Extreme violence in contemporary European art cinema is generally interpreted for its affective potential, but what about the significance of the everyday that so often frames and forms the majority of these films? Why do the sudden moments of violence that punctuate films like Catherine Breillat's Fat Girl (2001), Gaspar Noé's Irreversible (2002) and Markus Schleinzer's Michael (2011) seem so reliant on everyday routines and settings for their impact? Addressing these questions through a series of case-studies, and considering notorious films in their historical and philosophical context, Troubled Everyday offers the first detailed examination of the relationship between violence and the everyday in European art cinema. It calls for a re-evaluation of what gives these films their affective force, and such a prolonged grip on our imagination.

This examination of France's national cinema takes its primary artifact, the feature film and discusses both popular cinema and the 'avant garde' cinema that contests it. Susan Hayward argues that writing on French national cinema has tended to focus on either 'great' film-makers or on specific movements, addressing moments of exception rather than the global picture. Her work offers a thorough and much-needed historical textualisation of those moments and relocates them in their wider political and cultural context. Beginning with 'an ecohistory' of the French film industry, she then traces the various movements in French cinema and the directors associated with them, including the avant-garde, Poetic-Realist, New Wave and today's postmodern cinema. Her analysis includes, amongst other considerations, the social and political concerns these cinemas reflect.

The significance of women's early contributions to the cinema is explored in this volume. It includes essays taken from a wide variety of sources in a historical context.

More than fifty essays are divided into the categories of Feminist Perspectives, Actresses, Women in Production, Experimentalists, Political Films, Polemics, and Feminist Film Theory.

An archive-based, in-depth analysis of the surreal nature and science movies of the pioneering French filmmaker Jean Painlevé Before Jacques-Yves Cousteau, there was Jean Painlevé, a pioneering French scientific and nature filmmaker with a Surrealist's eye. Painlevé and his assistant Geneviève Hamon captured oneiric octopuses, metamorphic crustaceans, erotic seahorses, mythic vampire bats, and insalubrable predatory insects. Zoological Surrealism draws from Painlevé's early oeuvre to rethink the entangled histories of cinema, Surrealism, and scientific research in interwar France. Delving deeply into Painlevé's archive, James Leo Cahill develops an account of "cinema's Copernican vocation"—how it was used to forge new scientific discoveries while also displacing and critiquing anthropocentric viewpoints. From Painlevé's engagements with Serge Eisenstein, Georges Franju, and competing Surrealists to the historiographical dimensions of Jean Vigo's concept of social cinema, Zoological Surrealism taps never-before-examined sources to offer a completely original perspective on a cutting-edge filmmaker. The first extensive English-language study of Painlevé's early films and their contexts, it adds a crucial new dimension to our understanding of film while also contributing to contemporary investigations of the increasingly surreal landscapes of climate change and ecological emergency.

I illustrate the rich relationship between film history and feminist theory.

"This is not a book about Hitchcock. There are many of those in critical circles, and I wouldn't presume to add a great deal more to the landmark studies of scholars such as Raymond Belour, Robin Wood, and William Rothman, among many others. But it is a book that attempts to situate Hitchcockian cinema, and more specifically, an aspect of the Hitchcockian style in the aftermath of Hitchcock's rich, complex, and sometimes unwieldy filmmaking career. In a series of discussions with François Truffaut in 1962, Hitchcock, then at the height of his influence as a filmmaker and prior to the perceived decline of his cinema in the late 1960s, gestures toward an artistic disposition in the following exchange on Rear Window (1954):

"Truffaut: I imagine that the story appealed to you primarily because it represented a technical challenge: a whole film from the viewpoint of one man, and embodied in a single, large set. Hitchcock: Absolutely. It was a possibility of doing a purely cinematic film. You have an immobilized man looking out a window at what is happening outside."

"Hitchcock: I couldn't be more right, Truffaut."

"Truffaut: Yes, that's right."

"Hitchcock: And that's the story for you."

"Truffaut: Yes, that's right."

"Hitchcock: And that's the story for you."

