ROGUE REELS Oppositional Film in Britain, 1945-90

Edited by Mangaret Dickinson

Rogue Reels Oppositional Film Making In Britain 1945 199

Margaret Dickinson

Rogue Reels Oppositional Film Making In Britain 1945 199:

Rogue Reels Margaret Dickinson, 2019-07-25 Margaret Dickinson's history of oppostional film is a pioneering account of an important by little documented aspect of modern British Cinema the often extreme form of independent cinema that accompanied the radical politics of the 1960s and 70s During the 70s an organized independent film and video movement emerged including such filmmaking groups as London Filmmakers Co op Cinema Action Amber Liberation Films and Sheffield Co op This avant garde exerted an increasing influence within the British media mainstream changing attitudes and practice and enabling cross over work by filmmakers such as Peter Greenaway and Sally Potter This oppostional sector revolutionized British media especially during the formation of Channel Four at the start of the 1980s even as the political landscape at large was shifting dramatically to the right Organized into three parts Rogue Reels provides the first overview of the various strands of politicized filmmaking that emerged in postwar Britain Part I is a concise history of the movement Part II collects key texts and documents form the period 1971 92 Part III is made up of seven oral histories of the most influential production houses Recuperating the radical tradition of postwar filmmaking which continues to impact on today s media culture Roque Reels raises urgent issues of policy and practice Mixing narrative with first hand accounts and the important statements and documents of this movement the book provides the first overview of the different strands of filmmaking that are still impacting on avant garde and mainstream practice **Roque Reels** Margaret Dickinson, 2019-07-25 Margaret Dickinson's history of oppostional film is a pioneering account of an important by little documented aspect of modern British Cinema the often extreme form of independent cinema that accompanied the radical politics of the 1960s and 70s During the 70s an organized independent film and video movement emerged including such filmmaking groups as London Filmmakers Co op Cinema Action Amber Liberation Films and Sheffield Co op This avant garde exerted an increasing influence within the British media mainstream changing attitudes and practice and enabling cross over work by filmmakers such as Peter Greenaway and Sally Potter This oppositional sector revolutionized British media especially during the formation of Channel Four at the start of the 1980s even as the political landscape at large was shifting dramatically to the right Organized into three parts Roque Reels provides the first overview of the various strands of politicized filmmaking that emerged in postwar Britain Part I is a concise history of the movement Part II collects key texts and documents form the period 1971 92 Part III is made up of seven oral histories of the most influential production houses Recuperating the radical tradition of postwar filmmaking which continues to impact on today s media culture Rogue Reels raises urgent issues of policy and practice Mixing narrative with first hand accounts and the important statements and documents of this movement the book provides the first overview of the different strands of filmmaking that are still impacting on avant garde and mainstream practice The Routledge Companion to Cinema and Politics Yannis Tzioumakis, Claire Molloy, 2016-07-01 The Routledge Companion to Cinema and Politics brings together forty essays by

leading film scholars and filmmakers in order to discuss the complex relationship between cinema and politics Organised into eight sections Approaches to Film and Politics Film Activism and Opposition Film Propaganda Ideology and the State The Politics of Mobility Political Hollywood Alternative and Independent Film and Politics The Politics of Cine geographies and The Politics of Documentary this collection covers a broad range of topics including third cinema cinema after 9 11 eco activism human rights independent Chinese documentary film festivals manifestoes film policies film as a response to the post 2008 financial crisis Soviet propaganda the impact of neoliberalism on cinema and many others It foregrounds the key debates concepts approaches and case studies that critique and explain the complex relationship between politics and cinema discussing films from around the world and including examples from film history as well as contemporary cinema It also explores the wider relationship between politics and entertainment examines cinema s response to political and social transformations and questions the extent to which filmmaking itself is a political act

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