

EX— CINEMA

FROM A THEORY OF
EXPERIMENTAL FILM AND VIDEO



AKIRA MIZUTA LIPPIT

Ex Cinema From A Theory Of Experimental Film And Video

Akira Mizuta Lippit



Ex Cinema From A Theory Of Experimental Film And Video:

Ex-Cinema Akira Mizuta Lippit, 2012-09-30 ROY GRUNDMANN author of Andy Warhol's Blow Job **Ex-Cinema** Akira Lippit, 2012-09-30 What does it mean for film and video to be experimental In this collection of essays framed by the concept of meaning from outside and no longer Akira Mizuta Lippit explores the aesthetic technical and theoretical reverberations of avant garde film and video Ex Cinema is a sustained reflection on the ways in which experimental media artists move outside the conventions of mainstream cinema and initiate a dialogue on the meaning of cinema itself **Ex-Cinema** Akira Lippit, 2012-09-30 What does it mean for film and video to be experimental In this collection of essays framed by the concept of meaning from outside and no longer Akira Mizuta Lippit explores the aesthetic technical and theoretical reverberations of avant garde film and video Ex Cinema is a sustained reflection on the ways in which experimental media artists move outside the conventions of mainstream cinema and initiate a dialogue on the meaning of cinema itself **Towards a Film Theory from Below** Jiri Anger, 2024-05-30 Operating between film theory media philosophy archival practice and audiovisual research Jiri Anger focuses on the relationship between figuration and materiality in early films experimental found footage cinema and video essays Would it be possible to do film theory from below through the perspective of moving image objects of their multifarious details and facets however marginal unintentional or aleatory they might be Could we treat scratches stains and shakes in archival footage as speculatively and aesthetically generative features Do these material actors have the capacity to create weird shapes within the figurative image that decenter distort and transform the existing conceptual and methodological frameworks Building on his theoretical as well as practical experience with the recently digitized corpus of the first Czech films created by Jan Kroneck between 1898 and 1911 the author demonstrates how technological defects and accidents in archival films shape their aesthetic function and our understanding of the materiality of film in the digital age The specific clashes between the figurative and material spheres are understood through the concept of a crack up This term developed by Francis Scott Fitzgerald and theoretically reimaged by Gilles Deleuze allows us to capture the convoluted relationship between figuration and materiality as inherent to the medium of film containing negativity and productivity difference and simultaneity contingency and fate at the same time even within the tiniest cinematic units **Non-Cinema** William Brown, 2018-07-12 Non Cinema Global Digital Film making and the Multitude provides an original film philosophy through which to understand low budget digital filmmaking from around the globe It draws upon a wide range of western and non western philosophers physicists theorists of Third Cinema and contemporary film theorists and film philosophers in order to argue that the future of cinema lies at the margins in the extreme the overlooked and the under funded the sort that distributors exhibitors and audiences would not consider to be cinema at all hence non cinema Analysing numerous films William Brown argues that contemporary low budget digital cinema is also through its digital form a political cinema that suggests that we are not detached observers of the world but entangled participants therewith Non Cinema constructs this

argument by looking at work by established filmmakers like Jean Luc Godard Abbas Kiarostami Jafar Panahi and Michael Winterbottom as well as lesser known work from places as diverse as Asia the Middle East Europe the Americas and Africa

Spanish Meta-Art and Contemporary Cinema Guillermo Rodríguez-Romaguera, 2023-08-10 Can cinema reveal its audience's most subversive thinking Do films have the potential to project their viewers innermost thoughts making them apparent on the screen This book argues that cinema has precisely this power to unveil to the spectator their own hidden thoughts It examines case studies from various cultures in conversation with Spain a country whose enduring masterpieces in self reflexive or meta art provide insight into the special dynamic between viewer and screen Framed around critical readings of Miguel de Cervantes Don Quixote Diego Velázquez Las meninas and Luis Buñuel's Un chien andalou this book examines contemporary films by Víctor Erice Carlos Saura Bigas Luna Alejandro Amenábar Lucrecia Martel Krzysztof Kieslowski David Lynch Pedro Almodóvar Spike Jonze Andrzej Zulawski Fernando Pérez Alfred Hitchcock Wes Craven and David Cronenberg to illustrate how self reflexivity in film unbridles the mental repression of film spectators It proposes cinema as an uncanny duplication of the workings of the brain a doppelgänger to human thought

