



SHADOWS,
SPECTERS,
SHARDS

MAKING HISTORY IN
AVANT-GARDE

DEBBIE COLLETT



Shadows Specters Shards Making History In Avant Garde Film

Nora M. Alter



Shadows Specters Shards Making History In Avant Garde Film:

Shadows, Specters, Shards Jeffrey Skoller, Demonstrates how avant garde films better reflect the complexity of history than conventional film [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 **The Routledge Companion to Remix Studies** Eduardo Navas,Owen Gallagher,xtime burrough,2025-03-27

The Routledge Companion to Remix Studies 2nd Edition comprises contemporary texts by key authors and artists who are active in the interdisciplinary field of remix studies As an organic international movement remix culture originated in the popular music culture of the 1970s and has since grown into a rich cultural activity encompassing numerous forms of media The act of recombining pre existing material continues to bring up pressing questions of authenticity reception authorship copyright and the techno politics of media activism especially with the emergence of artificial intelligence which relies on remix methods and principles for content production This book approaches remix studies from various angles including sections on history aesthetics ethics politics and practice and offers theoretical chapters alongside case studies of remix projects This second edition includes ten new chapters and nine revised chapters Reprinted chapters from the first edition are updated with editorial prefaces This volume offers in depth insight for long term relevance among the many interdisciplinary fields that rely on and also contribute to remix studies This companion is a valuable resource for both researchers and remix practitioners as well as a teaching tool for instructors using remix practices in the classroom

Pervasive Animation Suzanne Buchan,2013-08-22 This new addition to the AFI Film Readers series brings together original scholarship on animation in contemporary moving image culture from classic experimental and independent shorts to digital animation and installation The collection that is also a philosophy of animation foregrounds new critical perspectives on animation connects them to historical and contemporary philosophical and theoretical contexts and production practice and expands the existing canon Throughout contributors offer an interdisciplinary roadmap of new directions in film and animation studies discussing animation in relationship to aesthetics ideology philosophy historiography visualization genealogies spectatorship representation technologies and material culture **A Companion to Contemporary Documentary Film** Alexandra Juhasz,Alisa Lebow,2020-06-03 A Companion to Contemporary Documentary Film presents a collection of original essays that explore major issues surrounding the state of current documentary films and

their capacity to inspire and effect change Presents a comprehensive collection of essays relating to all aspects of contemporary documentary films Includes nearly 30 original essays by top documentary film scholars and makers with each thematic grouping of essays sub edited by major figures in the field Explores a variety of themes central to contemporary documentary filmmakers and the study of documentary film the planet migration work sex virus religion war torture and surveillance Considers a wide diversity of documentary films that fall outside typical canons including international and avant garde documentaries presented in a variety of media

Towards a Film Theory from Below Jiri Anger, 2024-05-30 Operating between film theory media philosophy archival practice and audiovisual research Jiri Anger focuses on the relationship between figuration and materiality in early films experimental found footage cinema and video essays Would it be possible to do film theory from below through the perspective of moving image objects of their multifarious details and facets however marginal unintentional or aleatory they might be Could we treat scratches stains and shakes in archival footage as speculatively and aesthetically generative features Do these material actors have the capacity to create weird shapes within the figurative image that decenter distort and transform the existing conceptual and methodological frameworks Building on his theoretical as well as practical experience with the recently digitized corpus of the first Czech films created by Jan Kr eneck between 1898 and 1911 the author demonstrates how technological defects and accidents in archival films shape their aesthetic function and our understanding of the materiality of film in the digital age The specific clashes between the figurative and material spheres are understood through the concept of a crack up This term developed by Francis Scott Fitzgerald and theoretically reimaged by Gilles Deleuze allows us to capture the convoluted relationship between figuration and materiality as inherent to the medium of film containing negativity and productivity difference and simultaneity contingency and fate at the same time even within the tiniest cinematic units

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 on going 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 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

Introduction to Documentary, Fourth Edition Bill Nichols, Jaimie Baron, 2024-08-06 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

The Essay Film After Fact and Fiction Nora M. Alter, 2018-01-02 Nora M Alter reveals the essay film to be a hybrid genre that fuses the categories of feature art and documentary film Like its literary predecessor the essay film draws on a variety of forms and approaches in the process it fundamentally alters the shape of cinema *The Essay Film After Fact and Fiction* locates the genre's origins in early silent cinema and follows its transformation with the advent of sound its legitimation in the postwar period and its multifaceted development at the turn of the millennium In addition to exploring the broader history of the essay film Alter addresses the innovative ways contemporary artists such as Martha Rosler Isaac Julien Harun Farocki John Akomfrah and Hito Steyerl have taken up the essay film in their work

