in experimental film pushed the medium toward abstraction through a number of unconventional filmmaking practices, including painting and scratching directly on the film strip; deteriorating film with water, dirt, and bleach; and applying materials such as paper and glue. This book provides a comprehensive history of this tradition of “handmade cinema” from the early twentieth century to the present, opening up new conversations about the production, meaning, and significance of the moving image. From painted film to kinetic art, and from psychedelic light shows to video synthesis, Gregory Zinman recovers the range of forms, tools, and intentions that make up cinema’s shadow history, deepening awareness of the intersection of art and media in the twentieth century, and anticipating what is to come.

Cinema 16 Scott MacDonald, 1997

Duras/Godard Dialogues Marguerite Duras, Jean-Luc Godard, Cyril Béghin, 2020-10 The two demonstrate a profound shared passion, a way of literally being one with a medium and speaking about it with a dazzling lyricism interspersed with dryly ironic remarks, fueled by a conviction that inspires them to traverse history. Their point of intersection is obvious. Duras, a writer, is also a filmmaker, and Godard, a filmmaker, has maintained a distinctive relationship with literature, writing and speech.--Cyril Béghin, back cover.

The World of Jia Zhangke Jean-Michel Frodon, 2021 A comparative look at the work of Chinese filmmaker Jia Zhangke by celebrated critic Jean Michel Frodon. Includes an extensive interview with Jia, essays on each of his films, conversations with his main collaborators, and a selection of his own writings. --Page 4 of cover.

Sure Seaters Barbara Wilinsky, 2001-01-01 By the end of the Second World War, a growing segment of the American filmgoing public was wearying of mainstream Hollywood films and began to seek out something different. In major cities and college towns across the country, art film theaters provided a venue for alternatives to the films playing in main-street movie palaces: British, foreign-language, and independent American films, as well as documentaries and revivals of Hollywood classics. A skeptical film industry dubbed such cinemas sure seaters, convinced that patrons would have no trouble finding seats there. However, with the success of art films like Rossellini's *Open City* and Mackendrick's *Tight Little Island*, the meaning of the term sure seater changed and, by the end of the 1940s, reflected the frequency with which art house cinemas filled all their seats. Wilinsky examines the development of the theaters that introduced such challenging, personal, and artistic films as *The Bicycle Thief* and *The Red Shoes* to American audiences, and offers a more complete understanding of postwar popular culture and the often complicated relationship between art cinema and the commercial film industry that ultimately shaped both and resulted in today's vibrant film culture. -- from back cover.

Andrei Tarkovsky Andreĭ Arsen'evich Tarkovskii, 2006 A collection of interviews with the Russian filmmaker who directed *Andrei Roublev*, *Solaris*, and *The Mirror*

Pasolini in New York Pier Paolo Pasolini, 2019-05-09 From *The Film Desk*, an in-depth interview with film director, poet, critic, and political activist Pier Paolo Pasolini, conducted in New York in 1969. In that year, Pasolini visited the city for the second time (his previous visit had been in 1966 for the New York Film Festival) and was interviewed by Guiseppe Cardillo, the longtime director of *Instituto Italiano di Cultura* of New York, for a wide ranging conversation in which he discusses his childhood, his move to Rome, religion, Jean-Luc Godard, Marxism and the sequence shot. The recording of this interview was completely unavailable to the public until it was recently discovered and rescued by Luigi Fontanella, a poet, novelist, Pasolini scholar and professor at SUNY Stony Brook. This book presents this historic interview in full, in a new translation from the Italian by Michael Palma, and with an extensive introduction by Luigi Fontanella. Perfect bound softcover. 76 pages. Edition of 500 copies.

Experimental Film and Photochemical Practices Kim Knowles, 2020-09-29 This book assesses the contemporary status of photochemical film practice against a backdrop of technological transition and obsolescence. It argues for the continued relevance of material engagement for opening up alternative ways of seeing and sensing the world. Questioning narratives of replacement and notions of fetishism and nostalgia, the book sketches out the contours of a photochemical renaissance driven by collective passion, creative resistance and artistic reinvention. Celluloid processes continue to play a key role in the evolution of experimental film aesthetics and this book takes a personal journey into the work of several key contemporary film artists. It provides fresh insight into the communities and infrastructures that sustain this vibrant field and mobilises a wide range of theoretical perspectives drawn from media archaeology, new materialism, ecocriticism and

social ecology.

Making Light of it James Broughton, 1992

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