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THE AMERICAN

New Wave

1958 1967

The American New Wave 19581967

Scott MacDonald



The American New Wave 1958-1967:

The American New Wave, 1958-1967, 1982 **Movie-Made America** Robert Sklar, 2012-10-31 Hailed as the definitive work upon its original publication in 1975 and now extensively revised and updated by the author this vastly absorbing and richly illustrated book examines film as an art form technological innovation big business and shaper of American values Ever since Edison's peep shows first captivated urban audiences film has had a revolutionary impact on American society transforming culture from the bottom up radically revising attitudes toward pleasure and sexuality and at the same time cementing the myth of the American dream No book has measured film's impact more clearly or comprehensively than **Movie Made America** This vastly readable and richly illustrated volume examines film as art form technological innovation big business and cultural bellwether It takes in stars from Douglas Fairbanks to Sly Stallone auteurs from D W Griffith to Martin Scorsese and Spike Lee and genres from the screwball comedy of the 1930s to the hard body movies of the 1980s to the independents films of the 1990s Combining panoramic sweep with detailed commentaries on hundreds of individual films **Movie Made America** is a must for any motion picture enthusiast **The Global Sixties in Sound and Vision** T. Brown, A. Lison, 2014-05-01 Despite the explosion of interest in the global 1960s the arts in this period both popular and avant garde forms have too often been neglected This interdisciplinary volume brings together scholars in history cultural studies musicology and other areas to explore the symbiosis of the sonic and the visual in the counterculture of the 1960s

Realisms of the Avant-Garde Moritz Baßler, Benedikt Hjartarson, Ursula Frohne, David Ayers, Sascha Bru, 2020-09-21 The historical avant gardes defined themselves largely in terms of their relationship to various versions of realism At first glance modernism primarily seems to take a counter position against realism yet a closer investigation reveals that these relations are more complex This book is dedicated to the links between realism modernism and the avant garde in their international context from the late 19th century up to the present day **To Free the Cinema** David E. James, 2020-10-06 Jonas Mekas one of the driving forces behind New York's alternative film culture from the 1950s through the 1980s made for an unlikely counterculture hero a Lithuanian emigré and fervent nationalist from an agrarian family he had not grown up with either capitalist commercialism or the postwar rebellion against it By focusing on his sensitivity to political struggle however leading film commentators here offer fascinating insights into Mekas's career as a writer film distributor and film maker while exploring the history of independent cinema in New York since World War II This collection of essays interviews and photographs addresses such topics as Mekas's column in the Village Voice his foundation and editorship of Film Culture his role in the establishment of Anthology Film Archives and The Film Makers Co op the major distribution center for independent film his interaction with other artists including John Lennon and Yoko Ono and finally the critical assessment of his own films from *Guns of the Trees* and *The Brig* in the sixties to the diary films that followed *Walden* The contributors to this volume are Paul Arthur Vyt Bakaitis Stan Brakhage Robert Breer Rudy Burckhardt David Curtis Richard Foreman Tom

Gunning Bob Harris J Hoberman David E James Marjorie Keller Peter Kubelka George Kuchar Richard Leacock Barbara Moore Peter Moore Scott Nygren John Pruitt Lauren Rabinovitz Michael Renov Jeffrey K Ruoff and Maureen Turim

