

# THE EXPLODING EYE

A RE-VISIONARY HISTORY OF 1960s

AMERICAN EXPERIMENTAL CINEMA

WHEELER WINSTON DIXON

# The Exploding Eye A Re Visionary History Of 1960s American Experimental Cinema

**David A. Cook**



## **The Exploding Eye A Re Visionary History Of 1960s American Experimental Cinema:**

**The Exploding Eye** Wheeler W. Dixon, 1997-01-01 Explores the work of lesser known American experimental filmmakers whose films though well received and influential have been excluded from the dominant film canon *Eye of the Sixties* Judith E. Stein, 2024-05-01 An evocative portrait of one of the most influential and enigmatic American art dealers of the 1960s Barbara Rose The New York Times In 1959 Richard Bellamy was a witty poetry loving beatnik on the fringe of the New York art world By 1965 he was representing Mark di Suvero had been the first to show Andy Warhol's pop art and had introduced the new genre of installation art An eccentric art dealer and founder of the Green Gallery on Fifty Seventh Street Bellamy helped discover many of the innovative successors to the abstract expressionists including Claes Oldenburg James Rosenquist Donald Judd Dan Flavin Walter de Maria and many others But uninterested in anything more than showing the artists he loved Bellamy slowly slid into obscurity while fellow dealers such as Leo Castelli and Sidney Janis capitalized on the stars he helped find Based on decades of research and on hundreds of interviews with Bellamy's artists friends colleagues and lovers Judith E Stein's *Eye of the Sixties* rescues the legacy of the elusive art dealer and tells the story of a counterculture that became the mainstream Ranging from the Beat orbits of Provincetown to white glove events like Guggenheim's opening gala from Norman Mailer's parties to historic downtown Happenings Richard Bellamy's story is a remarkable window on the art of the twentieth century and the making of a generation's aesthetic Judith E Stein's engrossing impressively researched consistently readable and often entertaining tale restores a crucial figure to his rightful place in the annals of postwar American art Lilly Wei Art in America By using Bellamy's unlikely ascent as a prism Ms Stein brings to vibrant life a corner of the culture that was as outrageous as it was visually revolutionary Ann Landi The Wall Street Journal A man of shrewd and impeccable taste Bellamy's role in promoting the often misunderstood art of abstract expressionism pop and minimalism was profound This is an endearing and illuminating work of biography A shadowy figure of the 1960s art world is gloriously revealed Kirkus Reviews **A History of Experimental Film and Video** A.L. Rees, 2019-07-25 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 C zanne 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 *Beat Film, Beat Writers* David Stephen Calonne, 2024-10-25 *Beat Film Beat Writers* is the first monograph to analyze the films of Christopher Maclaine Lawrence Jordan ruth weiss Ron Rice Robert Frank Barbara Rubin Shirley Clarke William S Burroughs and Joanne Kyger The book is noteworthy for its emphasis on women filmmakers who have traditionally been excluded from close analysis by film scholars *Beat Film Beat Writers* also explores the ways Beat authors such as Philip Lamantia Michael McClure Diane di Prima William S Burroughs Allen Ginsberg Jack Kerouac Peter Orlovsky Gregory Corso Joanne Kyger and others became deeply involved with the film communities of New York and California The book discusses their roles as both actors and participants in the making of these films and demonstrates how many of the same themes that characterized Beat literature surface in cinema The anxiety over the possibilities of nuclear war the search for deeper modes of spirituality in the study of Buddhism as well as occult and esoteric systems the struggle for equality for the LGBTQ community the beginnings of the ecological movement and the fight against censorship and the open depiction of sexuality are all themes that occur both in Beat film and in Beat literature *Beat Film Beat Writers* also features an Epilogue on the cinema of singer and poet Jim Morrison who although not part of the Beat movement was deeply influenced by Beat literature and carried on many of the aesthetic and philosophical aims of the Beats into the late sixties

