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# LYRICAL NITRATE

1905 - 1915



# Lyrical Nitrate

**Alexander Nevill**



## **Lyrical Nitrate:**

The Music and Sound of Experimental Film Holly Rogers, Jeremy Barham, 2017-06-29 This book explores music sound image relationships in non mainstream screen repertoire from the earliest examples of experimental audiovisuality to the most recent forms of expanded and digital technology It challenges presumptions of visual primacy in experimental cinema and rethinks screen music discourse in light of the aesthetics of non commercial imperatives Several themes run through the book connecting with and significantly enlarging upon current critical discourse surrounding realism and audibility in the fiction film the role of music in mainstream cinema and the audiovisual strategies of experimental film The contributors investigate repertoires and artists from Europe and the USA through the critical lenses of synchronicity and animated sound interrelations of experimentation in image and sound audiovisual synchresis and dissonance experimental soundscape traditions found footage film re mediation of pre existent music and sound popular and queer sound cultures and a diversity of radical technological aesthetic tropes in film media traversing the work of early pioneers such as Walther Ruttmann and Len Lye through the mid century innovations of Norman McLaren Stan Brakhage Lis Rhodes Kenneth Anger Andy Warhol and studio collectives in Poland to latter day experimentalists John Smith and Bill Morrison as well as the contemporary practices of Vjing

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

Ruins and Resilience Karel Doing, 2024-07-23 Experimental film practice from an international and transdisciplinary perspective Karel Doing is an experimental filmmaker and researcher who has worked across the globe with fellow artists and filmmakers creating a body of work that is difficult to pinpoint with a simple catchphrase In Ruins and Resilience he weaves autobiographical elements and critical reviews together with his wide ranging interdisciplinary approach reflecting on his own practice by positioning key works within the context of a vibrant experimental film scene in Europe North and South America and Asia Doing demonstrates how experimental filmmakers have continued to renew their practice despite the almost total demise of analog motion picture film and the constant neglect of this art form by institutions and critics Written in a fluent and accessible style the book looks into the connections between the work of groundbreaking artists within the field and subjects such as transgression improvisation collectivity materiality phenomenology and perception Specifically intersections with music and sound are investigated appealing to the idea of the cross modal brain the

ability to perceive sounds and images in an integrated way Instead of looking again at the golden era of experimental film the book starts in the 1980s showing how this art form has never ceased to surprise and inspire The author's hands-on engagement with the medium is formational for his more theoretical approach and writing making the book a highly original contribution in the field that is informative and inspiring for academic and practitioners alike **Film Programming** Peter Bosma, 2015-06-09 This study explores artistic choices in cinema exhibition focusing on film theaters film festivals and film archives and situating film curating issues within an international context Artistic and commercial film availability has increased overwhelmingly as a result of the digitization of the infrastructure of distribution and exhibition The film trade's conventional structures are transforming and in the digital age supply and demand can meet without the intervention of traditional gatekeepers everybody can be a film curator in a passive or active way This volume addresses three kinds of readers those who want to become film curators those who want to research the film curating phenomenon and those critical cinema visitors who seek to investigate the story behind the selection process of available films and the way to present them

**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 **Media Matter** Bernd Herzogenrath, Patricia Pisters, 2017-02-23 Launching Bloomsbury's Thinking Media series Media Matter introduces readers to the nascent field of media philosophy Contributors urge readers to re-adjust their ideas of Media Studies by extending the understanding of medium to include a concept of materiality that also includes non-human transmitters elements such as water earth fire air and also by understanding media not only in the context of cultural or discursive systems or apparatuses relays transistors hardware or discourse networks but more inclusively in terms of a media ecology Beginning with more general essays on media and then focusing on particular themes