American Witness RJ Smith, 2017-11-07 From the author of the acclaimed James Brown biography *The One* comes the first in depth biography of renowned photographer and filmmaker Robert Frank best known for his landmark book *The Americans* As well known as Robert Frank the photographer is few can say they really know Robert Frank the man Born and raised in wartime Switzerland Frank discovered the power and allure of photography at an early age and quickly learned that the art meant significantly more to him than the money success or fame The art was all and he intended to spend a lifetime pursuing it *American Witness* is the first comprehensive look at the life of a man who is as mysterious and evasive as he is prolific and gifted Leaving his rigid Switzerland for the more fluid United States in 1947 Frank found himself at the red hot social center of bohemian New York in the 50s and 60s becoming friends with everyone from Jack Kerouac Allen Ginsberg and Peter Orlovsky to photographer Walker Evans actor Zero Mostel painter Willem de Kooning filmmaker Jonas Mekas Bob Dylan writer Rudy Wurlitzer jazz musicians Ornette Coleman and Charles Mingus and more Frank roamed the country with his young family taking roughly 27 000 photographs and collecting 83 of them into what is still his most famous work *The Americans* His was an America nobody had seen before and if it was harshly criticized upon publication for its portrait of a divided country the collection gradually grew to be recognized as a transformative American vision And then he turned his back on certain success giving up photography to reinvent himself as a film and video maker Frank helped found the American independent cinema of the 1960s and made a legendary film with the Rolling Stones Today the nonagenarian is an embodiment of restless creativity and a symbol of what it costs to remain original in America his life defined by never repeating himself never being satisfied *American Witness* is a portrait of a singular artist and the country that he saw A

Critical Cinema Scott MacDonald, 1988 It is widely understood that writing can discuss writing but we rarely consider that film can be used as a means of analyzing conventions of the commercial film industry or of theorizing about cinema in general Over the past few decades however independent cinema has produced a body of fascinating films that provide intensive critiques of nearly every element of the cinematic apparatus The experience of these films simultaneously depends on and redefines our relationship to the movies *Critical Cinema* provides a collection of in depth interviews with some of the most accomplished critical filmmakers These interviews demonstrate the sophistication of their thinking about film and a wide range of other concerns and serve as an accessible introduction to this important area of independent cinema Each interview is preceded by a general introduction to the filmmaker's work detailed filmographies and bibliographies are included *Critical Cinema* will be a valuable resource for all those involved in the formal study of film and will be essential reading for film lovers interested in keeping abreast of recent developments in North American cinema INTERVIEWEES Hollis Frampton Larry Gottheim Robert Huot Taka Iimura Carolee Schneeman Tom Chomont J J Murphy Beth B and Scott B

John Waters Vivienne Dick Bruce Conner Robert Nelson Babette Mangolte George Kuchar Diana Barrie Manuel DeLanda Morgan Fisher *Women Film Directors* Gwendolyn A. Foster, 1995-11-14 Until now there hasn't been one single volume authoritative reference work on the history of women in film highlighting nearly every woman filmmaker from the dawn of cinema including Alice Guy France 1896 Chantal Akerman Belgium Penny Marshall U S and Sally Potter U K Every effort has been made to include every kind of woman filmmaker commercial and mainstream avant garde and minority and to give a complete cross section of the work of these remarkable women Scholars and students of film popular culture Women's Studies and International Studies as well as film buffs will learn much from this work The Dictionary covers the careers of nearly 200 women filmmakers giving vital statistics where available listings of films directed by these women and selected bibliographies for further reading This is a one volume one stop resource a comprehensive up to date guide that is absolutely essential for any course offering an overview or survey of women's cinema It offers not only all available statistics but critical evaluations of the filmmakers work as well In order to keep the length manageable this volume focuses on women who direct fictional narrative films with occasional forays into the area of the documentary and is limited to film production rather than video production The Sustainable Legacy of Agnès Varda Colleen Kennedy-Karpat, Feride Çiçekoglu, 2022-03-24 Drawing especially on the encounters and relationships that defined her exceptional career The Sustainable Legacy of Agnès Varda outlines a sustainable legacy for the celebrated director and visual artist Over nine chapters it unpacks how creation connection and environment form the core of Varda's artistry which centers foremost on relationships with her family with other artists even with passersby she would meet in her travels around the world Also celebrating her feminist legacy the chapters cover a wide range from the classic *Cléo* from 5 to 7 1962 to documentaries *The Beaches of Agnès* 2008 and *Faces Places* 2017 as well as selected art installations The book's final section is dedicated to teaching Varda's work here ten scholars from around the world consider how Varda's art and feminist pedagogies offer unique ways to bring crucial concepts into the classroom By seeking a sustainable praxis to discuss and teach Varda's work and by making pedagogical concerns an explicit part of this approach this book argues that Varda's insights about the nature of creative work will inspire new generations of viewers and audiences **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 Road Story and the Rebel , This cultural history reveals the unique qualities of road stories and follows the evolution from the Beats postwar literary adventures to today s postmodern reality television shows Tracing the road story as it moves to both LeRoi Jones s critique of the Beats romanticization of blacks as well as to the mainstream in the 1960s with CBS s Route 66 Mills also documents the rebel subcultures of novelist Ken Kesey and the Merry Pranksters who used film and LSD as inspiration on a cross country bus trip and she examines the sexualization of male mobility and biker mythology in the films Scorpio Rising The Wild Angels and Easy Rider Mills addresses how the filmmakers of the 1970s Coppola Scorsese and Bogdanovich flourished in New Hollywood with road films that reflected mainstream audiences and how feminists Joan Didion and Betty Friedan subsequently critiqued them A new generation of women and minority storytellers gain clout and bring genre remapping to the national consciousness Mills explains as the road story evolves from such novels as Song of Solomon to films like Thelma and Louise and television s Road Rules 2