The Traces of Jacques Derrida's Cinema Timothy Holland, 2024 Situated at the intersection of film and media studies literary theory and continental philosophy The Traces of Jacques Derrida's Cinema provides a trenchant account of the role of cinema in the oeuvre of one of the most influential philosophers of the twentieth century Jacques Derrida 1930-2004 The book is animated by Derrida's self confessed passion for the movies his reluctance to write about film despite the range of his corpus and the generative encounters arising between his legacy and the field of film and media studies as a result Given the expanse of its references interdisciplinarity and consideration of Derrida's approach to the experience of both spectatorship and the act of being filmed The Traces of Jacques Derrida's Cinema contributes to the ongoing close analyses of the philosopher's work while also providing a rigorous introduction to deconstruction Author Timothy Holland interweaves historical and speculative modes of research and writing to articulate the peripheral yet surprisingly crucial place of the cinematic medium for Derrida and his philosophical enterprise The outcome is a meticulously detailed survey of the centers and margins of Derrida's oeuvre that include forays into such terrain as his notable appearances in films an unrealized project on cinema and belief that Derrida proposed in a 2001 interview the correspondences between the strategies of deconstruction and the traditions homecomings and wordplay of David Lynch's cinematic media and the questions wedded to the future of film studies amid the vicissitudes of the modern virtual university Ultimately Holland pursues the thinking activated by the flickering of Derrida's cinema not only the absence and presence of film in Derrida's professional and personal life but also the rigor of academic discourse and the pleasures of the movies ghosts and technology religious faith and scientific knowledge and ruination and survival as a critical chance for reflection

Unwatchable Nicholas Baer, Maggie Hennefeld, Laura Horak, Gunnar Iversen, 2019-01-14 We all have images that we find unwatchable whether for ethical political or sensory and

affective reasons From news coverage of terror attacks to viral videos of police brutality and from graphic horror films to transgressive artworks many of the images in our media culture might strike us as unsuitable for viewing Yet what does it mean to proclaim something unwatchable disturbing revolting poor tedious or literally inaccessible With over 50 original essays by leading scholars artists critics and curators this is the first book to trace the unwatchable across our contemporary media environment in which viewers encounter difficult content on various screens and platforms Appealing to a broad academic and general readership the volume offers multidisciplinary approaches to the vast array of troubling images that circulate in global visual culture

The Geschlecht Complex Oscar Jansson, David LaRocca, 2022-01-13 The polysemous German word *Geschlecht* denoting gender genre kind kinship species race and somehow also more exemplifies the most pertinent questions of the translational transdisciplinary transhistorical and transnational structures of the contemporary humanities What happens when texts objects practices and concepts are transferred or displaced from one language tradition temporality or form to another What is readily transposed what resists relocation and what precipitate emerges as distorted or new Drawing on Barbara Cassin's transformative remarks on untranslatability and the activity of philosophizing in languages scholars contributing to *The Geschlecht Complex* examine these and other durable queries concerning the ontological powers of naming and do so in the light of recent artistic practices theoretical innovations and philosophical incitements Combining detailed case studies of concrete category problems in literature philosophy media cinema politics painting theatre and the performing arts with a range of indispensable excerpts from canonical texts by notable field defining thinkers such as Apter Cassin Cavell Derrida Irigaray Malabou and Nancy among others the volume presents the *Geschlecht* complex as a condition to become aware of and in turn to companionably underwrite any interpretive endeavor Historically grounded yet attuned to the particularities of the present the *Geschlecht* complex becomes an invaluable mode for thinking and theorizing while ensconced in the urgent immediacy of pressing concerns and poised for the inevitable complexities of categorial naming and genre discernment that await in the so often inscrutable translation resistant twenty first century