neuroplasticity photography sculpture and music especially in relation to film Herzogenrath and the contributors redefine the concept of medium in order to think through media rather than about them      Towards a Philosophy of Cinematography Alexander Nevill, 2021-06-01 This book presents three interrelated essays about cinematography which offer a theoretical understanding of the ways that film practitioners orchestrate light in today's post digital context Cinematography is a practice at the heart of film production which traditionally involves the control of light and camera technologies to creatively capture moving imagery During recent years the widespread adoption of digital processes in cinematography has received a good deal of critical attention from practitioners and scholars alike however little specific consideration about evolving lighting practices can be found amongst this discourse Drawing on new materialist ideas actor network theory and the concept of co creativity these essays examine the impact of changing production processes for the role and responsibilities of a cinematographer with a specific focus on lighting Each essay advances a new perspective on the discipline moving from the notion of light as vision to light as material from technology as a tool to technology as a network and from cinematography as an industry to cinematography as a collaborative art      The Second Century of Cinema Wheeler W. Dixon, 2000-02-28 Contemplates the future of cinema in light of emerging digital technologies and new systems of distribution      **Touch** Laura U. Marks, In Touch Laura U Marks develops a critical approach more tactile than visual an intensely physical and sensuous engagement with works of media art that enriches our understanding and experience of these works and of art itself These critical theoretical and personal essays serve as a guide to developments in nonmainstream media art during the past ten years sexual representation debates documentary ethics the shift from analog to digital media a new social obsession with smell Marks takes up well known artists like experimental filmmaker Ken Jacobs and mysterious animators the Brothers Quay and introduces groundbreaking lesser known film video and digital artists From this emerges a materialist theory an embodied erotic relationship to art and to the world Marks's approach leads to an appreciation of the works mortal bodies film's volatile emulsion video's fragile magnetic base crash prone Net art it also offers a productive alternative to the popular understanding of digital media as virtual and immaterial Weaving a continuous fabric from philosophy fiction science dreams and intimate experience Touch opens a new world of art media to readers      **Framing Pictures** Steven Jacobs, 2012-08-27 Steven Jacobs book provides a unique critical intervention into a relatively new area of scholarship the multidisciplinary topic of film and the visual arts      **Experimental Film and Anthropology** Arnd Schneider, Caterina Pasqualino, 2020-05-12 Experimental Film and Anthropology urges a new dialogue between two seemingly separate fields The book explores the practical and theoretical challenges arising from experimental film for anthropology and vice versa through a number of contact zones trance emotions and the senses materiality and time non narrative content and montage Experimental film and cinema are understood in this book as broad inclusive categories covering many technical formats and historical traditions to investigate the potential for new common practices An international range of renowned anthropologists film scholars and

experimental film makers engage in vibrant discussion and offer important new insights for all students and scholars involved in producing their own films This is indispensable reading for students and scholars in a range of disciplines including anthropology visual anthropology visual culture and film and media studies      **New Silent Cinema** Katherine Groo,Paul Flaig,2015-09-16 With the success of Martin Scorsese's Hugo 2011 and Michel Hazanavicius's The Artist 2011 nothing seems more contemporary in recent film than the styles forms and histories of early and silent cinemas This collection considers the latest return to silent film alongside the larger historical field of visual repetitions and affective currents that wind their way through 20th and 21st century visual cultures Contributors bring together several fields of research including early and silent cinema studies experimental and new media historiography and archive theory and studies of media ontology and epistemology Chapters link the methods concerns and concepts of early and silent film studies as they have flourished over the last quarter century to the most recent developments in digital culture from YouTube to 3D recasting this contemporary phenomenon in popular culture and new media against key debates and concepts in silent film scholarship An interview with acclaimed Canadian filmmaker Guy Maddin closes out the collection      Cinephemera Zoë Druick,Gerda Cammaer,2014-11-01 What do digital platforms mean for cinema studies in Canada In an era when digital media are proliferating and thousands upon thousands of clips are available online it seems counter intuitive to say that audio visual history is quickly disappearing But the two processes are actually happening in tandem Adopting a media archaeological approach to the history of cinema contributors to Cinephemera cover a wide range of pressing issues relating to Canadian cinema's ephemerality including neglected or overlooked histories the work of found footage filmmakers questions about access and copyright and practices of film archiving Spurred by rapid changes to technologies of production viewing and preservation this collection showcases both leading and emerging scholars grappling with the shifting meaning of cinema as an object of study Film historians are put in conversation with experimental filmmakers and archivists to provide renewed energy for cinema studies by highlighting common interests around the materiality and circulation of films videos and other old media Considering a wide range of cases from the earliest days of silent film production to the most recent initiatives in preservation Cinephemera exposes the richness of moving image production in Canada outside the genres of feature length narrative fiction and documentary a history that is at risk of being lost just as it is appearing Contributors include Andrew Burke Winnipeg Jason Crawford Champlain Liz Czach Alberta Seth Feldman York Monika Kin Gagnon Concordia Andr Habib Montreal Randolph Jordan SFU Peter Lester Brock Scott Mackenzie Queen's Louis Pelletier Montreal Katherine Quanz WLU Micky Story New College Charles Tepperman Calgary Jennifer VanderBurgh Saint Mary's William C Wees McGill Jerry White Dalhousie and Christine York Concordia      Beyond the Screen Marta Braun,Charlie Keil,Rob King,Paul Moore,2012-08-22 This scholarly anthology presents a new framework for understanding early cinema through its usage outside the realm of entertainment From its earliest origins until the beginning of the twentieth century

