

A Critical Cinema:
Interviews with
Independent
Filmmakers

Macdonald

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Critical Cinema Interviews With Independent Filmmakers

Scott MacDonald



Critical Cinema Interviews With Independent Filmmakers:

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

A Critical Cinema 5 Scott MacDonald, 2006-01-30 *A Critical Cinema 5* is the fifth 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 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 interactive community of filmmakers that has dedicated itself to producing forms of cinema that critique conventional media

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 [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 Forgacs 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

A Critical Cinema 3 Scott MacDonald,1998 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

[A Critical Cinema](#) ,1992 *A Critical Cinema* Scott MacDonald,1988

A Critical Cinema 2 Scott MacDonald,1988 MacDonald's general introduction and those focused on his interviewees are first rate This work is exceptionally important a really major contribution to film studies David E James author of *Allegories of Cinema*

[A Critical Cinema 5](#) Scott MacDonald,2006 *A Critical Cinema 5* is the fifth volume in Scott MacDonald's *Critical Cinema* series the most extensive in depth exploration of independent cinema available in English

The Garden in the Machine Scott MacDonald,2001-12-18 This book is MacDonald's magnum opus it represents a deep immersion in and advocacy for independent experimental cinema Patricia R Zimmerman author of *States of Emergency Documentaries Wars Democracies* This is a brilliant study learned authoritative

and often eloquent One reads this book with astonishment at the wealth of thoughtful and playful and provocative work that has occurred in this medium and astonishment too that most scholars of environmental literature and nature in the visual arts have had minimal contact with independent film and video MacDonald provides an immensely valuable readable overview of this field profoundly relevant to my own work and that of many other contemporary ecocritics Scott Slovic editor of ISLE Interdisciplinary Studies in Literature and Environment *The Garden in the Machine* is clearly MacDonald's major work It is very original and wide reaching especially in its analysis of the relationship of American avant garde films to the poetry and painting of the native landscape MacDonald's authority is evident everywhere he probably knows more about most of the films he discusses than anyone alive P Adams Sitney author of *Modernist Montage: The Obscurity of Vision in Cinema and Literature* *The Garden in the Machine* reflects Scott MacDonald's career long lived engagement with avant garde film and filmmakers With deep respect for the artists and a rich wide ranging curiosity about the cultural histories that inform these films MacDonald makes a powerful argument for why they should be screened taught and discussed within the wider context of American Studies Throughout MacDonald analyzes themes of race history personal and public memory and the central role of avant garde films in shaping our possible futures Angela Miller author of *Empire of the Eye: Landscape Representation and American Cultural Politics 1825-1875*

Critical Cinema 1 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

Comprehending Cinema Professor of Cinema and Media Studies Scott MacDonald, 2024-10-25 *Comprehending Cinema* is a collection of in depth interviews and panoramic essays that model a generalist approach to modern audiovisual media prioritizing remarkable cinematic accomplishments that can get lost within our overwhelming modern mediascape It offers a reading adventure dedicated to opening the door to exciting new kinds of film experience

Adventures of Perception Scott MacDonald, 2009-08-25 Over the past twenty five

years Scott MacDonald's kaleidoscopic explorations of independent cinema have become the most important chronicle of avant garde and experimental film in the United States. In this collection of thematically related personal essays and conversations with filmmakers he takes us on a fascinating journey into many under explored territories of cinema. MacDonald illuminates topics including race and avant garde film, the political implications of the nature film, the inventive single shot films of the late 1960s and early 1970s, why men use pornography and what they are looking at when they do poetry and the poetic in avant garde film, the widespread failure of film studies academicians to honor those who keep film exhibition alive and other topics. Several of the interviews: those with Korean filmmaker Gina Kim, French nature filmmakers Claude Nuridsany and Marie Perrenou, Microcosmos Canadian media artist Clive Holden, formalist conceptualist David Gatten and New York's Film Forum director Karen Cooper are the first substantial conversations with these filmmakers available in English. Publisher's description

A Critical Cinema Scott MacDonald, 1988-10-26 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

Art in Cinema Scott MacDonald, 2006 Reveals a crucial dimension of the history of American independent cinema

The Sublimity of Document Scott MacDonald, 2019 The Sublimity of Document Cinema as Diorama is a collection of in depth substantive interviews with filmmakers devoted to documenting places and events that most of us never get to see. Often places and events that have considerable influence on our lives. The 27 interviews offer an engaging panorama of the recent history and geography of cinema devoted to documenting the world around us as well as an in depth look at the challenges and accomplishments of filmmakers willing to go anywhere on the planet or on the internet to document what they believe we need to see

