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# Visionary Film The American Avant Garde 1943 2000

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Sixty-six Frames

American Avant-Garde Cinema's Philosophy of the In-Between

*Visionary Film The American Avant  
Garde 1943 2000*

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## GAMBLE LYRIC

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**Telling Time** Fordham University Press

A polemical introduction to the avant-garde and experimental in film (including making and viewing), *Materialist Film* is a highly original, thought-provoking book. Thirty-seven short chapters work through a series of concepts which will enable the reader to deal imaginatively with the contradictory issues produced by experimental film. Each concept is explored in conjunction with specific films by Andy Warhol, Malcolm LeGrice, Lis Rhodes, Jean-Luc Goddard, Rose Lowder, Kurt Kren, and others. Peter Gidal draws on important politico-aesthetic writings, and uses some of his own previously published essays from *Undercut*, *Screen*, *October*, and *Millennium Film Journal* to undertake this concrete process of working through abstract concepts. Originally published in 1989.

**Avant-garde Film** Univ of California Press

*TechGnosis* is a cult classic of media studies that straddles the line between academic discourse and popular culture; it appeals to both those secular and spiritual, to fans of cyberpunk and hacker literature and culture as much as new-thought adherents and spiritual seekers. How does our fascination with technology intersect with the religious imagination? In *TechGnosis*—a cult classic now updated and reissued with a new afterword—Erik Davis argues that while the realms of the digital and the spiritual may seem worlds apart, esoteric and religious impulses have in fact always permeated (and sometimes inspired) technological communication. Davis uncovers startling connections between such seemingly disparate topics as electricity and alchemy; online roleplaying games and religious and occult practices; virtual reality and gnostic mythology; programming languages and Kabbalah. The final chapters address the apocalyptic dreams that haunt technology, providing vital historical context as well as new ways to think about a future defined by the mutant intermingling of mind and machine, nightmare and fantasy.

**Metaphors on Vision** Duke University Press

Addresses the question of how—and to what extent—viewers can make sense of American avant-garde films. Peterson examines the implicit assumptions of other scholars, advocates an alternative to dominant approaches to the avant-garde cinema, and questions some long-standing clichés about the history of the avant-garde. Includes numerous (but tiny) photographs. Paper edition (unseen), \$19.95. Annotation copyright by Book News, Inc., Portland, OR

*American Avant-Garde Cinema's Philosophy of the In-Between*  
Oxford University Press, USA

Sitney analyzes in detail the work of eleven American avant-garde filmmakers as heirs to the aesthetics of exhilaration and innovative vision articulated by Ralph Waldo Emerson and explored by John Cage, Charles Olson and Gertrude Stein. The films discussed span the sixty years since the Second World War. With three chapters each devoted to Stan Brakhage and Robert Beavers, two each to Hollis Frampton and Jonas Mekas, and single chapters on Marie Menken, Ian Hugo, Andrew Noren, Warren Sonbert, Su Friedrich, Ernie Gehr, and Abigail Child, *Eyes Upside Down* is the fruit of Sitney's lifelong study of visionary aspirations in the American avant-garde cinema.

*Visionary Film* Amsterdam University Press

Throughout a career spanning half a century, Stan Brakhage—the foremost experimental filmmaker in America, and perhaps the world—wrote controversial essays on the art of film and its intersections with poetry, music, dance, and painting. Published in small circulation literary and arts journals, they were gathered later into such books as *Metaphors on Vision and Film at Wit's End*. Beginning in 1989, and for a decade thereafter, Brakhage wrote the essays in *Telling Time* as an occasional column for *Musicworks*, a Toronto quarterly. Ostensibly about the relation of film to music, they soon enlarged to explore primary concerns beyond film, including Brakhage's aesthetic theories based on the phenomenology of human cognition. In these essays he is as brilliant discussing Gertrude Stein or romantic love as he is on child psychology, astronomy, and physiology, all the while teasing out vital correspondences between the arts, and upending conventional ideas of how we perceive. His investigations of other

artists are models of sympathetic intuition and generosity. Above all, he shares his theories, discoveries and understandings in the spirit of establishing a groundwork for many varieties of human liberation. His prose is filled with flashes of insight, elaborated metaphors, playful elisions, shorthand puns and neologisms, personal digressions, surprising epiphanies, leaps of faith, affronts to authority. He appeals to the imagination, and invites us to a more profound and personal experience of art.