cinema provided widespread access to remote parts of the globe and immediate reports on important events Reaching beyond the nickelodeon theatres cinema became part of numerous institutions from churches and schools to department stores and charitable organizations Then in 1915 the Supreme Court declared moviemaking a business pure and simple entrenching the film industry's role as a producer of harmless entertainment In *Beyond the Screen* contributors shed light on how pre 1915 cinema defined itself through institutional interconnections and publics interested in science education religious uplift labor organizing and more

**Into the Past** William Beard, 2010-05-29 Guy Maddin started making films in his back yard and on his kitchen table Now his unique work which relies heavily on such archaic means as black and white small format cinematography and silent film storytelling premieres at major film festivals around the world and is avidly discussed in the critical press *Into the Past* provides a complete and systematic critical commentary on each of Maddin's feature films and shorts from his 1986 debut film *The Dead Father* through to his highly successful 2008 full length docu fantasia *My Winnipeg* William Beard's extensive analysis of Maddin's narrative and aesthetic strategies themes influences and underlying issues also examines the origins and production history of each film Each of Maddin's projects and collaborations showcase his gradual evolution as a filmmaker and his singular development of narrative forms Beard's close readings of these films illuminate among other things the profound ways in which Maddin's art is founded in the past both in the cultural past and in his personal memory

[The Sublimity of Document](#) Scott MacDonald, 2019-07-01 *The Sublimity of Document Cinema as Diorama* is a collection of in depth substantive interviews with moving image artists working avant doc that is making films that explore the territory between documentary and experimental cinema The book uses the early history of the museum habitat diorama of animal life specifically the Hall of African Mammals at the American Museum of Natural History as a way of rethinking both early and modern cinema document and especially those recent filmmakers and films that are devoted to providing viewers with panoramic documentations of places and events that otherwise they might never have opportunities to experience in person This international collection of 27 interviews follows on MacDonald's earlier *Avant Doc Intersections of Documentary and Avant Garde Cinema* Oxford 2015 The interviews organized panoramically within the collection are dense with information and insight and readable by specialists and non specialists alike In most instances these are the most in depth and expansive sometimes the first interviews with these filmmakers Together these interviews offer an engaging panorama of the recent history and geography of cinema devoted to documenting the world around us as well as an in depth look at the challenges and accomplishments of filmmakers willing to go anywhere on the planet or on the internet to document what they believe we need to see MacDonald's general introduction provides an overall context for the collection which includes interviews with Ron Fricke Gustav Deutsch Laura Poitras Fred Wiseman Nikolaus Geyrhalter Bill Morrison Brett Story Abbas Kiarostami Lois Pati o Dominic Gagnon Erin Espelie Yance Ford Janet Biggs Carlos Adriano Craig Johnson Ben Russell Betzy Bromberg James Benning Maxim Pozdorovkin along with several veterans of Harvard's Sensory

