

MODERNIST

THE OBSCURITY
OF VISION IN
CINEMA AND
LITERATURE

P. ADAMS SITNEY

MONTAGE

MALLARME

STEIN

BLANCHOT

OLSON

DUCHAMP

MAN RAY

LANDOW

VERTOV

DIEYER

BRESSON

BERGMAN

PETERSON

BLAKHAGE

EISENSTEIN

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Modernist Montage The Obscurity Of Vision In Cinema And Literature

Chris Forster



Modernist Montage The Obscurity Of Vision In Cinema And Literature:

Modernist Montage P. Adams Sitney,1990-03-02 *Modernist Montage* P. Adams Sitney,1990 **Cinematic**
Modernism Susan McCabe,2005-01-13 Publisher Description [Modernism and Its Media](#) Chris Forster,2021-11-18 From cinema and radio broadcasting to the growth of new communication technologies Modernism and Its Media is the first critical guide to key issues and debates on the changing media contexts of modernist writing Topics covered include Key thinkers including Walter Benjamin Theodor Adorno and Marshall McLuhan Modernist film from Eisenstein to the French New Wave cinema Modernism and mass culture The history of modernist media and communication technologies Modernism s legacies for contemporary new media art With case studies covering such topics as the film writings of Joyce Woolf and Eliot popular art and kitsch the Frankfurt School and the rise of the gramophone this is an essential guide for students and scholars researching the relationship between modernism and mass media **Modernist Soundscapes** Angela Frattarola,2018-11-12 This study questions how early twentieth century auditory technologies altered sound perception and how these developments shaped the modernist novel Without polarizing vision and audition this book reveals how modernists tend to use auditory perception to connect characters shifting the subject from a distanced judgmental observer to a reverberating body attuned to the moment **The Films of Stan Brakhage in the American Tradition of Ezra Pound, Gertrude Stein and Charles Olson** R. Bruce Elder,2011-08-26 Since the late 1950s Stan Brakhage has been in the forefront of independent filmmaking His body of work some seventy hours is one of the largest of any filmmaker in the history of cinema and one of the most diverse Probably the most widely quoted experimental filmmaker in history his films typify the independent cinema Until now despite well deserved acclaim there has been no comprehensive study of Brakhage s oeuvre The Films of Stan Brakhage in the American Tradition fills this void R Bruce Elder delineates the aesthetic parallels between Brakhage s films and a broad spectrum of American art from the 1920s through the 1960s This book is certain to stir the passions of those interested in artistic critique and interpretation in its broadest terms **A Companion to Modernist Literature and Culture** David Bradshaw, Kevin J. H. Dettmar,2008-10-20 The Companion combines a broad grounding in the essential texts and contexts of the modernist movement with the unique insights of scholars whose careers have been devoted to the study of modernism An essential resource for students and teachers of modernist literature and culture Broad in scope and comprehensive in coverage Includes more than 60 contributions from some of the most distinguished modernist scholars on both sides of the Atlantic Brings together entries on elements of modernist culture contemporary intellectual and aesthetic movements and all the genres of modernist writing and art Features 25 essays on the signal texts of modernist literature from James Joyce s Ulysses to Zora Neal Hurston s Their Eyes Were Watching God Pays close attention to both British and American modernism **The Literary Kierkegaard** Eric Ziolkowski,2011-12-31 Eric Ziolkowski s monumental study examines Kierkegaard s whole prolix literature including the pseudonymous and the signed

published writings as well as his private journals papers and letters in relation to works by five other literary giants Kierkegaard himself stresses the essentially literary as opposed to the strictly theological or philosophical nature of his writings Uncovering this neglected aspect of Kierkegaard s oeuvre Ziolkowski first considers the notions of aesthetics and the aesthetic as Kierkegaard adapted them then his posture as a poet and his self conception as a weed in literature After taking account of the history of the critical recognition of Kierkegaard as a literary artist Ziolkowski looks at an important characteristic of Kierkegaard s literary craft that has received relatively little attention the manner by which he and his pseudonyms read and quoted other authors Ziolkowski explores the connections between the philosopher s writings and those of other literary masters who directly influenced him such as Aristophanes Cervantes and Shakespeare and those such as Wolfram von Eschenbach and Carlyle who while not direct influences gave paradigmatic expression to some of the same aspects of aesthetic ethical and religious existence that Kierkegaard portrayed A necessary resource for Kierkegaard scholars philosophers and students of religion and literature alike The literary Kierkegaard corrects a significant lack in our understanding of one of the most significant thinkers of the modern era dust jacket