*Avant-Garde Museology* Columbia University Press

"Malcolm Le Grice, an important experimental filmmaker from England, film journalist for *Studio International*, and teacher ... gives us a lucid account, both historical and theoretical, of the main preoccupations of abstract filmmakers.... "Le Grice begins with a painter, Cezanne, to show how his preoccupation with pictorial space is a key to any understanding of the notion of abstraction. He goes on to discuss the Futurists' cinema, the early abstract film experiments by Eggeling, Duchamp and others in Germany and France of the '20s, the West Coast filmmakers of the '40s, and a stimulating view of the experimental film movement after WW II, including the works of Brakhage, Snow, Gidal and Sharits." - *Art Direction* "Whether or not one agrees with Le Grice's valuation of an alternate cinema, *Abstract Film and Beyond* clearly demonstrates that the cinema, that great twentieth-century art, is no mere entertainment, but an event of tremendous importance and implication." - *The Journal of Aesthetics and Art Criticism*

**TechGnosis** Hassell Street Press

An historical and analytical study of American avant-garde films and the leading filmmakers in this genre

*Expanded Cinema* Princeton University Press

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 Cézanne 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.

*Avant-garde Film* Cooper Square Press

Critics hailed previous editions of *Visionary Film* as the most complete work written on the exciting, often puzzling, and always controversial genre of American avant-garde film. This book has remained the standard text on American avant-garde film since the publication of its first edition in 1974. Now P. Adams Sitney has once again revised and updated this classic work, restoring a chapter on the films of Gregory J. Markopoulos and bringing his discussion of the principal genres and major filmmakers up to the year 2000.

*Underground Film* Psychology Press

Can films philosophize rather than simply represent philosophical ideas developed outside of the cinematic medium? Taking up this crucial question for the emergent field of film philosophy, *American Avant-Garde Cinema's Philosophy of the In-Between* argues that the films of the American avant-garde do in fact do philosophy and illuminates the ethical stakes of their aesthetic interventions. Author Rebecca A. Sheehan contends that American avant-garde cinema's characteristic self-reflexivity is an interrogation of the modes and stakes of our engagement with the world on and beyond the screen. The book demonstrates this with the theory of the in-between: a pervasive figure that helps clarify how avant-garde cinema's reflections on the creation of images construct an ethics of perception itself, a responsibility to perpetuate thought in an enduring re-encounter with the world and with meaning's unfinished production. The book is structured by a taxonomy of the multiple in-betweens evident in American avant-garde filmmaking. Rather than systematically seeking

reproductions of particular philosophers' ideas in avant-garde films, Sheehan derives categories of analysis and the philosophical claims they disclose from close readings of the films themselves. This methodology opposes mapping preconfigured philosophical concepts and values onto these films, as too many philosophical approaches to cinema have done, silencing the philosophies uniquely articulated by these films in the interest of making them ventriloquize philosophies advanced elsewhere. The chapters of this book trace three modes of the in-between that function philosophically in American avant-garde cinema: the material, the dimensional, and the conceptual. Although the chapters are organized around discrete aesthetic and philosophical preoccupations that unify several filmmakers, these three presentations of the in-between cut through all the chapters, allowing the subjects of each to converse over the course of the book.

*Film at Wit's End* Wayne State University Press

"Can films philosophize rather than simply represent philosophical ideas developed outside of the cinematic medium? Taking up this question crucial to the emergent field of film philosophy, this book argues that the films of the American avant-garde do "do" philosophy and illuminates the ethical and political stakes of their aesthetic interventions. The book traces the avant-garde's philosophy by developing a history and theory of its investment in dimensional, conceptual, and material in-betweens, clarifying how this cinema's reflections on the creation and reception of images construct an ethics of perception itself, a responsibility to perpetuate thought in an enduring re-encounter with the world and with meaning's unfinished production. This entails the avant-garde's locating of cinema's-and thought's-ends or meanings in their means, and their advancement of an image of truth that is made rather than found that unites their films with the philosophies of Ludwig Wittgenstein and Ralph Waldo Emerson who believed the "journey's end is found in every step of the road" (Cavell). Rectifying film-philosophy's neglect of the American avant-garde, the book demonstrates how rather than showing their interest in the revelation of authoritative truths, the avant-garde's interest in the re-encounter and review of the seen and known emerges from an American Transcendentalist tradition that opposes such notions. Sheehan reads the avant-garde's interest in the contingencies of spectatorial experience as also an

extension of Pragmatism's commitment to replacing the authority of a priori knowledge with that of individual experience. She also shows how Emerson's influence on Friedrich Nietzsche connects the American avant-garde's philosophies to Deleuze's time-image, premised largely upon Nietzsche's "powers of the false."--

