

## Dsceac Oppio Guardo Inema Rte Ontemporanea

Italian Experimental Cinema and Moving-Image Art Philosophical Essays on Ugo Nespolo's Art and Cinema Contemporary Art, World Cinema, and Visual Culture Futurist Cinema New Neapolitan Cinema Palavra e Imagem na Arte Contemporânea A Companion to Experimental Cinema Off-Screen Cinema Portuguese Cinema (1960-2010) Film Manifestos and Global Cinema Cultures Museum as a Cinematic Space Fotografia Contemporânea: Desafios e tendências ARTE ITALIANA 1960 - 1982 Experimental and Independent Italian Cinema Like a Film Unidentified Flying Object for Contemporary Architecture Still Moving Os bárbaros submetidos Brasile Identity Mediations in Latin American Cinema and Beyond Rossella Catanese Daniela Angelucci Hamid Keshmirshekan Rossella Catanese Alex Marlow-Mann Carla Miguelote Federico Windhausen Kaira M. Cabañas André Rui Graça Scott MacKenzie Elisa Mandelli Fatorelli, Antonio Cristiano Anthony Cristiano Timothy Murray Beatrice Lampariello Karen Redrobe Antonio Manoel dos Santos Silva Cecilia Nuria Gil Mariño

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this volume presents one of the first systematic inquiries into italian experimental and avant garde cinema in english language thanks to contributions which deepen the history of experimental audio visual works in italy frameworks of film production distribution and circulation as well as theoretical discourses and emblematic case studies are investigated by this edited collection which tries to provide a broad overview of the complex phenomena that occurred in a century of cinema beyond its industry its market and its conventions the aim of this book is not to offer a comprehensive compendium but to explore new paths in researching italian experimental moving image its history

and new theoretical insights into authors and their works the volume is structured in thematic sections each of them includes different contributions according to two different types plenary essays which offer in depth analyses on historical and theoretical features and monographic essays which focus on single authors collectives or works

an indefatigable experimenter with new creative possibilities with his work the italian artist ugo nespolo 1941 has given shape to a poetics that stands out in the contemporary art scene by existing on the border between avant garde and pop he has experimented in almost every field of art in and out of different screens from paintings to installations and cinema this book is a collection of philosophical essays that analyse nespolo s poetics from different theoretical perspectives focused in particular on his artworks and films the book consists of three sections the first includes essays dedicated to nespolo s works that fall within the visual arts the second presents contributions that investigate his cinema and some of his films the third section concludes the book with two interviews conducted at different stages of nespolo s career which tackle some of the key themes of his poetics offering a direct insight into his theoretical reflection

contemporary art world cinema and visual culture essays by hamid dabashi is a collection of writings by the acclaimed cultural critic and scholar a thorough introduction rigorously frames chapters and identifies in dabashi s writings a comprehensive approach which forms the criteria for selecting the essays for the volume the introduction also teases out of these essays the overarching theme that holds them together the manner they inform a particularly critical angle in them and the way they cohere the introduction dwells on the work of one scholar public intellectual and theorist of modern and contemporary arts to extrapolate more universal issues of concern to art criticism in general these scattered materials and their underlying theoretical and critical logic are a unique contribution to the field of modern and contemporary arts

futurism and early cinema shared a fascination with dynamic movement and speed presenting both as harbingers of an emerging new way of life and new aesthetic criteria and the futurists quickly latched on to cinema as a device with great potential to manipulate our perceptions in order to create a new world in the edited collection futurist cinema rossella catanese explores that conjunction bringing in avant garde artists and their manifestos to show how painters and other artists turned to cinema as a model for overcoming the inherently static nature of painting in order to rethink it for a new era

the new neapolitan cinema provides close analysis of the whole of this movement which stands as one of the most vital and stimulating currents in contemporary european cinema

este livro reúne nove ensaios escritos pela artista e professora carla miguelote ao longo de mais de uma década dedicada à investigação das relações entre palavra e imagem na arte contemporânea para além da interseção entre os campos da literatura do cinema e das artes visuais os textos abordam o fenómeno do hibridismo que tem caracterizado

diferentes práticas artísticas contemporâneas através da análise de obras em vídeo fotografia instalação e performance entre outras somos convidados a conhecer aspectos dessa contaminação e a acompanhar processos que transbordam fronteiras e questionam os limites tradicionalmente consolidados fruto de uma extensa pesquisa e de singular capacidade de observação sensível carla miguelote nos ajuda a entender e fruir as novas formas conceituais e estéticas fabricadas pelas estratégias de coexistência releitura e montagem nos campos complexos da intermedialidade

