

Film And Video Art

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After Uniqueness - Erika Balsom 2017-03-21
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 moving image as an art form.

A Cross Cultural Film and Video Art Program Model for Children in Underserved Communities - Duhirwe Rushemeza 2006

The Art of Technique - John S. Douglass 1996
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.
Ghosting - Jane Connarty 2006

A History of Video Art - Chris Meigh-Andrews 2013-11-07
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.

Abstract Video - Gabrielle Jennings 2015-09-15

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.

[Money for Film & Video Artists](#) - Douglas

Oxenhorn 1993

Making Images Move - Gregory Zinman

2020-01-03

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.

Between Film, Video, and the Digital - Jihoon Kim 2016-07-14

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 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.

Advanced Film and Video Production - William Mims 2011

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. 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 History of Experimental Film and Video -

A.L. Rees 2019-07-25

Avant-garde film is almost indefinable. It is in a constant state of change and redefinition. In his highly-acclaimed history of experimental film, A.L. Rees tracks the movement of the film avant-garde between the cinema and modern art (with its postmodern coda). But he also reconstitutes the film avant-garde as an independent form of art practice with its own internal logic and aesthetic discourse. In this revised and updated

edition, Rees introduces experimental film and video to new readers interested in the wider cinema, as well as offering a guide to enthusiasts of avant-garde film and new media arts. Ranging from 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.

Experimenta - Modern Image Makers Association Inc.. 1991

Creative Motion Graphic Titling for Film, Video, and the Web - Yael Braha 2010

Captivate your audience and enhance your storytelling with this tutorial based 4-color cookbook, featuring dozens of solutions to your titling needs. Each chapter includes case studies and interviews with the pros, lending cutting insight and lessons learned that will have you creating inspired title sequences in no time. The book features genre-based tutorial sections, with step by step instructions for creating effective horror, comedy, drama, and suspense titling sequences. Tutorials for creating some of the most popular title sequences in blockbuster movies are included (Se7en, The Sopranos, 24, The Matrix). Other tutorials teach you how to effectively use sound and VFX in your titles, and also included is instruction on editing your title sequence. These techniques, as well as chapters on the essentials of typography allow you to apply these lessons to your title sequence regardless of whether it's for TV, the web, or

digital signage. Also included is a DVD with sample clips, as well as project files that allow you to refine the techniques you learned in the book. As an added bonus we've included 3 titling chapters from other Focal books, with specific instructions on titling within certain software applications. Cover images provided by MK12, from The Alphabet Conspiracy. Learn more at www.MK12.com * 4-color cookbook packed with step-by-step tutorials that will have you titling like a pro in hours * Provides essential lessons on using sound in titles, editing titles, as well as effective use of typography * DVD contains sample movies and project files that allow you to refine the techniques you learned in the book, as well as titling chapters from other Focal books with instructions on titling in specific software applications Customers please note that files on the DVD/CD that accompany the print version of this book are NOT available when you buy the Kindle or other electronic versions of the book

Real Life - Susan Daniel-McElroy 2002

Thinking in Film - Mieke Bal 2013-08-15

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 at her incisive, innovative best as she opens up the miraculous political potential of the condensed art of the moving image.

Capturing the Culture - Richard Grenier 1991

This volume brings together 46 critical essays of Grenier, noted movie critic and social commentator. He lambastes the leftward

leanings that have become fashionable in politicized Hollywood and among elements of the artistic elite, and shows how the often false values of film culture--whose members include a select few writers, producers, and directors--have spread into American political culture, subtly corrupting the perceptions and thinking of ordinary citizens. He also includes behind-the-scenes juicy tidbits on celebrities and the making of their films. ISBN 089633-149-0: \$24.95.

[A Directory of British Film & Video Artists](#) - David Curtis 1995

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.

[Expanded Cinema](#) - Gene Youngblood
2020-03-03

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, Youngblood's insider account of 1960s counterculture and the birth of cybernetics remains a mainstay reference in today's hypermediated 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. Vast in scope, its prescient formulations include "the paleocybernetic age," "intermedia," the "artist as design scientist," the "artist as ecologist," "synaesthetics and kinesthetics," 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, Carolee Schneemann, Stan VanDerBeek, Les Levine, and Frank Gillette. An inspiring Introduction by the celebrated polymath and designer R. Buckminster Fuller—a perfectly cut gem of countercultural thinking in itself—places Youngblood's radical observations in 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 invaluable to all who are concerned with the technologies that are reshaping the nature of human communication.

