

## Film And Video Art

"Selling the Movie takes us on a stunning visual journey through almost 150 years of movie history." - Daily Mail "An incredible illustrated history of the movie poster." - Hey U Guys Showcasing the best movie posters by the top designers in the field, this rich visual history of the film poster charts the evolution from the earliest days to the present, explaining how they were used to sell both films and the stars, and how they lured audiences to cinemas across the globe to make an industry. Understand how posters enhance the brand of a movie or a star, and how they represent the crossover between creatives with this stylish art book. With insights on movie genres, influential designers, Hollywood politics and the impact of typography, this visually stunning book reveals how a powerful advertising medium became an artform itself and changed the face of graphic design.

Film Editing: The Art of the Expressive offers an analysis of editing in the sound film that considers editing as an expressive strategy rather than a mere technique. It reveals that editing can be approached and studied in a similar way to other aspects of film such as mise-en-scene. Studies on editing or montage tend to focus on silent cinema, yet this book claims that an examination of editing should also consider the role of the soundtrack. The aim is to examine the way in which editing can make meaning, and the book addresses editing as part of a wider context, and as a crucial element of the overarching design and vision of a film. The book includes detailed studies of Scorsese's Raging Bull, Hitchcock's Rear Window and Godard's A Boul de Souffle. An up-to-date survey of the video art form traces its history throughout the past forty years and cites the work of key contributors, discussing a wide range of installations from the

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1980s and 1990s while providing new coverage of the recent use of immersive environments including Virtual Reality.

Reprint.

Between the 1890s and the 1930s, movie going became an established feature of everyday life across America. Movies constituted an enormous visual data bank and changed the way artist and public alike interpreted images. This book explores modern painting as a response to, and an appropriation of, the aesthetic possibilities prised open by cinema from its invention until the outbreak of World War II, when both the art world and the film industry changed substantially. Artists were watching movies, filmmakers studied fine arts; the membrane between media was porous, allowing for fluid exchange. Each chapter focuses on a suite of films and paintings, broken down into facets and then reassembled to elucidate the distinctive art–film nexus at successive historic moments.

Artists' Film offers a lucid, accessible account of artists' unique contribution to the art of the moving image in the twentieth and early twenty-first centuries. International in scope and accessibly written by a renowned authority on the subject, Artists' Film is an introductory guide to the exciting and expanding field of artists' film and an alternative history of the moving image, chronicling artists' ever-evolving fascination with filmmaking from the early twentieth century to now. From early pioneers to key artists of today, writer and curator David Curtis offers a vivid account of the many creators who have been inspired by the cinematic medium and who have felt compelled to interpret and respond to it in their own way. In doing so, Curtis discusses these artists' widely differing achievements, aspirations, theories, and approaches. Featuring over four hundred international moving-image makers and drawing on examples from across the arts, including experimental film, video, installation, and

multimedia, this generously illustrated account offers an incomparable introduction to this continually evolving art form. A perfect read for anyone with an interest in the intersection of contemporary art and film.

The past 40 years of technological innovation have significantly altered the materials of production and revolutionized the possibilities for experiment and exhibition. Not since the invention of film has there been such a critical period of major change in the imaging technologies accessible to artists. Bringing together key artists in film, video, and digital media, the anthology of *Experimental Film and Video* revisits the divergent philosophical and critical discourses of the 1970s and repositions these debates relative to contemporary practice. Forty artists have contributed images, and 25 artists reflect on the diverse critical agendas, contexts, and communities that have affected their practice across the period from the late 1960s to date. Along with an introduction by Jackie Hatfield and forewords by Sean Cubitt and Al Rees, this illustrated anthology includes interviews and recent essays by filmmakers, video artists, and pioneers of interactive cinema. *Experimental Film and Video* opens up the conceptual avenues for future practice and related critical writing.

