



Anthony Mccall The Solid Light Films And Related Works

Christopher Eamon



Anthony McCall The Solid Light Films And Related Works:

Anthony McCall Branden Wayne Joseph, Jonathan Walley, 2005 Anthony McCall's *Line Describing a Cone* has long been a classic of American avant garde cinema but because it was most often screened in dusty Soho lofts in the past the piece was little known to a wider audience The inclusion of *Line Describing a Cone* 1973 in the Whitney Museum of American Art exhibition *Into the Light the Projected Image in American Art 1964-1977* has opened McCall's work to a great deal of interest both in America and abroad While curators are only now beginning to mine the history of the projected image in art McCall continues to be one of the most important of the Post Minimalist artists to use projected film This book includes a major essay by Branden Joseph an interview with the artist by Jonathan Walley and the first photo documentation ever made of his pieces as well as diagrams of related works Additional biographical and bibliographic materials are included in the book to provide a baseline for further scholarly research in the area as well as 100 never before seen reproductions of historical photographs sketches and diagrams from the artist's archive New photography of the never before photographed *Long Film For Four Projectors* 1974 was commissioned for this book Anthony McCall *The Solid Light Films and Related Works* is a co publication with the New Art Trust in San Francisco California **Anthony McCall** Christopher Eamon, 2005 **A**

Companion to Contemporary Drawing Kelly Chorpene, Rebecca Fortnum, 2020-11-24 The first university level textbook on the power condition and expanse of contemporary fine art drawing *A Companion to Contemporary Drawing* explores how 20th and 21st century artists have used drawing to understand and comment on the world Presenting contributions by both theorists and practitioners this unique textbook considers the place space and history of drawing and explores shifts in attitudes towards its practice over the years Twenty seven essays discuss how drawing emerges from the mind of the artist to question and reflect upon what they see feel and experience This book discusses key themes in contemporary drawing practice addresses the working conditions and context of artists and considers a wide range of personal social and political considerations that influence artistic choices Topics include the politics of eroticism in South American drawing anti capitalist drawing from Eastern Europe drawing and conceptual art feminist drawing and exhibitions that have put drawing practices at the centre of contemporary art This textbook Demonstrates ways contemporary issues and concerns are addressed through drawing Reveals how drawing is used to make powerful social and political statements Situates works by contemporary practitioners within the context of their historical moment Explores how contemporary art practices utilize drawing as both process and finished artifact Shows how concepts of observation representation and audience have changed dramatically in the digital era Establishes drawing as a mode of thought Part of the acclaimed Wiley Blackwell Companions to Art History series *A Companion to Contemporary Drawing* is a valuable text for students of fine art art history and curating and for practitioners working within contemporary fine art practice **Avant Garde Film** Alexander Graf, Dietrich Scheunemann, 2007 This volume on avant garde film has emerged as part of a wider reassessment of 20th century avant

garde art literature and film carried out in the framework of a research project at the University of Edinburgh It paves the way for a fresh assessment of avant garde film and develops its theory as an integral part of a newly defined conception of the avant garde as a whole by closing the gap between theoretical approaches towards the avant garde as defined on the basis of art and literature on the one hand and avant garde cinema on the other It gathers contributions by the most esteemed scholars in the field of avant garde studies relating to the classical avant garde cinema of the 1920s to new trends emerging in the 1950s and 1960s and to the impact that innovative technologies have recently had on the further development of avant garde and experimental film The contributions reflect the broad range of different moving image media that make up what we refer to today simply as film at the same time as reconsidering the applicability of the label avant garde to offer a comprehensive and updated framework that will prove invaluable to scholars of both Moving Image Studies and Art History disciplines

The Art-Architecture Complex Hal Foster, 2013-07-02 Hal Foster author of the acclaimed *Design and Crime* argues that a fusion of architecture and art is a defining feature of contemporary culture He identifies a global style of architecture as practiced by Norman Foster Richard Rogers and Renzo Piano analogous to the international style of Le Corbusier Gropius and Mies More than any art today's global style conveys both the dreams and delusions of modernity Foster demonstrates that a study of the art architecture complex provides invaluable insight into broader social and economic trajectories in urgent need of analysis

Avant-Garde Film, 2015-07-14 This volume on avant garde film has emerged as part of a wider reassessment of 20th century avant garde art literature and film carried out in the framework of a research project at the University of Edinburgh It paves the way for a fresh assessment of avant garde film and develops its theory as an integral part of a newly defined conception of the avant garde as a whole by closing the gap between theoretical approaches towards the avant garde as defined on the basis of art and literature on the one hand and avant garde cinema on the other It gathers contributions by the most esteemed scholars in the field of avant garde studies relating to the classical avant garde cinema of the 1920s to new trends emerging in the 1950s and 1960s and to the impact that innovative technologies have recently had on the further development of avant garde and experimental film The contributions reflect the broad range of different moving image media that make up what we refer to today simply as film at the same time as reconsidering the applicability of the label avant garde to offer a comprehensive and updated framework that will prove invaluable to scholars of both Moving Image Studies and Art History disciplines

A History of 1970s Experimental Film P. Gaal-Holmes, 2015-03-17 This comprehensive historical account demonstrates the rich diversity in 1970s British experimental filmmaking acting as a form of reclamation for films and filmmakers marginalized within established histories An indispensable book for practitioners historians and critics alike it provides new interpretations of this rich and diverse history