Cinema without Reflection Akira Mizuta Lippit, 2016-03-30 *Cinema without Reflection* traces an implicit film theory in Jacques Derrida's oeuvre especially in his frequent invocation of the myth of Echo and Narcissus Derrida's reflections on the economies of image and sound that reverberate in this story along with the spectral dialectics of love mirrors and poesis serve as the basis for a theory of cinema that Derrida perhaps secretly imagined Following Derrida's interventions on Echo and Narcissus across his thought on the visual arts Akira Mizuta Lippit seeks to return to a theory of cinema adrift in Derrida's philosophy *Forerunners* is a thought in process series of breakthrough digital works Written between fresh ideas and finished books *Forerunners* draws on scholarly work initiated in notable blogs social media conference plenaries journal articles and the synergy of academic exchange This is gray literature publishing where intense thinking change and speculation take place in scholarship

Spanish Cinema Against Itself Steven Marsh, 2020-02-11 An extraordinary

philosophical exploration of the political potential and continued political commitment of cinema today An essential read Patricia Keller Associate Professor of Spanish and Comparative Literature Cornell University **Spanish Cinema Against Itself** maps the evolution of Spanish surrealist and politically committed cinematic traditions from their origins in the 1930s with the work of Luis Buñuel and Salvador Dalí experimentalist Jos Val de Omar and militant documentary filmmaker Carlos Velo through to the contemporary period Framed by film theory this book traces the works of understudied and non canonical Spanish filmmakers producers and film collectives to open up alternate more cosmopolitan and philosophical spaces for film discussion In an age of the post national and the postcinematic Steven Marsh's work challenges conventional historiographical discourse the concept of national cinema and questions of form in cinematic practice In this exhilarating counter history of experimental filmmaking in Spain Steven Marsh takes up the politics of form the trouble with film history and the theoretical potential of haunting discontinuity and absence **Spanish Cinema Against Itself** is an important intervention in Spanish film studies and indeed in the scholarship on world cinema Rosalind Galt Professor of Film Studies King's College London

Asian Video Cultures Joshua Neves, Bhaskar Sarkar, 2017-11-16 The contributors to this volume theorize Asian video cultures in the context of social movements market economies and local popular cultures to complicate notions of the Asian experience of global media Whether discussing video platforms in Japan and Indonesia K pop reception videos amateur music videos circulated via microSD cards in India or the censorship of Bollywood films in Nigeria the essays trace the myriad ways Asian video reshapes media politics and aesthetic practices While many influential commentators overlook denounce and trivialize Asian video the contributors here show how it belongs to the shifting core of contemporary global media thereby moving conversations about Asian media beyond static East West imaginaries residual Cold War mentalities triumphalist declarations about resurgent Asias and budding jingoisms In so doing they write Asia's vibrant media practices into the mainstream of global media and cultural theories while challenging and complicating hegemonic ideas about the global as well as digital media Contributors Conerly Casey Jenny Chio Michelle Cho Kay Dickinson Bishnupriya Ghosh Feng Mei Heberer Tzu hui Celina Hung Rahul Mukherjee Joshua Neves Bhaskar Sarkar Nishant Shah Abhigyan Singh SV Srinivas Marc Steinberg Chia chi Wu Patricia Zimmerman

Elemental World Cinema, 2025-07-24 This is the first book length study on the relationship between cinema and the classical elements It centres on earth fire water and air to offer new perspectives on the intersection of film and the nonhuman in a time of climate emergency Mobilising a range of analytical frameworks including early film theory Indigenous epistemologies and environmental sciences the essays in this collection trace the complex agencies of the elements as they intersect with the material properties of the cinematic image across fiction animation documentary and experimental film In doing so the book positions elemental cinema as a multifaceted process and experience that might encompass attempts to think with alongside or even like the elemental all the while recognising the limitations of our anthropocentric systems of meaning