an exploration of what experimental cinema was is and might become a companion to experimental cinema is a collection of original essays organized around both theoretical and historical issues of concern to film scholars programmers filmmakers and viewers newly commissioned essays written by specialists in the field along with dialogues conducted with a diverse range of practitioners focus on core subjects to present an international array of overlapping and contrasting perspectives this unique text not only provides detailed accounts of particular films and filmmakers but also discusses new approaches of understanding characterizing and shaping experimental cinema the companion offers readers an accessible point of entry to the material while seeking to contribute to scholarly debates essays explore a wide range of topics within the realm of experimental film including the shift from traditional biography to broader contexts the increased attention afforded to local and transnational circuits of exchange and the deepening of theoretical considerations regarding cultural identity and cinematic aesthetics key themes and concepts are inter woven throughout the text offering fresh perspectives on experimental cinema s dialogues with other modes and practices of film and video its interactions with the non cinematic arts its responses to changing technological landscapes and more an essential addition to the field the companion balances introductory summaries and scholarly dialogue with existing literature explores how the study of experimental cinema can benefit from scholarship in other disciplines includes numerous analyses of films that are readily available to view via digital media discusses both canonical and obscure or neglected works examines the effects of the growing diversification of experimental film scholarship a companion to experimental cinema is a valuable resource for scholars of film studies and art history curators and programmers critics and bloggers filmmakers and artists and anyone interested in exploring experimental or avant garde cinema

one of the most important avant garde movements of postwar paris was lettrism which crucially built an interest in the relationship between writing and image into projects in poetry painting and especially cinema highly influential the lettrists served as a bridge of sorts between the earlier works of the dadaists and surrealists and the later conceptual artists off screen cinema is the first monograph in english of the lettrists offering a full portrait of the avant garde scene of 1950s paris it focuses on the film works of key lettrist figures like gil j wolman maurice lemaître françois dufrêne and especially the movement s founder isidore isou a romanian immigrant whose discrepant editing deliberately uncoupled image and sound through cabañas s history we see not only the full scope of the lettrist project but also its clear influence on situationism the french new wave the new realists as well as american filmmakers such as stan brakhage

why has portugal s vibrant and creative cinema industry not been more commercially successful

film manifestos and global cinema cultures is the first book to collect manifestoes from the global history of cinema providing the first historical and theoretical account of the role played by film manifestos in filmmaking and film culture focusing equally on political and aesthetic manifestoes scott mackenzie uncovers a neglected yet nevertheless central history of the cinema exploring a series of documents that postulate ways in which to re imagine the cinema and in the process re imagine the world this volume collects the major european waves and figures eisenstein truffaut bergman free cinema oberhausen dogme 95 latin american third cinemas birri sanjinés espinosa solanas radical art and the avant garde buñuel brakhage deren mekas ono sanborn and world cinemas iimura makhmalbaf sembene sen it also contains previously untranslated manifestos co written by figures including bollaín debord hermosillo isou kieslowski painlevé straub and many others thematic sections address documentary cinema aesthetics feminist and queer film cultures pornography film archives hollywood and film and digital media also included are texts traditionally left out of the film manifestos canon such as the motion picture production code and pius xi s vigilanti cura which nevertheless played a central role in film culture

with an innovative and strongly interdisciplinary theoretical framework this book offers an extensive investigation of the use of audio visuals in exhibition design

esta coletânea mostra que sob diferentes perspectivas a fotografia vem sendo revisitada por artistas e teóricos contemporâneos seja para marcar uma posição crítica em relação à prática fotográfica moderna seja para questionar seus principais pressupostos entre as experimentações com o dispositivo e a produção de novas experiências sensíveis a prática fotográfica contemporânea dialoga com sua própria história e se reinventa ao mesmo tempo que propõe novas vidas para as imagens em um contexto marcado pelos atravessamentos e pelas sobreposições entre as formas imagéticas

met chronologie en korte biografieën met afbeeldingen van o a de volgende kunstenaars agostino bonalumi dadamaino francesco lo savio gruppo t alberto biasi gianni colombo enzo mari vincenzo accame mirella bentivoglio ugo carrega vincenzo ferrari eugenio miccini magdalo mussio anna oberto lamberto pignotti valerio adami enrico baj alik cavaliere mario ceroli lucio del pezzo giosetta fioroni ugo nespolo concetto pozzati bepi romagnoni mimmo rotella mario schifano emilio tadini gastone novelli tancredi piero dorazio rodolfo arico carlo battaglia nicola carriono marco gastini giorgio griffa vittorio matin