**The Routledge Companion to Film History** William Guynn, 2010-09-13 The *Routledge Companion to Film History* is an indispensable guide for anyone studying film history for the first time The approach taken presents a substantial and readable overview of the field and provides students with a tool of reference that will be valuable throughout their studies The volume is divided into two parts The first is a set of eleven essays that approaches film history around the following themes History of the moving image Film as art and popular culture Production process Evolution of sound Alternative modes experimental documentary animation Cultural difference Film's relationship to history The second is a critical dictionary that explains concepts summarizes debates in film studies defines technical terms describes major periods and movements and discusses historical situations and the film industry The volume as a whole is designed as an active system of cross references readers of the essays are referred to dictionary entries and vice versa and both provide short bibliographies that encourage readers to investigate topics

**Lessons in Perception** Paul Taberham, 2018-06-19 *Lessons in Perception* seeks to clarify notoriously elusive themes of the avant garde with the use of existing research from the field of psychology There is a long standing history of reference to psychological concepts in relation to avant garde film such as its unique relationship to memory visual perception narrative comprehension and synesthesia Yet direct analysis of these topics in light of existing psychological research remains largely unexplored until now More broadly the aim of the book is to frame avant garde filmmaking practice as a form of practical psychology In doing so two principal arguments are proposed first that many avant garde filmmakers draw creative inspiration from their own

cognitive and perceptual capacities and touch on topics explored by actual psychologists secondly that as practical psychologists avant garde filmmakers provide lessons in perception that offer psychological experiences that are largely unrehearsed in commercial cinema      A Short History of Film, Fourth Edition Wheeler Winston Dixon, Gwendolyn Audrey Foster, 2025-10-14 This updated and expanded edition of *A Short History of Film* provides an accessible overview of the major movements directors studios and genres from the 1880s to the present Succinct yet comprehensive with more than 250 rare stills and illustrations it brings readers face to face with many of the key players and films that have shaped the industry Beginning with the precursors of moving pictures Wheeler Winston Dixon and Gwendolyn Audrey Foster lead a fast paced tour through the invention of the kinetoscope the introduction of sound and color between the two world wars and ultimately the computer generated imagery of the present day They detail significant periods in world cinema including the creation of early major industries in Europe the dominance of the Hollywood studio system in the 1930s and 1940s and the French New Wave of the 1960s They also highlight independent efforts in developing nations and the corresponding more personal independent film movement that briefly flourished in the United States Along the way the authors incorporate the stories of women and other minority filmmakers who have often been overlooked in other texts Compact and easily readable this is a vital history of international cinema is a one stop resource for students teachers and general readers alike      **Psychedelic New York** Chris Elcock, 2023-05-15 As LSD moves towards the medical mainstream it continues to evoke powerful memories of the psychedelic sixties and west coast counterculture In this lively account Chris Elcock follows a different branch of psychedelic history one that is sprawling layered and centred on New York City A major hub for the production and consumption of LSD and other hallucinogenic drugs New York spawned a unique psychedelic culture that reverberated through the city from psychoanalytic circles to artists studios Greenwich Village to Central Park Based on years of archival research interviews with former acid heads and a range of cultural artifacts Psychedelic New York shows how the postwar city was at the forefront of LSD medical research the burgeoning of psychedelic art drug accompanied spiritual seeking and a proliferation of drug subcultures Elcock recounts stories of New Yorkers such as Holocaust survivor Nina Graboi and artist Isaac Abrams whose lives were dramatically altered by their psychedelic experiences while offering new insights into Timothy Leary s role in turning on the city with psilocybin Enlivened by personal stories and rooted in thoughtful analysis Psychedelic New York is a multifaceted history of LSD and the urban psychedelic experience      *A Short History of Film* Wheeler Winston Dixon, Gwendolyn Audrey Foster, 2008-03-01 The history of international cinema is now available in a concise conveniently sized and affordable volume Succinct yet comprehensive *A Short History of Film* provides an accessible overview of the major movements directors studios and genres from the 1880s to the present More than 250 rare stills and illustrations accompany the text bringing readers face to face with many of the key players and films that have marked the industry Beginning with precursors of what we call moving pictures Wheeler Winston Dixon and Gwendolyn Audrey Foster

