

LOVERS OF CINEMA

THE FIRST
AMERICAN
FILM
AVANT-GARDE
1919-1945



EDITED BY
JAN-CHRISTOPHER HORAK

Lovers Of Cinema The First American Film Avant Garde 1919 1945

Martha J. McNamara, Karan Sheldon



Lovers Of Cinema The First American Film Avant Garde 1919 1945:

Lovers of Cinema Jan-Christopher Horak, 1995 Marshaling his broad cinematic and cultural knowledge editor Jan Christopher Horak has compiled in *Lovers of Cinema* a groundbreaking group of articles on this neglected film period With one exception all are original to this volume and many are the first to treat comprehensively such early filmmakers as Mary Ellen Bute Theodore Huff and Douglass Crockwell Also included in the book is a listing of all American avant garde films produced in the years before World War II as well as a bibliography of the most relevant criticism literature and news accounts

Adaptation and the Avant-Garde William Verrone, 2011-09-29 Adaptations have occurred regularly since the beginning of cinema but little recognition has been given to avant garde adaptations of literary or other texts This compelling study corrects such omissions by detailing the theory and practice of alternative adaptation practices from major avant garde directors Avant Garde films are often relegated to the margins because they challenge our traditional notions of what film form and style can accomplish Directors who choose to adapt previous material run the risk of severe critical dismay making films that are highly subjective interpretations or representations of existing texts takes courage and foresight An avant garde adaptation provokes spectators by making them re think what they know about film itself just as much as the previous source material *Adaptation and the Avant Garde* examines films by Peter Greenaway Jean Luc Godard Guy Maddin Jan Svankmajer and many others offering illuminating insights and making us reconsider the nature of adaptation appropriation borrowing and the re imagining of previous sources

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

Unseen Cinema Bruce Charles Posner, 2001 El proyecto de recuperaci n de pel culas hist ricas Unseen Cinema explora en detalle los logros desconocidos hasta la fecha de los cineastas pioneros que desarrollaron su labor dentro y fuera de las fronteras de Estados Unidos durante el periodo formativo del cine americano Con la colaboraci n de innumerables instituciones desde los archivos de la Academia de Cine de Hollywood el Museo de Arte Moderno de Nueva York MOMA el British Film Institute el Deustchen Film museum hasta el Gosfilmofond de Russia la recuperaci n de estas pel culas y su posterior organizaci n en 7 discos postula una visi n innovadora del cine experimental Un buen n mero de estas pel culas no hab a estado disponible desde su creaci n hace m s de un siglo algunas nunca se hab an proyectado en p blico y en casi todos los casos hasta ahora no se dispon a de una copia pr stina de proyecci

n En palabras de su compilador se trata de rectificar una parte de la negligencia con la que se ha tratado a los primeros cineastas y películas de vanguardia. Pese a la exhaustiva labor de busca y rastreo por parte de Posner y otros historiadores del cine para desenterrar las copias de los filmes incluidos en la colección a día de hoy muchas no han sido recuperadas.

The Documentary Film Reader Jonathan Kahana, 2016 Bringing together an expansive range of writing by scholars, critics, historians and filmmakers The Documentary Film Reader presents an international perspective on the most significant developments and debates from several decades of critical writing about documentary. Each of the book's seven sections covers a distinct period in the history of documentary, collecting both contemporary and retrospective views of filmmaking in the era. And each section is prefaced by an introductory essay that explains its design and provides critical context. Painstakingly selected from the archives of more than a hundred years of cinema practice and theory, the essays, reviews, interviews, manifestos and ephemera gathered in this volume suit the needs and interests of the beginning student, the advanced scholar, the casual reader and the working documentarian.