Captured - Clayton Patterson 2005-05-03

Captured tells the story of film and video in the Lower East Side and the East Village in the artists' own words. It is part formal history and part inspirational text, to remind people on the outside looking in how often their contributions form the invisible pillars of American art and popular life. Movements such as No Wave and the Cinema of Transgression are covered, as is the story of *Pull My Daisy*, considered among the true progenitors of indie film. *Captured* is a must-have for fans of independent film and students of cinema everywhere.

Fields of View - A.L. Rees 2020-10-29

Drawing on film theory, literary modernism, psychology and art history, *Fields of View* elucidates an expanded network of connections between avant-garde film and wider culture. In this bold and original work, A.L. Rees identifies three key terms - 'field', 'frame' and 'interval' and charts their use by filmmakers and theorists such as Dziga Vertov, Sergei Eisenstein, Bruce Baillie, Maya Deren, Malcolm Le Grice and Werner

Nekes, from the 1920s through to the present day. A seminal voice in film culture, Rees left the incomplete manuscript for this book on his death, and Simon Payne has subsequently carefully prepared the book for publication. *Fields of View* is an important work that establishes a unique perspective on experimental film.

Expanded Cinema - A. L. Rees 2011-09-01
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.
Art and Film Since 1945 - Russell Ferguson 1996

Film as a Subversive Art - Amos Vogel 2005
By Amos Vogel. Foreword by Scott MacDonald.

Beyond Cinema - Joachim Jäger 2006
'Beyond Cinema' examines the history of film and video with a focus on projections in the exhibition space.

Reaching Audiences - Julia Knight 2011
From Hollywood blockbusters to artists' film and video, distributors play a vitally important role in getting films in front of audiences. As the link between production and exhibition, their acquisition policies, promotional practices and level of resources determine what is available, and so help shape the very nature of our film culture. Reac...

Canadian Film and Video - Loren R. Lerner
1997-01-01

This extensive bibliography and reference guide is an invaluable resource for researchers, practitioners, students, and anyone with an interest in Canadian film and video. With over 24,500 entries, of which 10,500 are annotated, it opens up the literature devoted to Canadian film and video, at last making it readily accessible to scholars and researchers. Drawing on both English and French sources, it identifies books, catalogues, government reports, theses, and periodical and newspaper articles from Canadian and non-Canadian publications from the first decade of the twentieth century to 1989. The work is bilingual; descriptive annotations are presented in the language(s) of the original publication. *Canadian Film and Video / Film et vidéo canadiens* provides an in-depth guide to the work of over 4000 individuals working in film and video and 5000 films and videos. The entries in Volume I cover topics such as film types, the

role of government, laws and legislation, censorship, festivals and awards, production and distribution companies, education, cinema buildings, women and film, and video art. A major section covers filmmakers, video artists, cinematographers, actors, producers, and various other film people. Volume II presents an author index, a film and video title index, and a name and subject index. In the tradition of the highly acclaimed publication *Art and Architecture in Canada* these volumes fill a long-standing need for a comprehensive reference tool for Canadian film and video. This bibliography guides and supports the work of film historians and practitioners, media librarians and visual curators, students and researchers, and members of the general public with an interest in film and video.

Visualising Music - Holly Rogers 2010
Visualising Music explores alternative models of music-image relationship in film and video art, investigating how the boundaries of cinema can

be challenged, both practically and theoretically, by a redefined audio-visual interaction. The first half of the book considers the significance of music in several types of non-Hollywood film, including the work of Werner Herzog and Derek Jarman. Building from here, the second half explores the expanded spaces of video installation art, with close reference to the immersive musical sites of Bill Viola.

The Art of Film Projection: A Beginner's Guide - Paolo Usai 2019-10-22

The history of cinema is full of love stories, but none has been as essential as the love between projectionists and their machines. *The Art of Film Projection-A Beginner's Guide* is a comprehensive outline of the materials, equipment, and knowledge needed to present the magic of cinema to an enthralled audience. Part manual and part manifesto, this book compiles more than fifty years of expertise from the staff of the world-renowned George Eastman Museum and the students of the L. Jeffrey Selznick School of

Film Preservation into the most authoritative and accessible guide to film projection ever produced. No film comes to life until it is shown on the big screen, but with the proliferation of digital movie theaters, the expertise of film projection has become rare. Written for both the casual enthusiast and the professional projectionist in training, this book demystifies the process of film projection and offers an in-depth understanding of the aesthetic, technical, and historical features of motion pictures. Join in the fight to save the authentic experience of seeing motion pictures on film.