The visual image is the common denominator of cinema and painting, and indeed many filmmakers have used the imagery of paintings to shape or enrich the meaning of their films. In this discerning new approach to cinema studies, Angela Dalle Vacche discusses how the use of pictorial sources in film enables eight filmmakers to comment on the interplay between the arts, on the dialectic of word and image, on the relationship between artistic creativity and sexual difference, and on the tension between tradition and modernity. Specifically, Dalle Vacche explores Jean-Luc Godard's iconophobia (*Pierrot Le Fou*) and Andrei Tarkovsky's

iconophilia (Andrei Rublev), Kenji Mizoguchi's split allegiances between East and West (Five Women around Utamaro), Michelangelo Antonioni's melodramatic sensibility (Red Desert), Eric Rohmer's project to convey interiority through images (The Marquise of O), F. W. Murnau's debt to Romantic landscape painting (Nosferatu), Vincente Minnelli's affinities with American Abstract Expressionism (An American in Paris), and Alain Cavalier's use of still life and the close-up to explore the realms of mysticism and femininity (Thérèse). While addressing issues of influence and intentionality, Dalle Vacche concludes that intertextuality is central to an appreciation of the dialogical nature of the filmic medium, which, in appropriating or rejecting art history, defines itself in relation to national traditions and broadly shared visual cultures.

In recent years the use of film and video by British artists has come to widespread public attention. Jeremy Deller, Douglas Gordon, Steve McQueen and Gillian Wearing all won the Turner Prize (in 2004, 1996, 1999 and 1997 respectively) for work made on video. This fin-de-siecle explosion of activity represents the culmination of a long history of work by less well-known artists and experimental film-makers. Ever since the invention of film in the 1890s, artists have been attracted to the possibilities of working with moving images, whether in pursuit of visual poetry, the exploration of the art form's technical challenges, the hope of political impact, or the desire to re-invigorate such time-honoured subjects as portraiture and landscape. Their work represents an alternative history to that of commercial cinema in Britain - a tradition that has been only intermittently written about until now. This major new book is the first comprehensive history of artists' film and video in Britain. Structured in two parts ('Institutions' and 'Artists and Movements'), it considers the work of some 300 artists, including Kenneth Macpherson,

Basil Wright, Len Lye, Humphrey Jennings, Margaret Tait, Jeff Keen, Carolee Schneemann, Yoko Ono, Malcolm Le Grice, Peter Gidal, William Raban, Chris Welsby, David Hall, Tamara Krikorian, Sally Potter, Guy Sherwin, Lis Rhodes, Derek Jarman, David Larcher, Steve Dwoskin, James Scott, Peter Wollen and Laura Mulvey, Peter Greenaway, Patrick Keiller, John Smith, Andrew Stones, Jaki Irvine, Tracy Emin, Dryden Goodwin, and Stephanie Smith and Ed Stewart. Written by the leading authority in the field, *A History of Artists' Film and Video in Britain, 1897-2004* brings to light the range and diversity of British artists' work in these mediums as well as the artist-run organisations that have supported the art-form's development. In so doing it greatly enlarges the scope of any understanding of 'British cinema' and demonstrates the crucial importance of the moving image to British art history.

"For the past four decades, film and video have played an increasingly important role in contemporary art. For the first time, a single volume traces the history of artists' involvement with the moving image, from the earliest experiments with film to the latest digital and video streaming techniques over the internet." "Film and Video Art takes in all the major developments in the unfolding dialogue between artists and moving image media."--BOOK JACKET.

Encompassing experimental film and video, essay film, gallery-based installation art, and digital art, Jihoon Kim establishes the concept of hybrid moving images as an array of impure images shaped by the encounters and negotiations between different media, while also using it to explore various theoretical issues, such as stillness and movement, indexicality, abstraction, materiality, afterlives of the celluloid cinema, archive, memory, apparatus, and the concept of medium as such. Grounding its study in interdisciplinary framework of film studies, media studies, and contemporary

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art criticism, *Between Film, Video, and the Digital* offers a fresh insight on the post-media conditions of film and video under the pervasive influences of digital technologies, as well as on the crucial roles of media hybridity in the creative processes of giving birth to the emerging forms of the moving image. Incorporating in-depth readings of recent works by more than thirty artists and filmmakers, including Jim Campbell, Bill Viola, Sam Taylor-Johnson, David Claerbout, Fiona Tan, Takeshi Murata, Jennifer West, Ken Jacobs, Christoph Girardet and Matthias Müller, Hito Steyerl, Lynne Sachs, Harun Farocki, Doug Aitken, Douglas Gordon, Stan Douglas, Candice Breitz, among others, the book is the essential scholarly monograph for understanding how digital technologies simultaneously depend on and differ from previous time-based media, and how this juncture of similarities and differences signals a new regime of the art of the moving image.