Film and Literary Modernism Robert P. McParland, 2014-08-26 In Film and Literary Modernism the connections between film, modernist literature and the arts are explored by an international group of scholars. The impact of cinema upon our ways of seeing the world is highlighted in essays on city symphony films, avant-garde cinema, European filmmaking and key directors and personalities from Charlie Chaplin, Sergei Eisenstein and Alain Renais to Alfred Hitchcock and Mae West. Contributors investigate the impact of film upon T. S. Eliot, time and stream of consciousness in Virginia Woolf and Henri Bergson, the racial undercurrents in the film adaptations of Ernest Hemingway's fiction and examine the film writing of William Faulkner, James Agee and Graham Greene. Robert McParland assembles an international group of researchers including independent film makers, critics and professors of film, creative writers, teachers of architecture and design and young doctoral scholars who offer a multi-faceted look at modernism and the art of the film.

Shadow Economies of Cinema Ramon Lobato, 2012-03-12 How do people access movies today? What are the most popular and powerful channels for media distribution on a global scale? How are film industries changing in the face of media convergence and digitisation? To answer questions such as these, argues Ramon Lobato, we must shift our gaze away from the legal film business and toward cinema's shadow economies. All around the world, films are bought from roadside stalls, local markets and grocery stores; they are illegally downloaded and streamed; they are watched in makeshift video clubs on street corners and in restaurants, shops and bars. International film culture in its actually existing forms is a messy affair and it relies to a great extent on black and grey media markets. Examining the industrial dynamics of these subterranean film networks across a number of different sites from Los Angeles to Lagos, Melbourne to Mexico City, this book shows how they constitute a central rather than marginal part of audiovisual culture and commerce. Combining film industry analysis with cultural theory, Shadow Economies of Cinema opens up a new area of inquiry for cinema studies, putting industry research into dialogue with wider debates about economic informality and commodity circulation. Written in

an accessible style this book offers an original bottom up perspective on the global cinema industry for researchers and students in film studies cultural studies and media and communications

Amateur Cinema Charles Tepperman, 2014-12-24 From the very beginning of cinema there have been amateur filmmakers at work It wasn't until Kodak introduced 16mm film in 1923 however that amateur moviemaking became a widespread reality and by the 1950s over a million Americans had amateur movie cameras In *Amateur Cinema* Charles Tepperman explores the meaning of the amateur in film history and modern visual culture In the middle decades of the twentieth century the period that saw Hollywood's rise to dominance in the global film industry a movement of amateur filmmakers created an alternative world of small scale movie production and circulation Organized amateur moviemaking was a significant phenomenon that gave rise to dozens of clubs and thousands of participants producing experimental nonfiction or short subject narratives Rooted in an examination of surviving films this book traces the contexts of advanced amateur cinema and articulates the broad aesthetic and stylistic tendencies of amateur films

The Classical Hollywood Reader Stephen Neale, 2012 First Published in 2012 Routledge is an imprint of Taylor Francis an informa company

American Film History Cynthia Lucia, Roy Grundmann, Art Simon, 2015-06-25 This authoritative collection of introductory and specialized readings explores the rich and innovative history of this period in American cinema Spanning an essential range of subjects from the early 1900s Nickelodeon to the decline of the studio system in the 1960s it combines a broad historical context with careful readings of individual films Charts the rise of film in early twentieth century America from its origins to 1960 exploring mainstream trends and developments along with topics often relegated to the margins of standard film histories Covers diverse issues ranging from silent film and its iconic figures such as Charlie Chaplin to the coming of sound and the rise of film genres studio moguls and later the Production Code and Cold War Blacklist Designed with both students and scholars in mind each section opens with an historical overview and includes chapters that provide close careful readings of individual films clustered around specific topics Accessibly structured by historical period offering valuable cultural social and political contexts Contains careful close analysis of key filmmakers and films from the era including D W Griffith Charles Chaplin Buster Keaton Erich von Stroheim Cecil B DeMille Don Juan The Jazz Singer I Am a Fugitive from a Chain Gang Scarface Red Dust Glorifying the American Girl Meet Me in St Louis Citizen Kane Bambi Frank Capra's Why We Fight series The Strange Love of Martha Ivers Rebel Without a Cause Force of Evil and selected American avant garde and underground films among many others Additional online resources such as sample syllabi which include suggested readings and filmographies for both general specialized courses will be available online May be used alongside *American Film History Selected Readings 1960 to the Present* to provide an authoritative study of American cinema through the new millennium