Technology and the Making of Experimental Film Culture John Powers, 2023 The Bolex camera, 16mm reversal film, stocks, commercial film laboratories and low budget optical printers were the small gauge media technologies that provided the infrastructure for experimental filmmaking at the height of its cultural

impact Technology and the Making of Experimental Film Culture examines how the avant garde embraced these material resources and invested them with meanings and values adjacent to those of semiprofessional film culture By reasserting the physicality of the body in making time lapse and kinesthetic sequences with the Bolex filmmakers conversed with other art forms and integrated broader spheres of humanistic and scientific inquiry into their artistic process Drawing from the photographic qualities of stocks such as Tri X and Kodachrome they discovered pliant metaphors that allowed them to connect their artistic practice to metaphysics spiritualism and Hollywood excess By framing film labs as mystical or adversarial they cultivated an oppositionality that valorized control over the artistic process And by using the optical printer as a tool for excavating latent meaning out of found footage they posited the reworking of images as fundamental to the exploration of personal and cultural identity Providing a wealth of new detail about the making of canonized avant garde classics by such luminaries as Carolee Schneemann Jack Smith and Stan Brakhage as well as rediscovering works from overlooked artists such as Chick Strand Amy Halpern and Gunvor Nelson Technology and the Making of Experimental Film Culture uses technology as a lens for examining the process of making where ideas come from how they are put into practice and how arguments about those ideas foster cultural and artistic commitments and communities

Canyon Cinema Scott MacDonald, 2008-01-02 MacDonald's selections tread a pitch perfect path between being comprehensive and making an engrossing and illuminating narrative He has perfected his voice and controls the entire history of U S avant garde film with an easy and graceful confidence David E James author of *The Most Typical Avant Garde History and Geography of Minor Cinemas in Los Angeles*

[The Sublimity of Document](#) Scott MacDonald, 2019-07-01 *The Sublimity of Document Cinema as Diorama* is a collection of in depth substantive interviews with moving image artists working avant doc that is making films that explore the territory between documentary and experimental cinema The book uses the early history of the museum habitat diorama of animal life specifically the Hall of African Mammals at the American Museum of Natural History as a way of rethinking both early and modern cinema document and especially those recent filmmakers and films that are devoted to providing viewers with panoramic documentations of places and events that otherwise they might never have opportunities to experience in person This international collection of 27 interviews follows on MacDonald's earlier *Avant Doc Intersections of Documentary and Avant Garde Cinema* Oxford 2015 The interviews organized panoramically within the collection are dense with information and insight and readable by specialists and non specialists alike In most instances these are the most in depth and expansive sometimes the first interviews with these filmmakers Together these interviews offer an engaging panorama of the recent history and geography of cinema devoted to documenting the world around us as well as an in depth look at the challenges and accomplishments of filmmakers willing to go anywhere on the planet or on the internet to document what they believe we need to see MacDonald's general introduction provides an overall context for the collection which includes interviews with Ron Fricke Gustav Deutsch Laura Poitras Fred Wiseman Nikolaus Geyrhalter Bill Morrison

Brett Story Abbas Kiarostami Lois Pati o Dominic Gagnon Erin Espelie Yance Ford Janet Biggs Carlos Adriano Craig Johnson Ben Russell Betzy Bromberg James Benning Maxim Pozdorovkin along with several veterans of Harvard s Sensory Ethnography Lab and with the executive directors of the distributor Documentary Educational Resources which has served the field of independent documentary for nearly fifty years each interview is introduced with MacDonald s overview of the interviewee s life and work The book includes filmographies and selected bibliographies for all the filmmakers

Women and Experimental Filmmaking Jean Petrolle, Virginia Wright Wexman, 2005 Women and Experimental Filmmaking gathers essays by some of the top scholars in cinema studies dealing with women experimental filmmakers Tracking the topic across racial economic geographic and even temporal boundaries Jean Petrolle and Virginia Wexman s selections reflect the deep diversity of methodologies and research The introduction sets out by addressing the basic difficulties of both historiography and definition before providing a historical overview of how these particular filmmakers have helped shape moviemaking traditions The essays explore the major theoretical controversies that have arisen around the work of groundbreaking women such as Leslie Thornton Su Friedrich Nina Menkes and Faith Hubley With the film makers representations of women s subjectivity ranging across film video digital media ethnography animation and collage Women and Experimental Filmmaking represents the full spectrum of genres techniques and modes

Critical Cinema Interviews With Independent Filmmakers Book Review: Unveiling the Magic of Language

In an electronic era where connections and knowledge reign supreme, the enchanting power of language has become more apparent than ever. Its power to stir emotions, provoke thought, and instigate transformation is actually remarkable. This extraordinary book, aptly titled "**Critical Cinema Interviews With Independent Filmmakers**," published by a very acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound impact on our existence. Throughout this critique, we shall delve into the book's central themes, evaluate its unique writing style, and assess its overall influence on its readership.

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