lead a fast paced tour through the invention of the kinetoscope the introduction of sound and color between the two world wars and ultimately the computer generated imagery of the present day They detail significant periods in world cinema including the early major industries in Europe the dominance of the Hollywood studio system in the 1930s and 1940s and the French New Wave of the 1960s Special attention is also given to small independent efforts in developing nations and the corresponding more personal independent film movement that briefly flourished in the United States the significant filmmakers of all nations censorship and regulation and how they have affected production everywhere and a wide range of studios and genres Along the way the authors take great care to incorporate the stories of women and other minority filmmakers who have often been overlooked in other texts Compact and easily readable this is the best one stop source for the history of world film available to students teachers and general audiences alike *A Short History of Film, Third Edition* Wheeler Winston Dixon, Gwendolyn Audrey Foster, 2018-03-30 With more than 250 images new information on international cinema especially Polish Chinese Russian Canadian and Iranian filmmakers an expanded section on African American filmmakers updated discussions of new works by major American directors and a new section on the rise of comic book movies and computer generated special effects this is the most up to date resource for film history courses in the twenty first century 1968 and Global Cinema Christina Gerhardt, Sara Saljoughi, 2018-10-17 The volume is ideal for graduate and undergraduate courses on the long sixties political cinema 1968 and new waves in art history cultural studies and film and media studies **Adaptation and the Avant-Garde** William Verrone, 2011-09-29 Providing a fresh angle on adaptation studies this study looks at how avant garde directors and filmmakers have treated literary works in distinct ways

*London's Arts Labs and the 60s Avant-Garde* David Curtis, 2020-11-24 This is the story of two short lived artist run spaces that are associated with some of the most innovative developments in the arts in Britain in the late 1960s The Drury Lane Arts Lab 1967 69 was home to the first UK screenings of Andy Warhol s twin screen 3 hour film Chelsea Girls challenging exhibitions John and Yoko John Latham Takis Roelof Louw poetry and music first UK performance of Erik Satie s 24 hour Vexations and fringe theatre People Show Freehold Jane Arden s Vagina Rex and the Gas Oven Will Spoor Mime Theatre The Robert Street New Arts Lab 1969 71 housed Britain s first video workshop TVX the London Filmmakers Co op s first workshop and a 5 days a week cinema devoted to showing new work by moving image artists David Larcher Malcolm Le Grice Sally Potter Carolee Schneemann Peter Gidal It staged J G Ballard s infamous Crashed Cars exhibition and John Dianne Lifton s pioneering computer aided dance mime performances The impact of London s Labs led to an explosion of new artist led spaces across Britain This book relates the struggles of FACOP Friends of the Arts Council Operative to make the case for these new kinds of space and these new art forms and the Arts Council s hesitant response in the context of a popular press already hostile to youth culture experimental art and the underground With a Foreword by Andrew Wilson Curator Modern Contemporary British Art and Archives Tate Gallery **Lost Illusions** David A. Cook, 2002-03-15 This volume examines the

development of film and the film industry during the 1970s and the political and economic background that influenced it

**Rethinking Art and Visual Culture** Asbjørn Skarsvåg Grønstad, 2020-10-29 This is the first book to offer a systematic account of the concept of opacity in the aesthetic field Engaging with works by Ernie Gehr John Akomfrah Matt Saunders David Lynch Trevor Paglen Zach Blas and Low the study considers the cultural epistemological and ethical values of images and sounds that are fuzzy indeterminate distorted degraded or otherwise indistinct Rethinking Art and Visual Culture shows how opaque forms of art address problems of mediation knowledge and information It also intervenes in current debates about new systems of visibility and surveillance by explaining how indefinite art provides a critique of the positivist drive behind these regimes A timely contribution to media theory cinema studies American studies and aesthetics the book presents a novel and extensive analysis of the politics of transparency