Ethnography Lab and with the executive directors of the distributor Documentary Educational Resources which has served the field of independent documentary for nearly fifty years each interview is introduced with MacDonald's overview of the interviewee's life and work The book includes filmographies and selected bibliographies for all the filmmakers Too Bold for the Box Office Cynthia J. Miller, 2012-08-02 In Too Bold for the Box Office Cynthia J Miller has assembled essays by scholars and filmmakers who examine the unique cinematic form of mockumentary Individually each of these essays looks at a given instance of mockumentary parody and subversion examining the ways in which each calls into question our assumptions pleasures beliefs and even our senses Writing about national film television and new media traditions as diverse as their backgrounds this volume's contributors explore and theorize the workings of mockumentaries as well as the strategies and motivations of the writers and filmmakers who brought them into being

**Re-reading the Monstrous-Feminine** Nicholas Chare, Jeanette Hoorn, Audrey Yue, 2019-10-08 This book provides a critical reappraisal of Barbara Creed's ground breaking work of feminist psychoanalytic film scholarship *The Monstrous Feminine* which was first published in 1993 *The Monstrous Feminine* married psychoanalytic thinking with film analysis in radically new ways to provide an invaluable corrective to conventional approaches to the study of women in horror films with their narrow emphasis on woman's victimhood This volume which will mark 25 years since the publication of *The Monstrous Feminine* brings together essays by international scholars working across a variety of disciplines who take up Creed's ideas in new ways and fresh contexts or more broadly explore possible futures for feminist and or psychoanalytically informed art history and film theory

**After Uniqueness** Erika Balsom, 2017-03-21 Images have never been as freely circulated as they are today They have also never been so tightly controlled As with the birth of photography digital reproduction has created new possibilities for the duplication and consumption of images offering greater dissemination and access But digital reproduction has also stoked new anxieties concerning authenticity and ownership From this contemporary vantage point *After Uniqueness* traces the ambivalence of reproducibility through the intersecting histories of experimental cinema and the moving image in art examining how artists filmmakers and theorists have found in the copy a utopian promise or a dangerous inauthenticity or both at once From the sale of film in limited editions on the art market to the downloading of bootlegs from the singularity of live cinema to video art broadcast on television Erika Balsom investigates how the reproducibility of the moving image has been embraced rejected and negotiated by major figures including Stan Brakhage Leo Castelli and Gregory Markopoulos Through a comparative analysis of selected distribution models and key case studies she demonstrates how the question of image circulation is central to the history of film and video art *After Uniqueness* shows that distribution channels are more than neutral pathways they determine how we encounter interpret and write the history of the moving image as an art form

*Killer Tapes and Shattered Screens* Caetlin Anne Benson-Allott, 2013-02-20 Since the mid 1980s US audiences have watched the majority of movies they see on a video platform be it VHS DVD Blu ray Video On Demand or



streaming media Annual video revenues have exceeded box office returns for over twenty five years In short video has become the structuring discourse of US movie culture Killer Tapes and Shattered Screens examines how prerecorded video reframes the premises and promises of motion picture spectatorship But instead of offering a history of video technology or reception Caetlin Benson Allott analyzes how the movies themselves understand and represent the symbiosis of platform and spectator Through case studies and close readings that blend industry history with apparatus theory psychoanalysis with platform studies and production history with postmodern philosophy Killer Tapes and Shattered Screens unearths a genealogy of post cinematic spectatorship in horror movies thrillers and other exploitation genres From Night of the Living Dead 1968 through Paranormal Activity 2009 these movies pursue their spectator from one platform to another adapting to suit new exhibition norms and cultural concerns in the evolution of the video subject

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