Pulses of

Abstraction Andrew R. Johnston, 2021-01-12 Reshapes the history of abstract animation and its importance to computer imagery and cinema Animation and technology are always changing with one another From hand drawn flipbooks to stop motion and computer generated imagery CGI animation s identity is in flux But many of these moving image technologies like CGI emerged from the world of animation Indeed animation has made essential contributions to not only computer imagery but also cinema helping shape them into the fields and media forms we know today In *Pulses of Abstraction* Andrew R Johnston presents both a revealing history of abstract animation and an investigation into the relationship between animation and cinema Examining a rich array of techniques including etching directly onto the filmstrip immersive colored light spectacles rapid montage sequences and digital programming *Pulses of Abstraction* uncovers important epistemological shifts around film and related media Just as animation s images pulse in projection so too does its history of indexing technological and epistemic changes through experiments with form material and aesthetics Focusing on a period of rapid media change from the 1950s to the 1970s this book combines close readings of experimental animations with in depth technological studies revealing how animation helped image culture come to terms with the rise of information technologies

The Music and Sound of Experimental Film Holly Rogers, Jeremy Barham, 2017-06-29 This book explores music sound image relationships in non mainstream screen repertoire from the earliest examples of experimental audiovisuality to the most recent forms of expanded and digital technology It challenges presumptions of visual primacy in experimental cinema and rethinks screen music discourse in light of the aesthetics of non commercial imperatives Several themes run through the book connecting with and significantly enlarging upon current critical discourse surrounding realism and audibility in the fiction film the role of music in mainstream cinema and the audiovisual strategies of experimental film The contributors investigate repertoires and artists from Europe and the USA through the critical lenses of synchronicity and animated sound interrelations of experimentation in image and sound audiovisual synchresis and dissonance experimental soundscape traditions found footage film re mediation of pre existent music and sound popular and queer sound cultures and a diversity of radical technological aesthetic tropes in film media traversing the work of early pioneers such as Walther Ruttmann and Len Lye through the mid century innovations of Norman McLaren Stan Brakhage Lis Rhodes Kenneth Anger Andy Warhol and studio collectives in Poland to latter day experimentalists John Smith and Bill Morrison as well as the contemporary practices of Vjing

Animal Life and the Moving Image Michael Lawrence, Laura McMahon, 2019-07-25 From the proto cinematic sequencing of animal motion in the nineteenth century to the ubiquity of animal videos online the histories of animal life and the moving image are enigmatically interlocked *Animal Life and the Moving Image* is the first collection of essays to offer a sustained focus on the relations between screen cultures and non human animals The volume brings together some of the most important and influential writers working on the non human animal s significance for cultures and theories of the moving image It offers innovative analyses of the representation of animals across a wide range of

documentary fiction mainstream and avant garde practices from early cinema to contemporary user generated media Individual chapters consider King Kong The Birds The Misfits The Cove Grizzly Man and Microcosmos the work of Sergei Eisenstein Robert Bresson Malcolm Le Grice Peter Greenaway Carolee Schneemann and Isabella Rossellini and YouTube stars Christian the lion and Maru the cat

Beyond Imperial Aesthetics Mayumo Inoue, Steve Choe, 2019-10-22 Observing that the division between theory and empiricism remains inextricably linked to imperial modernity manifest at the most basic level in the binary between the West and Asia the authors of this volume re examine art and aesthetics to challenge these oppositions in order to reconceptualize politics and knowledge production in East Asia Current understandings of fundamental ideas like race nation colonizer and the colonized and the concept of Asia in the region are seeped with imperial aesthetics that originated from competing imperialisms operating in the twentieth and twenty first centuries Such aesthetics has sustained both colonial and local modes of perception in the formation of nation states and expanded the reach of regulatory powers in East Asia since 1945 The twelve thought provoking essays in this collection tackle the problematics that arise at the nexus of aesthetics and politics in four areas theoretical issues of aesthetics and politics in East Asia aesthetics of affect and sexuality the productive tension between critical aesthetics and political movements and aesthetic critiques of sovereignty and neoliberalism in East Asia today If the seemingly universal operation of capital and militarism in East Asia requires locally specific definitions of biopolitical concepts to function smoothly this book critiques the circuit of power between the universalism of capital and particularism of nation and culture Treating aesthetic experiences in art at large as the bases for going beyond imperial categories the contributors present new modes of sensing thinking and living that have been unimaginable within the mainstream modality of Asian studies a discipline that has reproduced the colonial regime of knowledge production By doing so Beyond Imperial Aesthetics illuminates the aesthetic underside of critical theory to uncover alternative forms of political life in East Asia This much needed volume takes readers on an erudite and challenging journey Along the way its theoretically minded authors explore what a future liberated from the Cold War shackles of securitized institutions and capitalist exploitation as well as concomitant epistemologies of aestheticized domination might look like in East Asia Todd Henry UC San Diego Beyond Imperial Aesthetics is an impressive intervention between art politics and theoretical reflection in contemporary East Asia The project convincingly articulates various sites of resistance to the postwar US hegemon throughout East Asia The editors are to be congratulated for putting together such a timely and compelling work Richard Calichman City College of New York