Dudley Murphy, Hollywood Wild Card Susan Delson, 2006 Follows the life of Hollywood's first independent filmmaker known for *The Emperor Jones* and *Ballet mécanique*

Inventing Film Studies Lee Grieveson, Haidee Wasson, 2008-11-24 A collection of institution centered essays comprising

a history of film studies as a discipline **The Grove Encyclopedia of Materials and Techniques in Art** Gerald W. R. Ward, 2008 The Grove Encyclopedia of Materials and Techniques deals with all aspects of materials techniques conservation and restoration in both traditional and nontraditional media including ceramics sculpture metalwork painting works on paper textiles video digital art and more Drawing upon the expansive scholarship in The Dictionary of Art and adding new entries this work is a comprehensive reference resource for artists art dealers collectors curators conservators students researchers and scholars Similar in design to The Grove Encyclopedia of Decorative Arts this one volume reference work contains articles of various lengths in alphabetical order The shorter more factual articles are combined with larger multi section articles tracing the development of materials and techniques in various geographical locations The Encyclopedia provides unparalleled scope and depth and it offers fully updated articles and bibliography as well as over 150 illustrations and color plates The Grove Encyclopedia of Materials and Techniques offers scholarly information on materials and techniques in art for anyone who studies creates collects or deals in works of art The entries are written to be accessible to a wide range of readers and the work is designed as a reliable and convenient resource covering this essential area in the visual arts

Global Perspectives on Amateur Film Histories and Cultures Masha Salazkina, Enrique Fibla-Gutiérrez, 2021-01-05 For too long the field of amateur cinema has focused on North America and Europe In Global Perspectives on Amateur Film Histories and Cultures however editors Masha Salazkina and Enrique Fibla Gutierrez fill the literature gap by extending that focus and increasing inclusivity Through carefully curated essays Salazkina and Fibla Gutierrez bring wider meaning and significance to the discipline through their study of alternative cinema in new territories fueled by different historical and political circumstances innovative technologies and ambitious practitioners The essays in this volume work to realize the radical societal democratization that shows up in amateur cinema around the world In particular diverse contributors highlight the significance of amateur filmmaking the exhibition of amateur films the uses and availability of film technologies and the inventive and creative approaches of filmmakers and advocates of amateur film Together these essays shed new light on alternative cinema in a wide range of cities and countries where amateur films thrive in the shadow of commercial and conventional film industries **L.A. Rebellion** Allyson Field, 2015-11-13 L A Rebellion Creating a New Black Cinema is the first book dedicated to the films and filmmakers of the L A Rebellion a group of African Caribbean and African American independent film and video artists that formed at the University of California Los Angeles in the 1970s and 1980s The group including Charles Burnett Julie Dash Haile Gerima Billy Woodberry Jamaa Fanaka and Zeinabu irene Davis shared a desire to create alternatives to the dominant modes of narrative style and practice in American cinema works that reflected the full complexity of Black experiences This landmark collection of essays and oral histories examines the creative output of the L A Rebellion contextualizing the group's film practices and offering sustained analyses of the wide range of works with particular attention to newly discovered films and lesser known filmmakers Based on extensive archival work and