A detailed guide to some 900 films and videos covering fine arts, archaeology, decorative arts, crafts, and related topics, produced from 1976 to 1990, and noteworthy for their production values or for the importance or uniqueness of their content. Five essays provide an intellectual context for the annotated listings of documentaries and feature films.

Includes 34 pages of bandw photographs, a list of subject headings and indexes by subject, director, name, series, and film distributor. Annotation copyrighted by Book News, Inc., Portland, OR

John Box had one of the most continuously productive design careers in British cinema, winning a record for Academy Awards and four BAFTAs. After learning his craft in the 1950s, he shot to fame with *Lawrence of Arabia* (1962). Directors from David Lean and Carol Reed to Norman Jewison and Michael Mann have valued his experience, as he brought 'a vocabulary of life' to bear on the new

challenges posed by each film. Whether creating China in Wales for *The Inn of the Sixth Happiness* (1958), revolutionary Russia in Spain for *Dr. Zhivago* (1965), or Dickensian London for *Oliver!* (1968), imagining the mythic past in *First Knight* (1995) or the future in *Rollerball* (1975). Box shaped screen worlds across five decades, helping to establish the traditions of British production design which continue today. His greatest wish was that his career should encourage others by example. Based on interviews with John Box and the co-operation of some of his key collaborators, this lavishly colour-illustrated book focuses on solutions to design problems and provides a unique insight into the production designer's role in the collaborative business of filmmaking.

Offering historical and theoretical positions from a variety of art historians, artists, curators, and writers, this groundbreaking collection is the first substantive sourcebook on abstraction in moving-image media. With a particular focus on art since 2000, *Abstract Video* addresses a longer history of experimentation in video, net art, installation, new media, expanded cinema, visual music, and experimental film. Editor Gabrielle Jennings—a video artist herself—reveals as never before how works of abstract video are not merely, as the renowned curator Kirk Varnedoe once put it, “pictures of nothing,” but rather amorphous, ungovernable spaces that encourage contemplation and innovation. In explorations of the work of celebrated artists such as Jeremy Blake, Mona Hatoum, Pierre Huyghe, Ryoji Ikeda, Takeshi Murata, Diana Thater, and Jennifer West, alongside emerging artists, this volume presents fresh and vigorous perspectives on a burgeoning and ever-changing arena of contemporary art. Film-making wisdom and a fascinating mine of film lore make this a priceless resource for students, aspiring film professionals, and film fans.

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 Cézanne 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.

Making Images Move reveals a new history of cinema by uncovering its connections to other media

and art forms. In this richly illustrated volume, Gregory Zinman explores how moving-image artists who worked in experimental film pushed the medium toward abstraction through a number of unconventional filmmaking practices, including painting and scratching directly on the film strip; deteriorating film with water, dirt, and bleach; and applying materials such as paper and glue. This book provides a comprehensive history of this tradition of “handmade cinema” from the early twentieth century to the present, opening up new conversations about the production, meaning, and significance of the moving image. From painted film to kinetic art, and from psychedelic light shows to video synthesis, Gregory Zinman recovers the range of forms, tools, and intentions that make up cinema’s shadow history, deepening awareness of the intersection of art and media in the twentieth century, and anticipating what is to come.

This book provides readers with a teaching tool not currently available. It fills a gap in the literature by going beyond simple discussions of hardware usage, basic technical knowledge, and descriptions of technique to in-depth discussions of how this knowledge can be applied in a coherent approach to production.

Advanced Film and Video Production is a practical approach to the art of filmmaking from beginning to final release print or video master. The text begins

with simple productions designed to teach you the basics while establishing professional production standards and moving on to more complicated projects. From writing your first script to final edited master, the topics include camera techniques, working with actors, professional lighting, recording and mixing sound, editing, professional directing, blocking a scene with actors and crew, conducting yourself in a professional film environment. Areas discussed include Producing commercials in a local market, making a music video, documentaries, professional script writing of dramatic stories, handling clients, promotional videos, advanced editing techniques including cutting on the beat and the rhythm of editing. The 300 page textbook of 30 chapters is suited for both senior high school and college level curriculum, with a teacher's or college instructor's study guide available upon request. Each chapter ends with class assignments designed to give each student a hands on experience. This textbook is now available for anyone to purchase so that if you do not have the benefit of attending a college or high school course, you now can follow this text to teach yourself the art of filmmaking. Because the author worked on countless 'Hollywood' productions with some of the biggest names in the business, it is stressed throughout the next the importance of conducting one's self as a professional so that when you work on a 'real' Hollywood movie

you will be ready to do your job and be considered a peer.