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"Truffaut: I would imagine..."
Fiftieth anniversary reissue of the founding media studies book that helped establish media art as a cultural category. First published in 1970, Gene
Youngblood's influential Expanded Cinema was the first serious treatment of video, computers, and holography as cinematic technologies. Long
considered the bible for media artists, Y oungblood's insider account of 1960s counterculture and the birth of cybernetics remains a mainstay
reference in today's hypermedial digital world. This fiftieth anniversary edition includes a new introduction by the author that offers conceptual
tools for understanding the sociocultural and sociopolitical realities of our present world. A unique eyewitness account of burgeoning experimental film
and the birth of video art in the late 1960s, this far-ranging study traces the evolution of cinematic language to the end of fiction, drama, and
realism. It places V a ri m, its prescient formulations include "the paleocerebral age," "the artist as design scientist," the "artist as agnostic," "the
synchronism and kinesis," and "the technosphere: man/machine symbiosis." Outstanding works are analyzed in detail. Methods of production are meticulously described, including interviews with artists and technologists of the period, such as Nam June Paik, Jordan Belson, Andy Warhol, Stan Brakhage, Carollee Schneemann, Stan VanDerBeek, Les Levine, and Frank Gillette. An introduction by the celebrated polymath and designer R. Buckminster Fuller—a perfectly gem of countercultural thinking in itself—places Y oungblood's radical observations in a comprehensive perspective. Providing an unparalleled historical documentation, Expanded Cinema clarifies a chapter of countercultural history that is still not fully represented in the arthistorical record half a century later. The book will also inspire the current generation of artists working in ever-
newer expansions of the cinematic environment and will prove gin-gill to all who are concerned with the technologies that are reshaping the nature of human communication.

Remnants of early films often have a story to tell. As material artifacts, these film fragments are central to cinema history, perhaps more than ever in
our digital age of easy copying and sharing. If a digital copy is previewed before preservation or is shared with a researcher outside the purview of a
film archive, knowledge about how the artifact was collected, circulated, and repurposed threatens to become obscured. When the question of origin is
overlooked, the story can be lost. Concerned contributors in Provenance and Early Cinema challenge scholars digging through film archives to ask,
"How did these moving images get here for me to see them?" This volume, which features the conference proceedings from D mitor, the International
Society for the Study of Early Cinema, 2018, questions preservation, attribution, and patterns of reuse in order to explore singular artifacts with long
and circuitous lives.

In Media, Modernity and the Dynamic Plant, Janet Janzen traces the motif of the "dynamic plant" through early 20th century German culture. In
examples from film and literature, she demonstrates a shift in the perception of plants to living beings.

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

Even a century after its conclusion, the devastation of the Great War still echoes in the stories of artists who try to make sense of the political, moral,
ideological, and economic changes and challenges it spawned. This volume provides the first book-length study of World War I as it is featured in
French cinema, from the silent era through the 1930s. A foundational text for anyone interested in the Great War, Women at the Front, and Interrogating Commemoration—the essays in this volume explore the ways in which French film contributes to the restoration and
modification of memories of the war. Films such as La Grande Illusion, King of Hearts, A Very Long Engagement, and Joyeux Noel are among those
discussed in the volume's examination of the various ways in which film mediates personal and collective memories of this critical historical event.

Explores impact of 3 women filmmakers on French films

This study seeks to understand the form of cinematic space referred to as 'the landscape of the mind,' in which natural, outdoor settings serve as
outward manifestations of characters' inner subjective states.

Best known for directing the Impressionist classic The Smiling Madame Beudet and the first Surrealist film The Seashell and the Clergyman, Germaine
Dulac, feminist and pioneer of 1920s French avant-garde cinema, made close to thirty fiction films as well as numerous documentaries and newsreels.
Through her filmmaking, writing, and cine-club activism, Dulac's passionate defense of the cinema as a lyrical art and social practice had a major
influence on twentieth century film history and theory. In Germaine Dulac: A Cinema of Sensations, Tami Williams makes unprecedented use of the
filmmaker's personal papers, production files, and archival film prints to produce the first full-length historical study and critical biography of Dulac.
Williams's analysis explores the artistic and sociopolitical currents that shaped Dulac's approach to cinema while interrogating the groundbreaking
techniques and strategies she used to critique conservative notions of gender and sexuality. M oving beyond the director's work of the 1920s, Williams
examines Dulac's largely ignored 1930s documentaries and newsreels establishing clear links with the more experimental impressionist and abstract
works of her early period. This vivid portrait will be of interest to general readers, as well as to scholars of cinema and visual culture, performance,
French history, women's studies, queer cinema, in addition to studies of narrative avant-garde, experimental, and documentary film history and theory.