preservation this collection includes a complete filmography of the movement over 100 illustrations most of which are previously unpublished and a bibliography of primary and secondary materials This is an indispensable sourcebook for scholars and enthusiasts establishing the key role played by the L A Rebellion within the histories of cinema Black visual culture and postwar art in Los Angeles *Some of These Days* James Donald,2015 With portraits of actors dancers architects poets directors and musicians *Some of These Days* highlights how the so called New Negro Movement of the 1920s reverberated far beyond Harlem to cities such as London Paris Berlin and Vienna to ignite the global renaissance of modernist culture **The SAGE Handbook of Cultural Analysis** Tony Bennett,John Frow,2008-03-26 A genuine one stop reference point for the many many differing strands of cultural analysis This isn't just one contender among many for the title of best multidisciplinary overview this is a true heavyweight Matt Hills Cardiff University An achievement and a delight both compelling and useful Beverley Skeggs Goldsmiths University of London With the cultural turn the concept of culture has assumed enormous importance in our understanding of the interrelations between social political and economic structures patterns of everyday interaction and systems of meaning making In *The SAGE Handbook of Cultural Analysis* the leading figures in their fields explore the implications of this paradigm shift Part I looks at the major disciplines of knowledge in the humanities and social sciences asking how they have been reshaped by the cultural turn and how they have elaborated distinctive new objects of knowledge Parts II and III examine the questions arising from a practice of analysis in which the researcher is drawn reflexively into the object of study and in which methodological frameworks are rarely given in advance Addressed to academics and advanced students in all fields of the social sciences and humanities *The SAGE Handbook of Cultural Analysis* is at once a synthesis of advances in the field with a comprehensive coverage of the scholarly literature and a collection of original and provocative essays by some of the brightest intellectuals of our time *Amateur Movie Making* Martha J. McNamara,Karan Sheldon,2017-06-20 A compelling regional and historical study that transforms our understanding of film history *Amateur Movie Making* demonstrates how amateur films and home movies stand as testaments to the creative lives of ordinary people enriching our experience of art and the everyday Here we encounter the lyrical and visually expressive qualities of films produced in New England between 1915 and 1960 and held in the collections of Northeast Historic Film a moving image repository and study center that was established to collect preserve and interpret the audiovisual record of northern New England Contributors from diverse backgrounds examine the visual aesthetics of these films while placing them in their social political and historical contexts Each discussion is enhanced by technical notes and the analyses are also juxtaposed with personal reflections by artists who have close connections to particular amateur filmmakers These reflections reanimate the original private contexts of the home movies before they were recast as objects of study and artifacts of public history *Found Sculpture and Photography from Surrealism to Contemporary Art* Julia Kelly,2017-07-05 Taking its departure point from the 1933 surrealist photographs of involuntary sculptures by Brassa nd Dal

Found Sculpture and Photography from Surrealism to Contemporary Art offers fresh perspectives on the sculptural object by relating it to both surrealist concerns with chance and the crucial role of photography in framing the everyday. This collection of essays questions the nature of sculptural practice looking to forms of production and reproduction that blur the boundaries between things that are made and things that are found. One of the book's central themes is the interplay of presence and absence in sculpture as it is highlighted, disrupted or multiplied through photography's indexical nature. The essays examine the surrealist three-dimensional object, its relation to and transformation through photographs as well as the enduring legacies of such concerns for the artwork's materiality and temporality in performance and conceptual practices from the 1960s through the present. Found Sculpture and Photography sheds new light on the shifts in status of the art object, challenging the specificity of visual practices pursuing a radical interrogation of agency in modern and contemporary practices and exploring the boundaries between art and everyday life.

[The Complete History of American Film Criticism](#)

Jerry Roberts, 2010-02-19. The Complete History of American Film Criticism is a chronicle of the lives and work of the most influential film critics of the past 100 years. From the first movie review in the New York Times in 1896 through the Silent Era, the pre and postwar years, the Film Generation of the 1960s, the Golden Age of the 1970s and into the 21st century, critics have educated generations of discriminating moviegoers on the differences between good films and bad. They call attention to great directors, cinematographers, production designers, screenwriters and actors and shed light on their artistic visions and storytelling sensibilities. People interested in what the great film critics had to say have usually been shortchanged as to their backgrounds and just why they are qualified to sit in judgment. Using mini biographies placed within a chronological framework, The Complete History of American Film Criticism is the biography of a profession whose cultural impact has left an indelible mark on the 20th century's most significant art form.

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