Film and Video Art - Stuart Comer 2009-03-01

An exploration of film as an art form that discusses artists' involvement in the medium, movements that significantly affected film, and prominent artists and filmmakers, including Salvador Dali, Anthony McCall, Andy Warhol, and others.

Minnesota Independent Film and Video - Kate Kinney 1982

A History of Artists' Film and Video in Britain -
David Curtis 2007

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.

Black Women Film and Video Artists -

Jacqueline Bobo 2013-09-13

First published in 1998. Routledge is an imprint of Taylor & Francis, an informa company.

Cinesonica - Andy Birtwistle 2017-10-03

Cinesonica: sounding film and video explores previously neglected and under-theorised aspects of film and video sound, drawing on detailed case study analyses of Hollywood cinema, art cinema, animated cartoons, and avant-garde film and video. Adopting an interdisciplinary approach to the study of the soundtrack, and breaking away from the focus on narrative and signification that has tended to dominate the study of film sound, the book examines the way in which sound's materiality figures within audiovisual experience. Through a close examination of sound-image relations in a range of film and video forms and genres - including Warner Bros. cartoons, scratch video,

and artist's film and video - Cinesonica recasts the film and video text as the meeting point of audio and visual materialities, cultural practices and perceptual activity. The interdisciplinary approach adopted by the book makes its discussion of sound of interest to those studying and working in a range of subject disciplines, including film studies, sound studies, sonic arts, cultural studies, music and art history.

The Art of Encanto - Disney 2021-11-23

The Art of Encanto presents the story behind the newest film from Walt Disney Animation Studios, showcasing the stunning artwork from the film's creation - including character designs, storyboards, color scripts, and much more - along with exclusive interviews from the creative team and behind-the-scenes details showcasing the process of making this new film. The next in this fan-favourite, collectible series of Art Of titles, Art of Encanto is the perfect gift for Disney fans, animation students, film buffs, and more.

Art in Cinema - Scott MacDonald 2006

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

Mobility and Migration in Film and Moving Image Art - Nilgun Bayraktar 2015-12-07

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 Ayşe Polat, Fatih Akin, Michael Haneke, and Tony Gatlif as well as video essays and installations of artists such as Kutluğ Ataman, Ursula Biemann, Ergin Çavuşoğlu, Maria Iorio 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.

Wonder Woman: The Art and Making of the Film - Sharon Gosling 2017-05-30

Patty Jenkins' Wonder Woman sees the hero brought to the big screen for the first time in her own movie, and fully realizes the breathtaking wonder, strength, and grace of such an historic character. Wonder Woman: The Art & Making of the Film celebrates the creation of this groundbreaking movie, taking fans on a voyage

of discovery through the world of Wonder Woman. Showcasing the earliest concept art, set and costume designs, sketches and storyboards, the book delves deep into the filmmaking process, from creating the stunning island of Themyscira to the war-torn trenches and towns of First World War Europe. This official companion explores the Amazons' rigorous training regimens, their weaponry, armor, Themysciran culture, and the amazing women themselves. With exclusive insights from cast and crew, including director Patty Jenkins, production designer Aline Bonetto, and Diana herself, Gal Gadot, this volume is the ultimate guide to the past, present, and future of one of the most iconic heroes in the world - Wonder Woman. WONDER WOMAN and all related characters and elements © and TM DC Comics and Warner Bros. Entertainment. (s16)

Artists' Film (World of Art) - David Curtis
2021-10-05

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.

A History of Swedish Experimental Film Culture - Lars Gustaf Andersson 2010

This first-ever study of Swedish experimental film represents the results of a Swedish Research Council initiative in 2006--2008. The essays address the institutions, filmmakers, and films important to the history of experimental film in Sweden, and place this history in larger artistic and socio-cultural contexts. The authors look at the work of the Independent Film Group, regional Fluxus groups, E.A.T., and figures such as Viking Eggeling, Rune Hagberg, Pontus Hultén, Öyvind Fahlström, Leo Reis, Bo Jonsson, and Åke Karlung.

Art Direction for Film and Video - Robert Olson
1998-10-22

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 valuable resource. 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

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