Mining the Home Movie Karen L. Ishizuka, Patricia R. Zimmermann, 2008 Features essays that combine research critical analyses and theoretical approaches regarding the meaning and value of amateur and archival films This book identifies home movies as methods of visually preserving history It defines a genre of film studies and establishes the home movie as a tool for extracting historical and social insights

Theorizing Images Žarko Paić, 2016-04-26 This book uncovers an underlying dispute over the role images play in contemporary society and consequently over their values and purposes Two decades after the concepts of the pictorial and the iconic turn changed our vernacular involvement with regard to images it has become clear that it was not only a newly discovered social political or sexual construction of the visual field that brought turbulence into disciplinary knowledge but that images have their own pictorial logic with powers exceeding those that are purely iconic or visually discernible Instead of underscoring previously defined concepts of the picture the contributors to this book view visual studies and Bildwissenschaft merely as a place for the theory of images making a case for the hotly debated topic of their powers and weaknesses on the one hand and of their respective theories on the other Therefore as the title indicates this book theorizes images but it does not present a theory of images because visual studies cannot lead to a unified theory of images unless a unified ontology of images can be agreed upon first Although that would be a different task altogether all the contributions in this book in different ways and at different paces by theorizing images in their aesthetic historical media and technological guises pave the way for the future of visual culture and for the image science that will make this future more comprehensible

*Cinema Studies: The Key Concepts* Susan Hayward, 2013-01-03 Cinema Studies The Key Concepts is an essential guide for anyone interested in film Providing accessible coverage of a comprehensive range of genres movements theories and production terms this is a must have guide to a fascinating area of study and arguably the greatest art form of modern times Now fully revised and updated for its fourth edition the book includes new topical entries such as CGI Convergence Cult cinema Digital cinema Post digital cinema Dogme 95 Movement image Time image Quota quickies 3 D technology

**Reel Rebels: the London Film-Makers' Co-Operative 1966 to 1996** Joy I. Payne, 2015-07-17 The London FilmMakers

Cooperative was founded in 1966 by a group of artists who sought to explore the possibilities of the moving image whilst maintaining autonomy over the production distribution and exhibition of their work Although their films were not overtly political artists nevertheless expressed their political attitudes by creating nonnarrative films thereby rejecting conventional narrative structures associated with mainstream commercial cinema which they perceived as supporting the dominant ideology in society A return to narrative in the 1980s coincided with the introduction of British Art Cinema and the art house films of Derek Jarman Peter Greenaway and Sally Potter all of whom made experimental films in the early days of the London Co op

**The Art and Craft of Motion Pictures** Vincent LoBrutto, 2019-08-02 This volume can rightfully be called a film school in a single book Investigating and analyzing the elements and concepts of motion picture creation this book looks closely at 25 films that represent a wide range of styles and subjects Although most motion picture viewers have seen numerous movies in their lifetime few in the general public have a firm and deep understanding of how motion pictures are created or a grasp of the intricacies of cinematic storytelling and content By presenting 25 films American and international Hollywood and independent this book educates and enlightens readers about the details of the motion picture creation process Some readers will have viewed certain films in the volume but many will be introduced to major cinematic works within the canon of great and essential films for the very first time Topics explored include animation period films editing directorial style and non linear cinematic structure Readers will learn about the origin of the jump cut in *Breathless* time and space in *Hiroshima Mon Amour* and the editing in Orson Welles's essay film *F is for Fake* **The Art and Craft of Motion Pictures** 25 Movies to Make You Film Literate will educate the novice and avid moviegoer alike about the inner workings of this dynamic popular and culturally significant art form



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