Skiing ,1983 *A Critical Cinema* 2 Scott MacDonald,2023-04-28 This sequel to *A Critical Cinema* offers a new collection of interviews with independent filmmakers that is a feast for film fans and film historians Scott MacDonald reveals the sophisticated thinking of these artists regarding film politics and contemporary gender issues The interviews explore the careers of Robert Breer Trinh T Minh ha James Benning Su Friedrich and Godfrey Reggio Yoko Ono discusses her cinematic collaboration with John Lennon Michael Snow talks about his music and films Anne Robertson describes her cinematic diaries Jonas Mekas and Bruce Baillie recall the New York and California avant garde film culture The selection has a particularly strong group of women filmmakers including Yvonne Rainer Laura Mulvey and Lizzie Borden Other notable artists are Anthony McCall Andrew Noren Ross McElwee Anne Severson and Peter Watkins This title is part of UC Press s Voices Revived program which commemorates University of California Press s mission to seek out and cultivate the brightest minds and give them voice reach and impact Drawing on a backlist dating to 1893 Voices Revived makes high quality peer reviewed scholarship accessible once again using print on demand technology This title was originally published in 1994 This sequel to *A Critical Cinema* offers a new collection of interviews with independent filmmakers that is a feast for film fans and film historians Scott MacDonald reveals the sophisticated thinking of these artists regarding film politics and

[The Florida Project](#) J. J. Murphy,2021-11-09 In Sean Baker s award winning 2017 film *The Florida Project* a young girl her single mother and her friends live in run down motels near Disney World the children s summer fun contrasting with the grim conditions around

them In this book J J Murphy delves deep into the movie s development and filming while also examining it within the wider context of Baker s career Using production documents different versions of the screenplay and interviews with principal members of the production team Murphy traces the evolution of *The Florida Project* from initial idea through its various stages of production He highlights Baker s unconventional strategies in making a film about a marginalized subculture including alternative scripting guerrilla like filmmaking improvisation and unorthodox casting of local and first time actors Murphy also explores how Baker s impromptu style sometimes rankled crew members and caused a major crisis on set revealing the difficulties indie filmmakers can face when working with professional crews on larger films A lively analysis of this critically acclaimed movie its director and its production *The Florida Project* also betters our understanding of contemporary independent cinema as a whole