Introduction to Documentary, Second Edition Bill Nichols, 2010-12-07 This new edition of Bill Nichols's bestselling text provides an up to date introduction to the most important issues in documentary history and criticism Designed for students in any field that makes use of visual evidence and persuasive strategies *Introduction to Documentary* identifies the distinguishing qualities of documentary and teaches the viewer how to read documentary film Each chapter takes up a discrete question from How did documentary filmmaking get started to Why are ethical issues central to documentary filmmaking Carefully revised to take account of new work and trends this volume includes information on more than 100 documentaries released since the first edition an expanded treatment of the six documentary modes new still images and a greatly expanded list of distributors

The Cinema of Me Alisa Lebow, 2012-05-29 When a filmmaker makes a film with herself as a subject she is already divided as both the subject matter of the film and the subject making the film The two senses of the word are immediately in play the matter and the maker thus the two ways of being subjectified as both subject and object Subjectivity finds its filmic expression not surprisingly in very

personal ways yet it is nonetheless shaped by and in relation to collective expressions of identity that can transform the cinema of me into the cinema of we Leading scholars and practitioners of first person film are brought together in this groundbreaking collection to consider the theoretical ideological and aesthetic challenges wrought by this form of filmmaking in its diverse cultural geographical and political contexts

Counter-Archive Paula Amad, 2010-09-23 Tucked away in a garden on the edge of Paris is a multimedia archive like no other Albert Kahn's Archives de la Plan te 1908 1931 Kahn's vast photo cinematographic experiment preserved world memory through the privileged lens of everyday life and Counter Archive situates this project in its biographic intellectual and cinematic contexts Tracing the archive's key influences such as the philosopher Henri Bergson the geographer Jean Brunhes and the biologist Jean Comandon Paula Amad maps an alternative landscape of French cultural modernity in which vitalist philosophy cross pollinated with early film theory documentary film with the avant garde cinematic models of temporality with the early Annales school of history and film's appropriation of the planet with human geography and colonial ideology At the heart of the book is an insightful meditation upon the transformed concept of the archive in the age of cinema and an innovative argument about film's counter archival challenge to history The first comprehensive study of Kahn's films Counter Archive also offers a vital historical perspective on debates involving archives media and memory

Archiveology Catherine Russell, 2018-03-15 In Archiveology Catherine Russell uses the work of Walter Benjamin to explore how the practice of archiveology the reuse recycling appropriation and borrowing of archival sounds and images by filmmakers provides ways to imagine the past and the future Noting how the film archive does not function simply as a place where moving images are preserved Russell examines a range of films alongside Benjamin's conceptions of memory document excavation and historiography She shows how city films such as Nicole V dr s s Paris 1900 1947 and Thom Andersen's Los Angeles Plays Itself 2003 reconstruct notions of urban life and uses Christian Marclay's The Clock 2010 to draw parallels between critical cinephilia and Benjamin's theory of the phantasmagoria Russell also discusses practices of collecting in archiveological film and rereads films by Joseph Cornell and Rania Stephan to explore an archival practice that dislocates and relocates the female image in film In so doing she not only shows how Benjamin's work is as relevant to film theory as ever she shows how archiveology can awaken artists and audiences to critical forms of history and memory

Traumatic Affect Meera Atkinson, Michael Richardson, 2013-08-19 Traumatic Affect examines the intersection of trauma theory and affect theory two areas of crucial relevance to contemporary thought While both fields continue to offer insights into individual and collective experience exploring their nexus offers timely and necessary critiques of film literature art culture and politics This collection of essays by established and emerging thinkers considers the dynamic relations within and between affect and trauma Varied in style and approach this volume asks how the relational subject conceived by affect theory might bring into question certain presuppositions common to trauma theory and how the ethical imperatives of trauma might require a rethinking of aspects of affect theory

Thus the contributors reimagine the unrepresentability of trauma reveal its affective economies and chart innovative understandings of experiences embodiments and events From the silence into which Walter Benjamin fell after the suicide of his closest friend to the trauma of becoming the emblematic media figure of the London bombings Traumatic Affect traverses diverse terrain gesture and the everyday cinema and torture art and writing civility and specters media representation and Indigenous Australian film Featuring essays by Shoshana Felman Karyn Ball Jennifer L Biddle Anna Gibbs Ben O Loughlin Anne Rutherford Magdalena Zolkos Aaron Kerner Ricardo Mbarkho Jonathan L Knapp Michael Richardson and Meera Atkinson Traumatic Affect ventures into bold new territories at the juncture between trauma and affect illuminating pressing realities that demand engagement