A theory of film

A Directory of British Film & Video Artists offers a review of the work of over one hundred British artists working in film, video and moving-image media.

Each entry provides a brief biography, and an essay examining the artist's significance.

Mobility and Migration in Film and Moving Image Art explores cinematic and artistic representations of migration and mobility in Europe from the 1990s to today. Drawing on theories of migrant and diasporic cinema, moving-image art, and mobility studies, Bayraktar provides historically situated close readings of films, videos, and cinematic installations that concern migratory networks and infrastructures across Europe, the Middle East, and Africa. Probing the notion of Europe as a coherent entity and a borderless space, this interdisciplinary study investigates the ways in which European ideals of mobility and fluidity are deeply enmeshed with forced migration, illegalization, and xenophobia. With a specific focus on distinct forms of mobility such as labor migration, postcolonial migration, tourism, and refugee mobilities, Bayraktar studies the new counter-hegemonic imaginations invoked by the work of filmmakers such as Ay?e Polat, Fatih Akin, Michael Haneke, and Tony Gatlif as well as video essays and installations of artists such as Kutlu?

Ataman, Ursula Biemann, Ergin Çavuşoğlu, Maria Lorio and Raphaël Cuomo. Challenging aesthetic as well as national, cultural, and political boundaries, the works central to this book envision Europe as a diverse, inclusive, and unfixed continent that is reimagined from many elsewhere well beyond its borders.

Who can forget the over-the-top, white-on-white, high-gloss interiors through which Fred Astaire danced in *Top Hat*? The modernist high-rise architecture, inspired by the work of Frank Lloyd Wright, in the adaptation of Ayn Rand's *The Fountainhead*? The lavish, opulent drawing rooms of Martin Scorsese's *The Age of Innocence*? Through the use of film design—called both art direction and production design in the film industry—movies can transport us to new worlds of luxury, highlight the ornament of the everyday, offer a vision of the future, or evoke the realities of a distant era. In *Designs on Film*, journalist and interior designer Cathy Whitlock illuminates the often undercelebrated role of the production designer in the creation of the most memorable moments in film history. Through a lush collection of rare archival photographs, Whitlock narrates the evolving story of art direction over the course of a century—from the massive Roman architecture of *Ben-Hur* to the infamous Dakota apartment in *Rosemary's Baby* to the digital CGI wonders of *Avatar's Pandora*. Drawing on insights

from the most prominent Hollywood production designers and the historical knowledge of the venerable Art Directors Guild, Whitlock delves into the detailed process of how sets are imagined, drawn, built, and decorated. *Designs on Film* is the must-have look book for film lovers, movie buffs, and anyone looking to draw interior design inspiration from the constructions and confections of Hollywood. Whitlock lifts the curtain on movie magic and celebrates the many ways in which art direction and set design allow us to lose ourselves in the diverse worlds showcased on the big screen.

During the past four decades, the accessibility of videotape, along with that of 8- and 16-millimeter film, has revolutionized artistic production, and moving-image technologies ranging from the filmic to the digital have attained mainstream status. This exciting publication, the first devoted exclusively to the Art Institute's expanding collection of film and video, records the emergence of a new medium and captures the quickly evolving state of the art. The book explores more than eighty works at the Art Institute, from those by early pioneers like Bruce Nauman and Nam June Paik to others by such recent practitioners as Doug Aitken, Sharon Lockhart, and Steve McQueen. The book showcases works by Tacita Dean, Rineke Dijkstra, Nan Goldin, Jenny Holzer, Pierre Huyghe, Isaac Julien, William Kentridge, Gordon Matta-Clark, George Segal,