Nothing Happens Ivone Margulies,1996 Through films that alternate between containment order and symmetry on the one hand and obsession explosiveness and a lack of control on the other Chantal Akerman has gained a reputation as one of the most significant filmmakers working today Her 1975 film *Jeanne Dielman 23 Quai du Commerce 1080 Bruxelles* is widely regarded as the most important feminist film of that decade In *Nothing Happens* Ivone Margulies presents the first comprehensive study of this influential avant garde Belgian filmmaker Margulies grounds her critical analysis in detailed discussions of Akerman s work from *Saute ma ville* a 13 minute black and white film made in 1968 through *Jeanne Dielman* and *Je tu il elle* to the present Focusing on the real time representation of a woman s everyday experience in *Jeanne Dielman* Margulies brings the history of social and progressive realism and the filmmaker s work into perspective Pursuing two different but related lines of inquiry she investigates an interest in the everyday that stretches from postwar neorealist cinema to the feminist rewriting of women s history in the seventies She then shows how Akerman s corporeal cinema is informed by both American experiments with performance and duration and the layerings present in works by European modernists Bresson Rohmer and Dreyer This analysis revises the tired opposition between realism and modernism in the cinema defines Akerman s minimal hyperrealist aesthetics in contrast to Godard s anti illusionism and reveals the inadequacies of popular characterizations of Akerman s films as either simply modernist or feminist An essential book for students of Chantal Akerman s work *Nothing Happens* will also interest international film critics and scholars filmmakers art historians and all readers concerned with feminist film theory

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

Downcast Eyes Martin Jay, 1993-10-01 Long considered the noblest of the senses vision has increasingly come under critical scrutiny by a wide range of thinkers who question its dominance in Western culture These critics of vision especially prominent in twentieth century France have challenged its allegedly superior capacity to provide access to the world They have also criticized its supposed complicity with political and social oppression through the promulgation of spectacle and surveillance Martin Jay turns to this discourse surrounding vision and explores its often contradictory implications in the work of such influential figures as Jean Paul Sartre Maurice Merleau Ponty Michel Foucault Jacques Lacan Louis Althusser Guy Debord Luce Irigaray Emmanuel Levinas and Jacques Derrida Jay begins with a discussion of the theory of vision from Plato to Descartes then considers its role in the French Enlightenment before turning to its status in the culture of modernity From consideration of French Impressionism to analysis of Georges Bataille and the Surrealists Roland Barthes s writings on photography and the film theory of Christian Metz Jay provides lucid and fair minded accounts of thinkers and ideas widely known for their difficulty His book examines the myriad links between the interrogation of vision and the pervasive antihumanist antimodernist and counter enlightenment tenor of much recent French thought Refusing however to defend the dominant visual order he calls instead for a plurality of scopic regimes Certain to generate controversy and discussion throughout the humanities and social sciences Downcast Eyes will consolidate Jay s reputation as one of today s premier cultural and intellectual historians

Proximity Cinema Ilaria Pezone, 2023-04-19 Defining proximity cinema a concept in which only apparently distant experiences are associated such as private and underground cinema This is the goal of the book to challenge and redefine the boundaries of stale and automatic critical categories Tracing a transversal path that combines family cinema and

experimental cinema in the name of innovation freedom from industrial and market conventions Mapping writings for images emancipated from the usual narrative from the general canon Familiar or avant garde works which beg to be looked at through eyes free from superstructures devoid of both pre packaged intellectual meanings and the contemporary perverse desire for fun at all costs Proximity cinema goes to the beating heart of things It is amateur cinema in the etymological amorous sense it asks to be experienced without prejudice it makes a clean sweep of interpretative vices it reveals itself openly offering portions of life it often reaches the abstract consistency of painting through an obstinate observation of reality Under the aegis of Roger Odin and deployed like Stan Brakhage in defense of the amateur proximity cinema looks at the production of images with the aim of restoring dignity artistic historical and sociological to simple yet extraordinarily complex intimate and revolutionary cinematographic gestures which are constantly and dully underestimated if not derided

Ilaria Pezone is a teacher at Brera Academy Since 2009 she has been dedicated to the study and practice of private cinema She s made short medium and feature length films including France quasi un autoritratto 2017 Indagine su sei brani di vita rumorosa dispersi in un estate afosa raccolti e scomposti in cinque atti 2016 Concerto Metafisico 2015 Vedere Tra Luigi Erba improvviso e dialogato 2014 1510 sogno su carta impressa con video 2013 Masse nella geometria rivelata dello spazio tempo 2012 Andare tornando a rilievi domestici 2011 GREISTTMO 2010 Polittico Preludio Adagio Altalenante 2009 Leggerezze e gravit 2008

