

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

DOV ZHENKO

STRAUB/HUELLET

Modernist Montage The Obscurity Of Vision In Cinema And Literature

Ivone Margulies



Modernist Montage The Obscurity Of Vision In Cinema And Literature:

Modernist Montage P. Adams Sitney, 1990 Tracing the history of modernism in cinema this study provides readings of a range of classic films made between 1925 and 1980 by such filmmakers as Carl Dreyer Ingmar Bergman and Robert Bresson It argues that the act of vision and visual experience are problematized in literary modernism **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 [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 Critical Cinema 4* Scott MacDonald, 2005 *A Critical Cinema 4* is the fourth volume in Scott MacDonald's *Critical Cinema* series the most extensive in depth exploration of independent cinema available in English In this new set of interviews MacDonald once again engages filmmakers in detailed discussions of their films and of the personal experiences and political and theoretical currents that have shaped their work The interviews are arranged to express the remarkable diversity of modern independent cinema and the network of interconnections within the community of filmmakers *A Critical Cinema 4* includes the most extensive interview with the late Stan Brakhage yet published a conversation with P Adams Sitney about his arrival on the New York independent film scene a detailed discussion with Peter Kubelka about the experience of making *Our African Journey* a conversation with Jill Godmilow and Harun Farocki on modern political documentary Jim McBride's first extended published conversation in thirty years a discussion with Abigail Child about her evolution from television documentarian to master editor and the first extended interview with Chuck Workman This volume also contains discussions with Chantal Akerman

about her place trilogy Lawrence Brose on his examination of Oscar Wilde's career Hungarian Peter Forgacs about his transformation of European home movies into video operas Iranian born Shirin Neshat on working between two cultures and Ellen Spiro about exploring America with her video camera and her dog Each interview is supplemented by an introductory overview of the filmmaker's contributions A detailed filmography and a selected bibliography complete the volume

Deafening Modernism Rebecca Sanchez, 2015-10-02 Deafening Modernism tells the story of modernism from the perspective of Deaf critical insight Working to develop a critical Deaf theory independent of identity based discourse Rebecca Sanchez excavates the intersections between Deaf and modernist studies She traces the ways that Deaf culture history linguistics and literature provide a vital and largely untapped resource for understanding the history of American language politics and the impact that history has had on modernist aesthetic production Discussing Deaf and disability studies in these unexpected contexts highlights the contributions the field can make to broader discussions of the intersections between images bodies and text Drawing on a range of methodological approaches including literary analysis and history linguistics ethics and queer cultural and film studies Sanchez sheds new light on texts by T S Eliot Ezra Pound Gertrude Stein William Carlos Williams Charlie Chaplin and many others By approaching modernism through the perspective of Deaf and disability studies Deafening Modernism reconceptualizes deafness as a critical modality enabling us to freshly engage topics we thought we knew

Cinepoetry Christophe Wall-Romana, 2013-01-28 Cinepoetry analyzes how French poets have remapped poetry through the lens of cinema for more than a century In showing how poets have drawn on mass culture technology and material images to incorporate the idea technique and experience of cinema into writing Wall Romana documents the long history of cross media concepts and practices often thought to emerge with the digital In showing the cinematic consciousness of Mallarmé and Breton and calling for a reappraisal of the influential poetry theory of the early filmmaker Jean Epstein Cinepoetry reevaluates the bases of literary modernism The book also explores the crucial link between trauma and trans medium experiments in the wake of two world wars and highlights the marginal identity of cinepoets who were often Jewish gay foreign born or on the margins What results is a broad rethinking of the relationship between film and literature The episteme of cinema the book demonstrates reached the very core of its supposedly highbrow rival while at the same time modern poetry cultivated the technocultural savvy that is found today in slams e poetry and poetic digital hybrids

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

Film – An International Bibliography Malte Hagener, Michael Töteberg, 2016-12-16 Kommentierte Bibliografie Sie gibt Wissenschaftlern Studierenden und Journalisten zuverlässig Auskunft über rund 6000 internationale Veröffentlichungen zum Thema Film und Medien Die vorgestellten Rubriken reichen von Nachschlagewerk über Filmgeschichte bis hin zu Fernsehen Video Multimedia

Ulysses, Film and Visual Culture Philip Sicker, 2018-09-13 Shows how Joyce's narrative styles and his protagonists' perceptions are shaped by visual technologies including dioramas stereoscopes mutoscopes and film