Flash Flaherty Julia Tulke,2021-03-02 *Flash Flaherty* the much anticipated follow up volume to *The Flaherty Decades in the Cause of Independent Cinema* offers a people s history of the world renowned Robert Flaherty Film Seminar an annual event where participants confront and reimagine the creative process surrounding multiple document documentary forms and modes of the moving image This collection which includes a mosaic of personal recollections from attendees of the Flaherty Seminar over a span of more than 60 years highlights many facets of the Flaherty experience The memories of the seminarians reveal how this independent film and media seminar has created a lively and sometimes cantankerous community within and beyond the institutionalized realm of American media culture Editors Scott MacDonald and Patricia R Zimmermann have curated a collective polyphonic account that moves freely between funny anecdotes poetic impressions critical considerations poignant recollections scholarly observations and artistic insights Together the contributors to *Flash Flaherty* exemplify how the Flaherty Seminar propels shared insights challenging debates and actual change in the world of independent media

Greenwich Village 1963 Sally Banes,1993 This book does not aim to document comprehensively the extraordinarily rich activity in New York City in the early 1960 s Instead the author focuses on one year 1963 This was the most productive year of the period 1958 64 the transition between the Fifties and Sixties The author also focuses on one other place Greenwich Village in lower Manhattan For it was primarily here in a place already historically and culturally mythologized as avant garde terrain that the emerging generation of vanguard artists lived worked socialized and remade the history of the avant garde from the Introduction

A Critical Cinema 4 Scott MacDonald,2005 *A Critical Cinema 4* is the fourth volume in Scott MacDonald s *Critical Cinema* series the most extensive in depth exploration of independent cinema available in English In this new set of interviews MacDonald once again engages filmmakers in detailed discussions of their films and of the personal experiences and political and theoretical currents that have shaped their work The interviews are arranged to express the remarkable diversity of modern independent cinema and the network of interconnections within the community of filmmakers *A Critical Cinema 4* includes the most extensive interview with the late Stan Brakhage yet published a conversation with P Adams Sitney about his arrival on the New York

independent film scene a detailed discussion with Peter Kubelka about the experience of making *Our African Journey* a conversation with Jill Godmilow and Harun Farocki on modern political documentary Jim McBride's first extended published conversation in thirty years a discussion with Abigail Child about her evolution from television documentarian to master editor and the first extended interview with Chuck Workman This volume also contains discussions with Chantal Akerman about her place trilogy Lawrence Brose on his examination of Oscar Wilde's career Hungarian Peter Forgács about his transformation of European home movies into video operas Iranian born Shirin Neshat on working between two cultures and Ellen Spiro about exploring America with her video camera and her dog Each interview is supplemented by an introductory overview of the filmmaker's contributions A detailed filmography and a selected bibliography complete the volume

Soul Searching Christopher Sieving, 2011-05-01 The sixties were a tremendously important time of transition for both civil rights activism and the U S film industry *Soul Searching* examines a subject that despite its significance to African American film history has gone largely unexplored until now By revisiting films produced between the march on Washington in 1963 and the dawn of the blaxploitation movie cycle in 1970 Christopher Sieving reveals how race relations influenced black themed cinema before it was recognized as commercially viable by the major studios The films that are central to this book *Gone Are the Days* 1963 *The Cool World* 1964 *The Confessions of Nat Turner* never produced *Uptight* 1968 and *The Landlord* 1970 are all ripe for reevaluation and newfound appreciation *Soul Searching* is essential reading for anyone interested in the politics and cultural movements of the 1960s cinematic trends like blaxploitation and the American indie film explosion or black experience and its many facets Ebook Edition Note All images have been redacted

Experimental Cinema Wheeler W. Dixon, Gwendolyn Audrey Foster, 2002 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

The American Century Lisa Phillips, 1999 Phillips director of the New Museum of Contemporary Art NY focuses on the avant garde artists who propelled American art after World War II and who continually challenge basic assumptions about what art is and what the role of the artist should be within the current turbulent social atmosphere Sidebar essays by a variety of experts in related fields highlight the broad cultural context from rock n roll to underground film to postmodern dance in which vanguard American art flourished Extensively and attractively illustrated in color and bandw Oversize 9 75x11 5

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