Richard Serra, Bill Viola, and many more. (Berklee Guide). Essential for anyone interested in the business, process and procedures of writing music for film or television, this book teaches the Berklee approach to the art, covering topics such as: preparing and recording a score, contracts and fees, publishing, royalties, copyrights and much more. Features interviews with 21 top film-scoring professionals, including Michael Kamen, Alf Clausen, Alan Silvestri, Marc Shaiman, Mark Snow, Harry Gregson-Williams and Elmer Bernstein. Now updated with info on today's latest technology, and invaluable insights into finding work in the industry. What is a moving image, and how does it move us? In *Thinking In Film*, celebrated theorist Mieke Bal engages in an exploration - part dialogue, part voyage - with the video installations of Finnish artist Eija-Liisa Ahtila to understand movement as artistic practice and as affect. Through fifteen years of Ahtila's practice, including such seminal works as *The Annunciation*, *Where Is Where?* and *The House*, Bal searches for the places where theoretical and artistic practices intersect, to create radical spaces in which genuinely democratic acts are performed. Bringing together different understandings of 'figure' from form to character, Bal examines the syntax of the exhibition and its ability to bring together installations, the work itself, the physical and ontological thresholds of the installation

space and the use of narrative and genre. The double meaning of 'movement', in Bal's unique thought, catalyses an understanding of video installation work as inherently plural, heterogenous and possessed of revolutionary political potential. The video image as an art form illuminates the question of what an image is, and the installation binds viewers to their own interactions with the space. In this context Bal argues that the intersection between movement and space creates an openness to difference and doubt. By 'thinking in' art, we find ideas not illustrated by but actualized in artworks. Bal practices this theory in action to demonstrate how the video installation can move us to think beyond ordinary boundaries and venture into new spaces. There is no act more radical than figuring a vision of the 'other' as film allows art to do. Thinking In Film is Mieke Bal's incisive, innovative best as she opens up the miraculous political potential of the condensed art of the moving image.

The streets are full of admirable craftsmen, but so few practical dreamers.' - Man Ray Welcome to the world of fringe movies. Here, artists have been busy putting queer shoulders to the wheels, or bending light to talk about First Nations rights (and making it funny, to boot), or demonstrating how a personality can be taken apart and put back together, all during a ten-minute movie which might take years to make. In Practical Dreamers , twenty-seven artists dish

about how they get it done and why it matters. The conversations are personal, up close and jargon free, smart without smarting. Mike Hoolboom talks footage recycling with Alessa Cohene ( *Supposed To* ) and Jubal Brown ( *Life Is Pornography* ); investigates the documentaries of Donigan Cumming ( *My Dinner With Weegee* ); looks at the Middle East with Jayce Salloum ( *This Is Not Beirut* ); discusses identity with queer Asian avatars Richard Fung ( *Dirty Laundry* ), Midi Onodera ( *The Displaced View* ) and Ho Tam ( *The Yellow Pages* ), and First Nations vets Kent Monkman ( *Blood River* ) and Shelley Niro ( *Honey Moccasin* ); and addresses the visions of Peter Mettler ( *Gambling, Gods and LSD* ).

Written by an author with over 30 years of working experience, this book takes a practical, thorough look at the duties and skills of art directors and production designers. It teaches readers how to analyze a script, develop concepts that meet the needs of a script, develop sketches and construction drawings, work with directors and producers, and operate within budget limitations. The book has been updated and expanded to include interviews with professionals at all levels in the art department. A chapter on digital effects as they relate to the work of the art director has been added to this new edition. Students, novices in the profession, and persons from other art/design fields who are interested in expanding into film and video will find this is a

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This volume traces the modern critical and performance history of this play, one of Shakespeare's most-loved and most-performed comedies. The essay focus on such modern concerns as feminism, deconstruction, textual theory, and queer theory.

Responding to Film is a dynamic tool for students who seek as complete an understanding of film as is humanly possible. By focusing on film, the author looks at how it offers students an understanding of themselves, of their culture, and of art. This guide also seeks to familiarize the students with the practical methodology for studying film: how to understand film genres, techniques, and language. The book is supplemented by comprehensive lists of films for study, web

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sites, and model films. It also includes a model course for instructors. Teachers will find this marvelous guide valuable in a variety of courses, including film literature, film aesthetics, and film as an adaptation of literature. A Burnham Publishers book

Whether it involves remaking an old Hollywood movie, projecting a quiet 16mm film, or constructing a bombastic multi-screen environment, cinema now takes place not just in the movie theatre and the home, but also in the art gallery and the museum. The author of this engaging study takes stock of this development, offering an in-depth inquiry into its genesis, its defining features, and the ramifications it has for art and cinema alike. Through the lens of contemporary art history, she examines cinema studies great disciplinary obsession namely, what cinema was, is, and will become in a digital future.