Support Women In Film with This Perfect M ovie Guidebook! "A wonderful guide to some of the best films made by women, both celebrating women
directors and fueling the media in the context of the women's movement. It doesn't have more. " M aria Giusse, filmmaker and activist # 1 Bestseller in M ovies & Video
guides & Reviews W ith the success of Patty Jenkins' S W onder Woman, A va DuVernay’s 13th, and with the rise of the M eToo movement, women
creators in film are more important than ever. A woman's influence on film. Y ou may have heard the term "male gaze." coined in the 1970s which is
about how art and entertainment has been influenced by the male's perspective. So, what about the opposite? Women have been making movies since
the very beginning of cinema. What new ideas, thoughts and aspects can we learn from women in film? What does the world look like through the
"female gaze"? All movies made by women. The Female Gaze goes through a historical layout of essential, thought-provoking, and life-altering movies
made by women. Past and present films are featured in this book making this guidebook perfect for the movie lover in your life. J ump right into the
benefits and perspectives of the female mind. Inspiring biographies of women who make movies. Discover brilliantly talented and accomplished
women filmmakers, both world renowned and obscure, who have shaped the film industry in ways rarely fully acknowledged. T he Female Gaze also
contains multiple mini-essays written by a variety of diverse female filmmakers. In this book you'll read about: The advancements and the
accomplishments of numerous women in film • T he lives of these women and the struggles they faced in the film industry • H ow unique women's
voices shaped the films and the film industry If you loved books like Backwards and in Heels, Hope for Film, or Just the Funny Parts, you'll love
The Female Gaze.

The first systematic attempt to focus on the instrumental role of silent cinema in early twentieth-century conceptualizations of the ancient
Mediterranean and M iddle East. It is located at the intersection of film studies, classics, B ible studies and cultural studies.

"[T]he Woman at the K eyhole is one of the most significant contributions to feminist film theory sinc 1970s." -- Sub stance "this intelligent, eminently readable volume puts women's filmmaking on the main stage. serves at once as introduction and original contribution to the debates
structuring the field. E rude but never obscure, effectively argued but not polemical, T he Woman at the K eyhole should prove to be a valuable text for
courses on women and cinema." -- T he Independent W hen we imagine a "woman" and a "keyhole," it is usually a woman on the other side of the
keyhole, as the proverbial object of the look, that comes to mind. In this work the author is not necessarily reversing the conventional image, but rather
describing the experience of looking through a keyhole. In all of the films discussed, the threshold between subject and object, between inside and outside, between virtually all opposing pairs, is a central figure for the reinvention of cinematic narrative.

The central aim of this interdisciplinary book is to make visible the intentionality behind the 'forgetting' of European women's contributions during the
period between the two world wars of film culture and society. It also seeks to record and analyse women's agency in the construction and reconstruction of Europe and its nation states after the First World War, and thus to articulate ways in which the writing of women's history necessarily entails the rewriting of everyone's history. By showing that the erasure of women's texts from literary and cultural history was not accidental but was ideologically motivated, the essays explicitly and implicitly contribute to debates surrounding canon formation. Other important topics are women's political activism during the period, antifascism, the contributions made by female journalists, the politics of literary production, genre, women's relationship with and contributions to the avant-garde, women's professional lives, and women's involvement in voluntary
associations. In bringing together the work of scholars whose fields of expertise are diverse but whose interests converge on the inter-war period, the volume invites readers to make connections and comparisons across the whole spectrum of women's political, social, and cultural activities throughout Europe.

These two volumes examine a significant but previously neglected moment in French cultural history: the emergence of French film theory and criticism before the essays of André Bazin. Richard Abel has devised an organizational scheme of six nearly symmetrical periods that serve to "bite into" the discursive flow of early French writing on the cinema. Each of the periods is discussed in a separate and extensive historical introduction, with convincing explications of the various concepts current at the time. In each instance, Abel goes on to provide a complementary anthology of selected texts in translation. A mounting to a portable archive, these anthologies make available a rich selection of nearly one hundred and fifty important texts, most of them never before published in English.

A n authoritative and much-needed overview of the main issues in the field of early cinema from over 30 leading international scholars in the field. The first collection of its kind to offer in one reference an original theory, new research, and reviews of existing studies in the field. Features over 30 original essays from some of the leading scholars in early cinema, including Tom Gunning, Jane Gaines, Richard Abel, Thomas Elsaesser, and André Gaudeau-Caters. Provides a critical re-contextualization of films, materials, and technologies. Covers a range of topics in early cinema, such as exhibition, promotion, industry, pre-cinema, and film criticism. Broaches the latest research on the subject of archival practices, important particularly in the current digital context.

Where do you end, and where does media begin? In Moving Forward, Looking Back provides a much-needed summary of the theory and practice of the moment, while also emphasizing aspects of the period that have been overlooked. Arguing that a European perspective is the most promising way to understand cinema in the 1920s, this book offers a new approach to the alternative cinema network that sustained the avant-garde, paying particular attention to the emergence of film culture as visible in screening clubs, film festivals, and archives. It will be essential to anyone interested in the influential movement and the film culture it created.

This book examines the career of Germaine Dulac, a pioneering French filmmaker and feminist whose perspective, innovations and ardent promotion of cinema are documented in her theoretical writings.