Theorizing Colonial Cinema Nayoung Aimee Kwon,Takushi Odagiri,Moonim Baek,2022-02-01 Theorizing Colonial Cinema is a millennial retrospective on the entangled intimacy between film and colonialism from film s global inception to contemporary legacies in and of Asia The volume engages new perspectives by asking how prior discussions on film form theory history and ideology may be challenged by centering the colonial question rather than relegating it to the periphery To that end contributors begin by excavating little known archives and perspectives from the colonies as a departure from a prevailing focus on Europe s imperial histories and archives about the colonies The collection pinpoints various forms of devaluation and misrecognition both in and beyond the region that continue to relegate local voices to the margins This pathbreaking study on global film history advances prior scholarship by bringing together an array of established and new interdisciplinary voices from film studies Asian studies and postcolonial studies to consider how the present is continually haunted by the colonial past Winner of the SCMS Best Edited Collection Award

Cinema, State Socialism and Society in the Soviet Union and Eastern Europe, 1917-1989 Sanja Bahun,John Haynes,2014-07-25 This book presents a comprehensive re examination of the cinemas of the Soviet Union and Central and Eastern Europe during the communist era It argues that since the end of communism in these countries film scholars are able to view these cinemas in a different way no longer bound by an outlook relying on binary Cold War terms With the opening of archives in Eastern Europe and the former Soviet Union much more is known about these states and societies at the same time the field has been reinvigorated by its opening up to more contemporary concepts themes and approaches in film studies and adjacent disciplines Taking stock of these developments this book presents a rich varied tapestry relating specific films to specific national and transnational circumstances rather than viewing them as a single monolithic Cold War Communist cinema

An Introduction to Transitional Justice Olivera Simić,2020-07-30 The Second Edition of An Introduction to Transitional Justice provides a comprehensive overview of transitional justice judicial and non judicial measures implemented by societies to redress legacies of massive human rights abuse Written by some of the leading experts in the field it takes a broad interdisciplinary approach to the subject addressing the dominant transitional justice mechanisms as well as key themes and challenges faced by scholars and practitioners Using a wide historic and geographic range of case studies to

illustrate key concepts and debates and featuring discussion questions and suggestions for further reading this is an essential introduction to the subject for students

James Benning's Environments Nikolaj Lubecker, 2019-08-05 A range of international scholars highlight the thematic and formal coherence of James Benning's practice whilst providing readers with an artistic and historical context to understand his experimental film work

Branding Berlin Katrina Sark, 2023-07-21 This book is a cultural history of post Wall urban social political and cultural transformations in Berlin Branding Berlin From Division to the Cultural Capital of Europe presents a cultural analysis of Berlin's cultural production including literature film memoirs and non fiction works art media urban branding campaigns and cultural diversity initiatives put forth by the Berlin Senate and allows readers to understand the various changes that transformed the formerly divided city of voids into a hip cultural capital The book examines Berlin's branding urban economic development and its search for a post Wall identity by focusing on manifestations of nostalgic longing in documentary films and other cultural products Building on the sociological research of urban branding and linking it with an interpretive analysis of cultural products generated in Berlin during that time the author examines the intersections and tensions between the nostalgic views of the past and the branded images of Berlin's present and future This insightful and innovative work will interest scholars and students of cultural and media studies branding and advertising urban communication film studies visual culture tourism and cultural memory

Reuse, Misuse, Abuse Jaimie Baron, 2020-11-13 In contemporary culture existing audiovisual recordings are constantly reused and repurposed for various ends raising questions regarding the ethics of such appropriations particularly when the recording depicts actual people and events Every reuse of a preexisting recording is on some level a misuse in that it was not intended or at least anticipated by the original maker but not all misuses are necessarily unethical In fact there are many instances of productive misuse that seem justified At the same time there are other instances in which the misuse shades into abuse Documentary scholars have long engaged with the question of the ethical responsibility of documentary makers in relation to their subjects But what happens when this responsibility is set at a remove when the recording already exists for the taking and repurposing Reuse Misuse and Abuse surveys a range of contemporary films and videos that appropriate preexisting footage and attempts to theorize their ethical implications

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