*Women's Experimental Cinema* Oxford University Press, USA

How creative freedom, race, class, and gender shaped the rebellion of two visionary artists Postwar America experienced an unprecedented flourishing of avant-garde and independent art. Across the arts, artists rebelled against traditional conventions, embracing a commitment to creative autonomy and personal vision never before witnessed in the United States. Paul Lopes calls this the Heroic Age of American Art, and identifies two artists—Miles Davis and Martin Scorsese—as two of its leading icons. In this compelling book, Lopes tells the story of how a pair of talented and outspoken art rebels defied prevailing conventions to elevate American jazz and film to unimagined critical heights. During the Heroic Age of American Art—where creative independence and the unrelenting pressures of success were constantly at odds—Davis and Scorsese became influential figures with such modern classics as *Kind of Blue* and *Raging Bull*. Their careers also reflected the conflicting ideals of, and contentious debates concerning, avant-garde and independent art during this period. In examining their art and public stories, Lopes also shows how their rebellions as artists were intimately linked to their racial and ethnic identities and how both artists adopted hypermasculine ideologies that exposed the problematic intersection of gender with their racial and ethnic identities as iconic art rebels. *Art Rebels* is the essential account of a new breed of artists who left an indelible mark on American culture in the second half of the twentieth century. It is an unforgettable portrait of two iconic artists who exemplified the complex interplay of the quest for artistic autonomy and the expression of social identity during the Heroic Age of American Art.

*Modern Women: Women Artists at The Museum of Modern Art* U of Minnesota Press

Featuring 165 expertly reproduced visionary architectural drawings from The Museum of Modern Art's Howard Gilman Archive, this collection brings together a selection of idealized, fantastic and utopian architectural drawings.

*Blood Meridian* North Atlantic Books

This volume offers introductions to the work of fifteen avant-garde American women filmmakers.

[Experimental Cinema](#) Oxford University Press, USA

Based on lectures that Brakhage gave at the school of the Art Institute of Chicago, this volume portrays eight artists who have electrified American independent cinema across four decades. With characteristic directness, anecdotal style, and wry humor, Brakhage, himself an influential American independent filmmaker, brings into sharp focus the life and work of Jerome Hill, Marie Menken, James Broughton, Maya Deren, Ken Jacobs, Sidney Peterson, Bruce Conner, and Christopher MacLaine. He also portrays the art scenes of New York and San Francisco during times of ferment and controversy. ISBN 0-914232-99-1: \$20.00.

**The Cinema of Poetry** MIT Press

Critics hailed previous editions of *Visionary Film* as the most complete work written on the exciting, often puzzling, and always controversial genre of American avant-garde film. This book has remained the standard text on American avant-garde film since the publication of its first edition in 1974. Now P. Adams Sitney has once again revised and updated this classic work, restoring a

chapter on the films of Gregory J. Markopoulos and bringing his discussion of the principal genres and major filmmakers up to the year 2000.

**Maya Deren and the American Avant-Garde** Vintage

Parker Tyler (1904-1974), one of the few great American film critics, was intimate with and enormously respected by many of the underground and experimental filmmakers of his time. In this book, Tyler evaluated the Underground in general and the seminal films in particular, covering the history and scope of the genre with insight and verve. Like Tyler's *Screening of the Sexes: Homosexuality in the Movies* is one of the masterpieces of cinema literature.

[Nice Guys Don't Work in Hollywood](#) MIT Press (MA)

Brings together key writings on American avant-garde cinema to explore the long tradition of underground filmmaking from its origins in the 1920s to the work of contemporary film and video artists.

**Visionary Film** Indiana University Press

This text examines the collection of feminist art in the Museum of Modern Art. It features essays presenting a range of generational

and cultural perspectives.

[Visionary Film](#) Routledge

Annotation Few aspects of American military history have been as vigorously debated as Harry Truman's decision to use atomic bombs against Japan. In this carefully crafted volume, Michael Kort describes the wartime circumstances and thinking that form the context for the decision to use these weapons, surveys the major debates related to that decision, and provides a comprehensive collection of key primary source documents that illuminate the behavior of the United States and Japan during the closing days of World War II. Kort opens with a summary of the debate over Hiroshima as it has evolved since 1945. He then provides a historical overview of the events in question, beginning with the decision and program to build the atomic bomb. Detailing the sequence of events leading to Japan's surrender, he revisits the decisive battles of the Pacific War and the motivations of American and Japanese leaders. Finally, Kort examines ten key issues in the discussion of Hiroshima and guides readers to relevant primary source documents, scholarly books, and articles.

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