Identity and Memory Gwendolyn Audrey Foster, 2003 Considered to be one of the most influential auteurs in French cinema today Chantal Akerman has had a profound impact on both feminist filmmaking discourse and avant garde film She has shown herself to be an uncompromising and dedicated practitioner of the cinematic arts in works such as I You He She Je tu il elle 1974 Jeanne Dielman 23 quai du Commerce 1080 Bruxelles 1975 Meetings with Anna Les Rendez vous d Anna 1978 American Stories Food Family and Philosophy Histoires d Am rique 1989 and From the East D Est 1993 Akerman has continued to create new and unexpected films that explore ideas about image gaze space performance and narration This collection of essays edited by Gwendolyn Audrey Foster assesses Akerman s wide ranging oeuvre particularly her exploration of identity and memory and considers her development as an artist and as a social force Along with a detailed filmography and bibliography both compiled by Foster ten of the key figures in contemporary feminist moving image discourse explore the themes with which Akerman is preoccupied sexuality and lesbian identity subjectivity alterity quotidian reality the mother daughter relationship and Jewish diasporic identity The contributors include Maureen Turim Sandy Flitterman Lewis Jennifer M Barker Ivone Margulies Catherine Fowler Janet Bergstrom Ginette Vincendeau Gwendolyn Audrey Foster Judith Mayne and Kristine Butler Originally published in the United Kingdom by Flicks Books this marks the first United States edition of *Identity and Memory The Films of Chantal Akerman*

Cinema, Religion and the Romantic Legacy Paul Coates, 2017-07-05 Cinema Religion and the Romantic Legacy surveys the ways in which notions of religion and spirituality have impinged upon the cinema Cinema is conceived as a post Romantic form for which religion and spirituality can be unified only

problematically While inspecting many of the well established themes and topoi of writing on religion and film such as films about priests and Christ figures it also seeks to problematize them focusing primarily upon the issues of religious representation foregrounded by such European directors as Kieslowski and Godard Coates draws on theories of theologians philosophers and cultural and literary critics including Otto Kant Schiller and Girard Addressing the relationship between religion and spirituality from a film studies specialist s perspective this book offers all those concerned with film media or religious studies an invaluable examination of artistic interaction with the theological and aesthetic issues of representation and representability Paul Coates is Reader in Film Studies at the University of Aberdeen Scotland and author of many books including *The Gorgon s Gaze* CUP *Film at the Intersection of High and Mass Culture* CUP *The Story of the Lost Reflection* Verso

Art Cinema and Theology Justin Ponder,2017-10-19 This book examines postmodern theology and how it relates to the cinematic style of Robert Bresson Carl Theodor Dreyer Ingmar Bergman and Luis Bu uel Ponder demonstrates how these filmmakers forefront religious issues in their use of mise en sc ne He investigates both the technical qualities of film flesh and its theological features The chapters show how art cinema uses sound editing lighting and close ups in ways that critique doctrine s authoritarianism as well as philosophy s individualism to suggest postmodern theologies that emphasize community Through this book we learn how the cinematic style of modernist auteurs relates to postmodern theology and how the industry of art cinema constructs certain kinds of film watching subjectivity

Writing and Cinema Jonathan Bignell,2014-07-22 This collection of essays examines the ways in which writing and cinema can be studied in relation to each other A wide range of material is presented from essays which look at particular films including *The Piano* and *The English Patient* to discussions of the latest developments in film studies including psychoanalytic film theory and the cultural study of film audiences Specific topics that the essays address also include the kinds of writing produced for the cinema industry advertising film adaptations of written texts and theatre plays from nineteenth century classic novels to recent cyberpunk science fiction such as *Blade Runner* and *Starship Troopers* The essays deal with existing areas of debate like questions of authorship and audience and also break new ground for example in proposing approaches to the study of writing on the cinema screen The book includes a select bibliography and a documents section gives details of a range of films for further study

