

NYU DEPARTMENT OF CINEMA STUDIES

Avant-Garde Reading List (updated 02/14/2013)

Note: Texts in foreign languages are recommended, not required.

Alea, Thomas Gutierrez. "The Viewer's Dialectic," in 3 parts at www.ejumpcut.org

Anker, Steve et alia. Radical Light: Alternative Film and Video in the San Francisco Bay Area, 1945-2000. Berkeley: University of California Press, 2010.

Arthur, Paul. A Line of Sight : American Avant-Garde Film since 1965. Minneapolis : University of Minnesota Press, 2005.

_____. "Springing Tired Chains: Experimental Film and Video." In: Struggles for representation: African American documentary film and video, edited by Phyllis R. Klotman and Janet K. Cutler. pp: 268-97. Bloomington: Indiana University Press, 1999.

Bayma, Todd. "Art World Culture and Institutional Choices: The Case of Experimental Film." *Sociological Quarterly* v36, n1 (Winter, 1995).

Beauvais, Yann and Jean-Michel Bouhours. Monter / Sampler. Paris: Centre Pompidou, 2000.

Bellows, Andy Masaki et al. Science is Fiction: the Films of Jean Painlevé. Cambridge: The MIT Press, 2000.

Blaetz, Robin. "Avant-garde cinema of the Seventies." In: Lost illusions : American cinema in the shadow of Watergate and Vietnam, 1970-1979 by David A. Cook. Berkeley : University of California Press, 2002.

Blaetz, Robin, ed. Women's experimental cinema : critical frameworks. Durham : Duke University Press, 2007.

Bouhours, Jean-Michel et al. Téo Hernandez: Trois gouttes de mezcal dans une coupe de champagne. Paris: Centre Pompidou, 1997.

Bouhours, Jean-Michel and Roger Horrocks, eds. Len Lye. Paris: Centre Pompidou, 2000.

Brakhage, Stan. Metaphors on Vision; edited with an introduction by P. Adams Sitney. [s.l.: s.n.], 1963.

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Burger, Peter. Theory of the Avant-Garde. Minneapolis: University of Minnesota Press, 1984.

Camper, Fred. "The End of Avant-Garde Film," *Millennium Film Journal*, Nos.16/17/18, pp.99-124

Christie, Ian. "The Avant-Gardes and European Cinema before 1930." In: The Oxford guide to film studies, edited by John Hill and Pamela Church Gibson, pp: 449-54. New York: Oxford University Press, 1998.

Cornwell, Regina. "Some formalist tendencies in the current American avant-garde film." *Studio* v 184 Oct 1972. p. 110-14

Curtis, David. Experimental Cinema: A Fifty Year Evolution. London, Studio Vista, 1971.

Dalle Vacche, Angela and Brian Price, eds. Color: The Film Reader. London: Routledge, 2006.

Dixon, Wheeler W. The Exploding Eye: A Re-visionary History of 1960s American Experimental Cinema (Albany: State University of New York Press, 1997).

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Dobson, Terence. The Film Work of Norman McLaren. Bloomington: Indiana University Press, 2006.

Douglas, Stan and Christopher Eamon. Art of Projection. Ostfildern, Germany: Hatje Cantz Verlag, 2009.

Dvoskin, Stephen. Film is ...: The International Free Cinema. London: Owen, 1975.

Elder, Bruce. Body of vision: representations of the body in recent film and poetry Waterloo, Ont.: Wilfrid Laurier University Press, 1997.

Elder, Bruce. Harmony and Dissent: Film and Avant-Garde Art Movements in the Early Twentieth Century. Ontario: Wilfrid Laurier University Press, 2008.

Frampton, Hollis. Circles of Confusion: Film Photography Video, Texts 1963-1980. Rochester: Visual Studies Workshop Press, 1983.

Fuller, Greg S. "'Unquiet years": experimental cinema in the 1950s." In: Transforming the screen, 1950-1959, ed., Peter Lev. New York : Charles Scribner's Sons, 2003.