A n authoritative and much-needed overview of the main issues in the field of early cinema from over 30 leading international scholars in the field. Features over 30 original essays from some of the leading scholars in early cinema, including Tom Gunning, Jane Gaines, Richard Abel, Thomas Elsaesser, and André Gaudeau-Caters. Provides a critical re-contextualization of films, materials, and technologies. Covers a range of topics in early cinema, such as exhibition, promotion, industry, pre-cinema, and film criticism. Broaches the latest research on the subject of archival practices, important particularly in the current digital context.

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 present. Features over 30 leading international scholars in the field. First book to offer in one volume an original theory, new research, and reviews of existing studies in the field. Features over 30 original essays from some of the leading scholars in early cinema, including Tom Gunning, Jane Gaines, Richard Abel, Thomas Elsaesser, and André Gaudeau-Caters. Provides a critical re-contextualization of films, materials, and technologies. Covers a range of topics in early cinema, such as exhibition, promotion, industry, pre-cinema, and film criticism. Broaches the latest research on the subject of archival practices, important particularly in the current digital context.

Presents an exploration of the impact of three French women filmmakers: Germaine Dulac, Mário Epstein, and Agnès Varda. Germaine Dulac is among the most important figures of French silent cinema, even world cinema itself. In Moving Forward, Looking Back provides a much-needed summary of the theory and practice of the moment, while also emphasizing aspects of the period that have been overlooked. Arguing that a European perspective is the most promising way to understand cinema in the 1920s, this book offers a new approach to the alternative cinema network that sustained the avant-garde, paying particular attention to the emergence of film culture as visible in screening clubs, film festivals, and archives. It will be essential to anyone interested in the influential movement and the film culture it created.

This volume on avant-garde film has emerged as part of a wider reassessment of 20th century avant-garde art, literature and film carried out in the framework of a research project at the University of Edinburgh. It paves the way for a fresh assessment of avant-garde film and develops its theory as an integral part of a newly defined concept of the avant-garde as a whole. Basing the gap between theoretical approaches towards the avant-garde as defined on the basis of art and literature on the one hand and avant-garde cinema on the other. It gathers contributions by the most esteemed scholars in the field of avant-garde studies relating to the "classical" avant-garde cinema of the 1920s, to new trends emerging in the 1950s and 1960s and to the impact that innovative technologies have recently had on the further development of avant-garde and experimental film. The contributions reflect the broad range of different moving-image media that make up what we refer to today simply as "film", at the same time as reconsidering the applicability of the label "avant-garde", to offer a comprehensive and updated framework that will prove invaluable to scholars of both Moving Image Studies and Art History disciplines.

In Cinéma Radical, first published in 1994, the artist Christian Lebrat reflects on a cinema that “follows its own rules and questions the very definition of the medium”. In this essay, the work of major filmmakers, including Stan Brakhage, Robert Breer, Marcel Duchamp, Germaine Dulac, Hollis Frampton, Ken Jacobs, Peter Kubelka, Fernando Léger, Maurice Lemaître, Man Ray, Jonas Mekas, Paul Sharits, and Michael Snow, among others. One of the most visually striking traditions in cinema, for too long Expressionism has been a neglected critical category of research in film history and aesthetics. The fifteen essays in this anthology reenvision the period covered by revisiting key German films like "The Cabinet of Dr. Caligari" (1920) and "Nosferatu" (1922), and also provide original critical research into more obscure titles like "Nerven" (1919) and "The Phantom Carriage" (1921), films that were a missed opportunity for any scholar or lover of cinema as well as for scholars of gender and sexuality. The present publication in e-book format is an English translation of the original 1994 French edition, now out-of-print, with a new preface by Prosper Hillairet that puts Dulac's importance and current relevance into perspective, and a foreword by Tami M. Williams.
turn of the century to the interwar period, Moving Modernism challenges to modernism's medium-specific frameworks by demonstrating the significant role played by the arts of motion in the historical avant-garde's development of abstraction: from the turn-of-the-century dancer Loïe Fuller who awakened in symbolist artists the possibility of prolonged or suspended vision; to cubo-futurist and neo-symbolist artists who reached pure abstraction in tandem with the radical dance theory and performance of Valentine de Saint-Point; Sophie Taeuber's hybrid Dadaism between art and dance; to Akarova, a prolific choreographer linked to Belgian constructivism, whose pioneers called her dance “music architecture,” “living geometry,” and “pure plastics”; and finally to the dancing images of early cinematic abstraction from Edison and the Lumièresto Hans Richter, Fernand Léger and Germaine Dulac. Each chapter reveals abstraction's emergence not only as a formal strategy but as an apparatus of creation, perception, and reception deployed across artistic media toward shared modernist goals. Focusing on abstraction's productive rather than reproductive value, Andrew argues that abstraction can be worked like a muscle, a medium through which habits of reception and perception are broken and art's viewers engaged by the kinaesthetic sensation to move and be moved. —