discussing a variety of independent and experimental italian films this book gives voice to a critically neglected form of italian cinema by examining the work of directors such as marinella pirelli mirko locatelli and cesrae zavattini the book defines inspects and studies the cinematic panorama of italy through a new lens it thereby explores the character of independent films and their related practices within the italian historical cultural and cinematic landscape

in this stimulating collection of theoretical writings on film photography and art timothy murray examines relations between artistic practice sexual and racial politics theory and cultural studies like a film investigates how the cinematic apparatus has invaded the theory of culture suggesting that the many destabilising traumas of our culture remain accessible to us because they are structured so much like film the book analyses the impact of cinematic perceptions and productions on a wide array of cultural practices from the renaissance works of shakespeare and caravaggio to modern sexual and political fantasy and the theoretical work of lyotard torok barthes ropars wuilleumier zizek silverman and laplanche like a film responds to current multicultural debates over the value of theory and the aim of artistic practice

the first monographic publication focused on the florentine ufo group 1968 1978 that conducts a historical analysis of its work reveals its close relationship with the contemporary artistic literary and architectural avant garde and finally investigates its legacy for the contemporary project the contemporary context is defined by a unique conjuncture on one hand we witness the revival of the radical architecture that from the avant garde experiments of the origins recovers creative processes and iconographic fragments while nullifying the original ideological and political values on the other hand we see social protests in defense of fundamental rights of democracy as in 1968 with these premises architecture is now reinvestigating those ephemeral experiments that have endured half a century as new stone monuments capable of indicating new perspectives for both research and design placing ufo group one of the authors of those still poorly known monuments at the core of the contemporary debate means investigating their formal and seductive aspects but also the ideological political and social values with which objects installations and happenings have been innervated transforming them into devices of an architecture nourished by literature art and political commitment for the foundation of an eloquent and activist project even more radical than the well known superstudio and archizoom the collaboration between beatrice lampariello an architecture historian specialized in the 1960s and 1970s and false mirror office a group of historians and designers engaged in the rediscovery of ufo group lead to a monograph focused on the ufo s work and an evaluation of their legacy relative to contemporary architecture this monograph is composed of three sections 1 history a first ever study of ufo by false mirror office via analysis of all archival and bibliographic sources as well as a series of interviews with ufo members and a collection of its writings published and unpublished for the first time translated into english 2 context composed of essays by historians and architectural theorists beatrice lampariello simon sadler anna rosellini giovanni galli jacopo galimberti intended to place ufo s work in the context of the avant garde that influenced its work from the experience of florentine radical architecture to umberto eco s theories on semiotics and the american experiences between pop art video art and happening 3 legacy articulated through graphic contribution and essays by young designers as false mirror office parasite 2 0 point supreme jimenez lai andrew kovacs adam nathaniel furman traumnovelle ab normal and peter behrbohm to investigate ufo s legacy relative to the contemporary revival of the most distinguishing creative processes and obsessions that shaped the so called radical architecture contributions by beatrice lampariello boris hamzeian and andrea anselmo false mirror office gloria castellini false mirror office simon sadler anna rosellini giovanni galli jacopo galimberti filippo fanciotti and giovanni glorialanza false mirror office parasite 2 0 point supreme jimenez lai bureau spectacular andrew kovacs adam nathaniel furman traumnovelle ab normal peter behrbohm

a collection of essays that discuss the relationship of film and photography with a focus on medium specificity

the appearance of sound film boosted entertainment circuits around the world drawing cultural cartographies that forged images of spaces nations and regions by the late 1920s and early 30s film played a key role in the configuration of national and regional cultural identities in incipient mass markets over the course of the twentieth and early twenty first centuries this transmedia logic not only went unthreatened but also intensified with the arrival of new media and the development of new technologies in this respect this book strikes a dialogue between analyses that reflect the flows and transits of music films and artists mainly in the ibero american space although it also features essays on soviet and asian cinema with a view to exploring the processes of configuration of cultural identities as such this work views national borders as flexible spaces that permit an exploration of the appearance of transversal relations that are part of broader networks of circulation as well as economic social and political models beyond the domestic sphere

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