Gidal, Peter. Andy Warhol: Films and Paintings. New York: Dutton Pictureback, 1971.

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Gidal, Peter, ed. Structural Film Anthology. London: British Film Institute, 1976.

Graf, Alexander and Dietrich Scheunemann. Avant-garde film. New York: Rodopi, 2007.

Gunning, Tom. "The Cinema of Attraction: Early Film, Its Spectator and the Avant-Garde." Wide Angle, vol. 8 no. 3-4. 1986. pp: 63-70.

Hall, Doug and Sally Jo Fifer, eds. **illuminating Video: An Essential Guide to Video Art**. New York: Aperture in association with the Bay Area Video Coalition, 1990.

Hamlyn, Nicky. Film art phenomena. London : BFI Pub., 2003.

Hammond, Paul. ed., The Shadow and its Shadow: Surrealist Writings on Cinema, revised edition. San Francisco: City Lights, 2001. [1978].

Hanhardt, John G. "Film image/electronic image: the construction of abstraction, 1960-1990." *Visible Language* v 29 no2 [1995]. p. 138-59.

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Hatfield, J. "Expanded Cinema and Its Relationship to the Avant-Garde: Some Reasons for a Review of the Avant-Garde Debates Around Narrativity." *Millennium Film Journal* no. 39/40 (Winter 2003) p. 50-65.

- Hatfield, Jackie, ed.** Experimental Film and Video: An Anthology. Bloomington: Indiana University Press, 2006.
- Hatfield, Jackie, ed.** Experimental film and video : an anthology. Eastleigh, UK : John Libbey Pub., 2006.
- Hawkins, Joan.** Cutting edge: art-horror and the horrific avant-garde. Minneapolis: University of Minnesota Press, 2000.
- Hoberman, J.** "How to read an avant-garde film." *American Film* v 6 Jan/Feb 1981. p. 56-8.
- _____. "Three myths of avant-garde film." *Film Comment* v 17 May/June 1981. p. 34-5
- _____. "After avant-garde film." In: Art after modernism: rethinking representation, edited and with an introduction by Brian Wallis; foreword by Marcia Tucker. p. 59-73. New York: New Museum of Contemporary Art; Boston: D.R. Godine, 1984.
- Hollein, Max and Esther Schlicht, eds.** Zelluloid: Cameraless Film. Bielefeld: Christof Kerber Verlag, 2011.
- Horak, Jan-Christopher, ed.** Lovers of Cinema: The First American Film Avant-garde, 1919-1945. Madison, Wis.: University of Wisconsin Press, 1995.
- Horrocks, Roger.** Art That Moves: The Work of Len Lye. Auckland: Auckland University Press, 2009.
- Hubbard, J.** "Introduction: A Short, Personal History of Lesbian and Gay Experimental Cinema." *Millennium Film Journal* no. 41 (Fall 2003) p. 5-12.
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- James, David E.** Allegories of Cinema: American Film in the Sixties. Princeton, N.J.: Princeton University Press, 1989.
- _____. The Most Typical Avant-Garde: History and Geography of Minor Cinema in Los Angeles. Berkeley: University of California Press, 2005.
- James, David, ed.** To Free the Cinema: Jonas Mekas & the New York Underground. Princeton, N.J.: Princeton University Press, 1992.
- James, David, ed.** Stan Brakhage : filmmaker. Philadelphia : Temple University Press, 2005.
- Joseph, Brandon W.** Beyond the Dream Syndicate: Tony Conrad and the Arts after Cage. New York: Zone Books, 2008.
- Kuenzli, Rudolf, ed.** Dada and Surrealist Film. New York: Willis, Locker & Owens, 1987.
- Lawder, Standish, ed.** The Cubist Cinema. New York: New York University Press, 1975.
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- Lehman, Peter.** "For Whom Does the Light Shine? Thoughts on the Avant-Garde." Wide Angle. 7 (1-2):68-73. 1985.
- Leslie, Esther.** Hollywood Flatlands: Animation, Critical Theory, and the Avant-Garde. London & NY: Verso,

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Manvell, Roger. Experiment in the Film. London: Grey Walls Press, 1949.