Vendetta Giovanna Summerfield,2010-03-08 In spite of our clever and urban modern logic our sharp common sense of destruction and reaction versus the more gratifying construction and proactive action we still weave talionic plots that go beyond staged tragedies and past eras Revenge continues to be popular in fiction as in non fictional realms As an audience we enjoy films and books that hail the getting even philosophy even our most renowned children s stories are seeded in vindication and retribution Hansel and Gretel Red Riding Hood and Snow White just to name a few as our television programs targeted to a more mature audience are intended to be see *Charmed* and *Scrubs* as just two successful examples This volume provides a riveting account of the role of revenge as muse to many characters of modern

literature from various national origins and of modern societies with their own embedded cultural reactions as well as a diversity of approaches to wishes of violent counterattacks Through a plurality of literary subjects and perspectives this publication provides an overview much needed in our libraries and bookstores Departing from the psychological complexities in Ovid's *Metamorphoses* the contributors of this volume focus on chivalric avenges models for violence management and reinterpretations of the code of honor through the analysis of Hispanic Italian and French texts emphasize the patient craftiness and adroit deceit of which women are capable outmaneuvering men and their cold manipulations provide documented incidents involving more than fictitious personages as in the case of an Italian portraitist active between the seventeenth and eighteenth centuries This volume is a unique collection of topics with a useful and practical approach to an abrasive phenomenon that remains relevant in our modern times

Brutal Intimacy Tim Palmer, 2011-07-21 *Brutal Intimacy* is the first book to explore the fascinating films of contemporary France ranging from mainstream genre spectacles to arthouse experiments and from wildly popular hits to films that deliberately alienate the viewer Twenty first century France is a major source of international cinema diverse and dynamic embattled yet prosperous a national cinema offering something for everyone Tim Palmer investigates France's growing population of women filmmakers its buoyant vanguard of first time filmmakers the rise of the controversial cinema du corps and France's cinema icons auteurs like Olivier Assayas Claire Denis Bruno Dumont Gaspar No and stars such as Vincent Cassel and Jean Dujardin Analyzing dozens of breakthrough films *Brutal Intimacy* situates infamous titles alongside many yet to be studied in the English language Drawing on interviews and the testimony of leading film artists *Brutal Intimacy* promises to be an influential treatment of French cinema today its evolving rivalry with Hollywood and its ambitious pursuits of audiences in Europe North America and around the world

Kathy Acker Georgina Colby, 2016-08-30 An in depth analysis of the work of one of the twentieth century's most innovative writers Kathy Acker's body of work is one of the most significant collections of experimental writing in English In *Kathy Acker Writing the Impossible* Georgina Colby explores Acker's compositional processes and intricate experimental practices from early poetic exercises written in the 1970s to her final writings in 1997 Through original archival research Colby traces the stages in Acker's writing and draws on her knowledge of unpublished manuscripts notebooks essays illustrations and correspondence to produce new ways of reading Acker's works Rather than treating Acker as a postmodern writer this book argues that Acker continued a radical modernist engagement with the crisis of language and carried out a series of experiments in composition and writing that are comparable in scope and rigor to her modernist predecessors Stein and Joyce Each chapter focuses on a particular compositional method and insists on the importance of avant garde experiment to the process of making new non conventional modes of meaning Combining close attention to the form of Acker's experimental writings with a consideration of the literary cultures from which she emerged Colby positions Acker as a key figure in the American avant garde and a pioneer of contemporary experimental women's writing

Key Features Examines unpublished

manuscripts notebooks lecture notes letters and manuscripts from the Kathy Acker Papers Features eleven previously unpublished images of original manuscripts correspondence and colour illustrations from the Kathy Acker Papers Utilises major archival study of Ackers experimental compositional practices Situates Acker as a late modernist writer and a key figure in the American Avant Garde

A History of Experimental Film and Video A.L. Rees, 2019-07-25

Avant garde film is almost indefinable It is in a constant state of change and redefinition In his highly acclaimed history of experimental film A L Rees tracks the movement of the film avant garde between the cinema and modern art with its postmodern coda But he also reconstitutes the film avant garde as an independent form of art practice with its own internal logic and aesthetic discourse In this revised and updated edition Rees introduces experimental film and video to new readers interested in the wider cinema as well as offering a guide to enthusiasts of avant garde film and new media arts Ranging from C zanne and Dada via Cocteau Brakhage and Le Grice to the new wave of British film and video artists from the 1990s to the present day this expansive study situates avant garde film between the cinema and the gallery with many links to sonic as well as visual arts The new edition includes a review of current scholarship in avant garde film history and includes updated reading and viewing lists It also features a new introduction and concluding chapter which assess the rise of video projection in the gallery since the millennium and describe new work by the latest generation of experimental film makers The new edition is richly illustrated with images of the art works discussed

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