Absence in Cinema Justin Remes, 2020-07-14 Absence has played a crucial role in the history of avant garde aesthetics from the blank canvases of Robert Rauschenberg to Yves Klein s invisible paintings from the silent music of John Cage to Samuel Beckett s minimalist theater Yet little attention has been given to the important role of absence in cinema In the first book to focus on cinematic absence Justin Remes demonstrates how omissions of expected elements can spur viewers to interpret and understand the nature of film in new

ways While most film criticism focuses on what is present such as images on the screen and music and dialogue on the soundtrack Remes contends that what is missing is an essential part of the cinematic experience He examines films without images such as Walter Ruttmann's *Weekend* 1930 a montage of sounds recorded in Berlin and films without sound such as Stan Brakhage's *Window Water Baby Moving* 1959 which documents the birth of the filmmaker's first child He also examines found footage films that erase elements from preexisting films such as Naomi Uman's *removed* 1999 which uses nail polish and bleach to blot out all the women from a pornographic film and Martin Arnold's *Deanimated* 2002 which digitally eliminates images and sounds from a Bela Lugosi *B* movie Remes maps out the effects and significations of filmic voids while grappling with their implications for film theory Through a careful analysis of a broad array of avant garde works *Absence in Cinema* reveals that films must be understood not only in terms of what they show but also what they withhold **Jan**

Svankmajer Keith Leslie Johnson, 2017-11-28 Jan Svankmajer enjoys a curious sort of anti reputation he is famous for being obscure Unapologetically surrealist Svankmajer draws on the traditions and techniques of stop motion animation collage montage puppetry and clay to craft bizarre filmscapes If these creative choices are off putting to some they have nonetheless won the Czech filmmaker recognition as a visionary animator Keith Leslie Johnson explores Svankmajer's work as a cinema that spawns new and weird life forms hybrids of machine animal and non organic materials like stone and dust Johnson's ambitious approach unlocks access to the director's world a place governed by a single uncanny order of being where all things are at once animated and inert For Svankmajer everything is at stake in every aspect of life whether that life takes the form of an object creature or human Sexuality social bonds religious longings all get recapitulated on the stage of inanimate things In Johnson's view Svankmajer stands as the proponent of a biopolitical ethical and ecological outlook that implores us to reprogram our relationship with the vital matter all around us including ourselves and our bodies **Black South African Autobiography After Deleuze** Kgomotso M. Masemola, 2017-05-01 In *Black South African Autobiography After Deleuze* Belonging and Becoming in Self Testimony Kgomotso Michael Masemola uses Gilles Deleuze's theories of immanence and deterritorialization to explore South African autobiography as both the site and the limit of intertextual cultural memory Detailing the intertextual turn that is commensurate with belonging to the African world and its diasporic reaches through the Black Atlantic among others this book covers autobiographies from Peter Abrahams to Es'kia Mphahlele from Ellen Kuzwayo to Nelson Mandela It proceeds further to reveal wider dimensions of angst and belonging that attend becoming through transcultural memory Kgomotso Michael Masemola successfully marshalls Deleuzian theories in a sophisticated re reading that makes clear the autobiographers epistemic access to worlds beyond South Africa

Decoding **Ex Cinema From A Theory Of Experimental Film And Video**: Revealing the Captivating Potential of Verbal Expression

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