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Perchuck, Andrew and Rani Singh, eds. Harry Smith: The Avant-Garde in the American Vernacular. Los Angeles: Getty Research Institute, 2010.

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Petrolle, Jean and Virginia Wright Wexman, eds. Women and experimental filmmaking. Urbana : University of Illinois, 2005.

Pickowicz, Paul and Yingjin Zhang, eds. From underground to independent : alternative film culture in contemporary China. Lanham, Md. : Rowman & Littlefield, 2006.

Rabinovitz, Lauren. Points of Resistance: Women, Power & Politics in the New York Avant-garde Cinema, 1943-71. Urbana: University of Illinois Press, 2003.

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Rees, A. L. A History of Experimental Film and Video: From Canonical Avant-garde to Contemporary British Practice. London: BFI Publishing, 1999.

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Russell, Catherine. Experimental ethnography: the work of film in the age of video Durham, N.C.: Duke University Press, 1999.

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Sitney, P. Adams. "Image and Title in Avant-Garde Cinema." *October*, Vol. 11, Essays in Honor of Jay Leyda. (Winter, 1979), pp. 97-112.

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Sussman, Elisabeth et al, eds. On the Passage of a Few People Through a Rather Brief Moment in Time: The Situationist International, 1957-1972. Cambridge: The MIT Press, 1989.

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- Walley, Jonathan.** "The Material of Film and the Idea of Cinema: Contrasting Practices in Sixties and Seventies Avant-Garde Film." October. 103:15-30. 2003 Winter
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- _____. "The Ambiguous Aura of Hollywood Stars in Avant-Garde Found-Footage Films." *Cinema Journal*. 41(2):3-18. 2002
- Weibel, Peter and Gergor Jansen, eds.** Light Art From Artificial Light: Light as a Medium in 20th and 21st Century Art. Ostfildern, Germany: Hatje Cantz Verlag, 2006.
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- Willis, Holly.** New digital cinema : reinventing the moving image. London: Wallflower Press, 2005.
- Wollen, Peter.** Readings and Writings: Semiotic Counter-Strategies. Bloomington: Indiana University Press, 1997.
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In addition, please consult Film Culture (entire run) and Millenium Film Journal (entire run)

History of the International Avant-Garde

Spring 2008

1. Most experimental film has been made according to what has been termed the "artisanal mode of production". What is this? What advantages does it have over studio production? Please refer to at least 3 films and 3 critical texts in support of your answer.
2. It has been said that video led to the demise of experimental cinema. Do you agree? Why or why not? Please refer to at least 3 films or video works and 3 critical texts in support of your answer.
3. In what ways have the aesthetics of sound, rather than (or in dialectical relation to) the aesthetics of the image, played a role in the development of avant-garde film theory and practice? Please refer to at least 3 films and 3 critical texts in support of your answer.
4. With reference to at least three distinct phases or movements of the avant-garde, as represented by the filmography and bibliography you have studied, discuss the importance of history—as trope, as material effect, as context, or otherwise—in experimental film practice.
5. In *The Originality of the Avant-Garde and Other Modernist Myths*, Rosalind Krauss writes: "The functioning of the index in the art of the present operates to substitute the registration of sheer physical presence for the more highly articulated language of aesthetic conventions (and the kind of history which they encode)." How might one apply this proposition, which Krauss articulates primarily in relation to painting and photography, to modes of indexicality in structuralist film? Your answer should discuss the work of two filmmakers who, in your opinion, illustrate both the possibilities, and limits, of Krauss's formulation for film analysis.
6. Write an essay discussing uses of "found footage" in avant-garde film and video, situating such work historically and aesthetically in relation to the use of found materials in other visual and sonic arts. Please refer to at least 3 films and 3 critical texts in support of your answer.