Goodbye Cinema, Hello Cinephilia Jonathan Rosenbaum, 2010-10-15 The esteemed film critic Jonathan Rosenbaum has brought global cinema to American audiences for the last four decades His incisive writings on individual filmmakers define film culture as a diverse and ever evolving practice unpredictable yet subject to analyses just as diversified as his own discriminating tastes For Rosenbaum there is no high or low cinema only more interesting or less interesting films and the pieces collected here from an appreciation of Marilyn Monroe's intelligence to a classic discussion on and with Jean Luc Godard amply testify to his broad intellect and multifaceted talent Goodbye Cinema Hello Cinephilia gathers together over fifty examples of Rosenbaum's criticism from the past four decades each of which demonstrates his passion for the way we view movies as well as how we write about them Charting our changing concerns with the interconnected issues that surround video DVDs the Internet and new media the writings collected here also highlight Rosenbaum's polemics concerning the digital age From the rediscovery and recirculation of classic films to the social and aesthetic impact of technological changes Rosenbaum doesn't disappoint in assembling a magisterial cast of little known filmmakers as well as the familiar faces and iconic names that have helped to define our era As we move into this new decade of moviegoing one in which Hollywood will continue to feel the shockwaves of the digital age Jonathan Rosenbaum remains a valuable guide Goodbye Cinema Hello Cinephilia is a consummate collection of his work not simply for fans of this seminal critic but for all those open to the wide variety of films he embraces and helps us to elucidate

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 Buñuel Ponder

demonstrates how these filmmakers forefront religious issues in their use of mise en scene 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

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

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

Gertrude Stein in Europe Sarah Posman, Laura Luise Schultz, 2015-10-22 Although often hailed as a quintessentially American writer the modernist poet novelist and playwright Gertrude Stein 1874 1946 spent most of her life in France With chapters written by leading international scholars *Gertrude Stein in Europe* is the first sustained exploration of the European artistic and intellectual networks in which Stein s work was first developed and circulated Along the way the book investigates the European contexts of Stein s writing how her own work intersected with European thought including phenomenology and the vitalist work of Henri Bergson and ultimately how it was received by scholars and artists across the continent *Gertrude Stein in Europe* opens up new perspectives on Stein as a writer and on the centrality of artistic and intellectual networks to European modernism

Play Time Malcolm Turvey, 2019-12-03 Jacques Tati is widely regarded as one of the greatest postwar European filmmakers He made innovative and challenging comedies while achieving international box office success and attaining a devoted following In *Play Time* Malcolm Turvey examines Tati s unique comedic style and evaluates its significance for the history of film and modernism Turvey argues that Tati captured elite and general audiences alike by combining a modernist aesthetic with slapstick routines gag structures and other established traditions of mainstream film comedy Considering films such as *Monsieur Hulot s Holiday* 1953 *Mon Oncle* 1958 *Play Time* 1967 and *Trafic* 1971 Turvey shows how Tati drew on the rich legacy of comic silent film while modernizing its conventions in order to encourage his viewers to adopt a playful attitude toward the modern world Turvey also analyzes Tati s sardonic view of the bourgeoisie and his complex and multifaceted satire of modern life Tati s singular and enduring achievement Turvey concludes was to translate the democratic ideals of the postwar avant garde into mainstream film comedy crafting a genuinely popular modernism Richly illustrated with images from the director s films *Play Time* offers an illuminating and original understanding of Tati s work

Godard and the Essay Film Rick Warner, 2018-07-15 *Godard and the Essay Film* offers a history and analysis of the essay film one of the most significant forms of intellectual filmmaking since the end of World War II Warner incisively reconsiders the defining traits and legacies of this still evolving genre through a groundbreaking examination of the vast and formidable oeuvre of Jean Luc Godard The essay film has often been understood by scholars as an eccentric development within documentary but Warner shows how an essayistic process of thinking can materialize just as potently within narrative fiction films through self critical investigations into the aesthetic political and philosophical

resources of the medium Studying examples by Godard and other directors such as Orson Welles Chris Marker Agnès Varda and Harun Farocki Warner elaborates a fresh account of essayistic reflection that turns on the imaginative constructive role of the viewer Through fine grained analyses this book contributes the most nuanced description yet of the relational interface between viewer and screen in the context of the essay film Shedding new light on Godard's work from the 1960s to the 2010s in film television video and digital stereoscopy Warner distills an understanding of essayistic cinema as a shared exercise of critical rumination and perceptual discovery

Gus Van Sant Vincent LoBrutto, 2010-06-16 This incisive book provides an in depth critical and biographical study of the artistic range of film director Gus Van Sant Arranged chronologically *Gus Van Sant His Own Private Cinema* provides a comprehensive overview of the life and art of this talented director covering his mainstream commercial and avant garde projects More than a biography the book examines Van Sant's incredibly diverse body of work exploring the influence of his open homosexuality of fine art literature and music and of the range of cinema styles to which he has been exposed Stressing Van Sant's wide ranging content genre style and cinematic presentation author Vincent LoBrutto details the filmmaker's autobiographical tendencies and how he uses the film craft literature popular music and fine arts to create his movies The book dissects ways in which each of his films reflects Van Sant's sexual orientation whether the individual film has a gay theme or not Because of its importance to Van Sant's films the book also offers a history of gay culture past and present covering its influence on art music theater and dance as well as community activism and prejudice

Unveiling the Magic of Words: A Review of "**Modernist Montage The Obscurity Of Vision In Cinema And Literature**"

In some sort of defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their ability to kindle emotions, provoke contemplation, and ignite transformative change is truly awe-inspiring. Enter the realm of "**Modernist Montage The Obscurity Of Vision In Cinema And Literature**," a mesmerizing literary masterpiece penned by a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve into the book's central themes, examine its distinctive writing style, and assess its profound affect on the souls of its readers.

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