A History of Video Art is a revised and expanded edition of the 2006 original, which extends the scope of the first edition, incorporating a wider range of artists and works from across the globe and explores and examines developments in the genre of artists' video from the mid 1990s up to the present day. In addition, the new edition expands and updates the discussion of theoretical concepts and ideas which underpin contemporary artists' video. Tracking the changing forms of video art in relation to the revolution in electronic and digital imaging that has taken place during the last 50 years, A History of Video Art orients video art in the wider art historical context, with particular reference to the shift from the structuralism of the late 1960s and early 1970s to the post-modernist concerns of the 1980s and early 1990s. The new edition also explores the implications of the internationalisation of artists' video in the period leading up to the new millennium and its concerns and preoccupations including post-colonialism, the post-medium condition and the

impact and influence of the internet.

"Proceeding chronologically, from the beginning of Varda's career in the 1950s to the present, this book focuses on moments where Varda's invocation of different artistic traditions within film opens onto complex commentary on broader aesthetic, theoretical, feminist, and political discussions. I reinterpret some of her best known films, but also focus attention on other less familiar works that merit further consideration. I reassess individual works with the goal of interrogating Varda's visual dialogues to reconstruct the cultural politics of the periods in which they were made. This process of reading new strands of meaning across Varda's oeuvre relies on a richly interdisciplinary approach. The result is a new cultural history of Varda and her work that makes clear how she actively engaged and subtly broadened some of the most advanced aesthetic and political discourse of her day. Many of Varda's sophisticated commentaries on controversial issues of her time have receded from view in the biographical frameworks in which her work often has been considered. The range of her engagement in her work with cinema, art history, photography, and visual culture has not been fully recognized. This decontextualization of Varda's work has been compounded by the frequent emphasis on her exceptionality within her fields of practice. In contrast, I view Varda's work as a projection of cultural history that illuminates multiple disciplines, including art history, cinema studies, visual culture, and modern French history."--Provided by publisher.

In this book leading scholars from Europe and North-America trace expanded cinema from its origins in early abstract film to post-war happenings and live events in Europe and the US; the first video and multi-media experiments of the 1960s; the fusion of multi-screen art with sonic art and music from the 1970s onwards, right up to the digital age. It brings new

perspectives to bear on the work of established American pioneers such as Carolee Schneemann and Stan Vanderbeek as well as exploring expanded cinema in Western and Central Europe, the influence of video art on new media technologies, and the role of British expanded cinema from the 1970s to the present day. It shows how artists challenged the conventions of spectatorship, the viewing space and the audience, to explore a new participatory and performative cinema beyond the single screen.

Images have never been as freely circulated as they are today. They have also never been so tightly controlled. As with the birth of photography, digital reproduction has created new possibilities for the duplication and consumption of images, offering greater dissemination and access. But digital reproduction has also stoked new anxieties concerning authenticity and ownership. From this contemporary vantage point, *After Uniqueness* traces the ambivalence of reproducibility through the intersecting histories of experimental cinema and the moving image in art, examining how artists, filmmakers, and theorists have found in the copy a utopian promise or a dangerous inauthenticity—or both at once. From the sale of film in limited editions on the art market to the downloading of bootlegs, from the singularity of live cinema to video art broadcast on television, Erika Balsom investigates how the reproducibility of the moving image has been embraced, rejected, and negotiated by major figures including Stan Brakhage, Leo Castelli, and Gregory Markopoulos. Through a comparative analysis of selected distribution models and key case studies, she demonstrates how the question of image circulation is central to the history of film and video art. *After Uniqueness* shows that distribution channels are more than neutral pathways; they determine how we encounter, interpret, and write the history of the

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moving image as an art form.

Fascinating documentation of one of the most important film societies in American history.

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