The Story of Crass George Berger, 2009-11-04 Crass was the anarcho punk face of a revolutionary movement founded by radical thinkers Penny Rimbaud and Steve Ignorant When punk ruled the waves Crass waived the rules and took

it further putting out their own records films and magazines and setting up a series of situationist pranks that were dutifully covered by the world's press Not just another iconoclastic band Crass was a musical social and political phenomenon Commune dwellers who were rarely photographed and remained contemptuous of conventional pop stardom their members exhausted the possibilities of punk led anarchy They have at last collaborated on telling the whole Crass story giving access to many never before seen photos and interviews The author has written for Sounds Melody Maker and Amnesty International amongst others His previous book was a biography of the Levellers State Education No University

Ex-Cinema Akira Mizuta Lippit, 2012-09-30 ROY GRUNDMANN author of Andy Warhol's Blow Job **Atmospheres of Projection** Giuliana Bruno, 2022-10-13 Following on the success of Surface Bruno's previous book with us in this new one she explores the act and art of projection in its manifold guises and what those can tell us about how we think and feel and create the world we inhabit This is not just an exploration of the psychological operation of projection the idea that we cast onto others the qualities we refuse to acknowledge in ourselves It is a major work of cultural history and media archaeology As a way to transform space and atmosphere projection has a long history in the arts dating back to shadow plays camera obscuras magic lantern shows and phantasmagoria But the atmosphere of projection is not a thing of the past alone It is alive and well today It continues to fascinate us as screens filled with moving figures pervade the spaces of the art gallery and the museum as well as the environments of our daily lives What is the root of our fascination How does it manifest in contemporary art How do we define atmosphere How is projection an atmosphere Are these two modalities conceptually and historically related and how so Why are artists today so interested in environments and in elements of projection To explain this continual fascination with projection and atmosphere Bruno traverses psychoanalysis architecture the history of science visual art and moving image culture to see how projective mechanisms and their environments have developed over time

Endless Andness Mieke Bal, 2013-11-01 In Endless Andness Mieke Bal pioneers a new understanding of the political potential of abstract art which does not passively yield its meaning to the viewer but creates it anew an art perceived not only through the retina but experienced viscerally In this book the third of her companion volumes on art's political agency Bal explores perception through an intense engagement with the work of Belgian sculptor Ann Veronica Janssens In a series of vividly recalled encounters with Janssens's practice over a number of years Bal presents a new conception of embodied perception art experienced in a body conjured into participation and transformed by the experience From Janssens's mist room works and the CorpsNoir sculptures through to the fugitive porous Aerogel Bal traces an art which eludes the subject object distinction to alter our ideas about the potential of political art in abstract and figurative forms Enticing us simultaneously to lose ourselves and to come home the tenuous materiality of installation art empowers those who live in the permanently lost and migratory condition that characterizes contemporary experience In celebrating and interrogating the work of this prolific and innovative artist Mieke Bal transforms our understanding of non representational art to create a new awareness of

perception and performance in the shared spaces of our world *Le cinéma de l'immobilité* Ludovic Cortade, 2008

Performing Moving Images Senta Siewert, 2025-10-01 Performing Moving Images Access Archive and Affects presents institutions individuals and networks who have ensured experimental films and Expanded Cinema of the 1960s and 1970s are not consigned to oblivion Through a comparison of recent international case studies from festivals museums and gallery spaces the book analyzes their new contexts and describes the affective reception of those events The study asks what is the relationship between an aesthetic experience and memory at the point where film archives cinema and exhibition practices intersect What can we learn from re screenings re enactments and found footage works that are using archival material How does the affective experience of the images sounds and music resonate today Performing Moving Images Access Archive and Affects proposes a theoretical framework from the perspective of the performative practice of programming curating and reconstructing bringing in insights from original interviews with cultural agents together with an interdisciplinary academic discourse Gry sztuki z architekturą Gabriela Świtek, 2013 Ksi ka wpisuj ca si we wci aktualne w dobie postmedializmu

dyskusje o rozmywaniu si granic sztuk stawia pytanie o miejsce architektury w nowoczesnych systemach sztuk pi knych i we wsp czesnych definicjach sztuk wizualnych Inspiracj do podj cia tych rozwa a sta y si wsp czesne praktyki artystyczne w kt rych wy ania si wyra nie nurt zainteresowania architektur oraz sposobami architektonicznej reprezentacji Wsp czesne integracje s ukazane na tle dawnych powinowactw a zw aszcza na tle osiemnastowiecznej krytyki doktryny ut pictura poesis nowoczesnych system w sztuk pi knych cz sto marginalizuj cych architektur dziewi tnastowiecznego postulatu syntezy sztuk Gesamtkunswerk czy koncepcji integracji sztuk z lat pi dziesi tych i sze dziesi tych XX wieku Zwrot ku architekturze zauwa alny w praktykach artystycznych zostaje przedstawiony r wnie w odniesieniu do przemieszcze perspektyw badawczych wsp czesnej humanistyki Om wione w ksi ce zagadnienia s analizowane z perspektywy badawczej dyscypliny historii sztuki kt ra w ci gu kilku ostatnich dekad uleg a wielu metodologicznym zwrotom Rozwa ania o wsp czesnych powinowactwach architektury i sztuk wizualnych zawarte w prezentowanej ksi ce stanowi propozycj odnowienia historii sztuki nie tylko jako wsp czesnej nauki o obrazie ale i wsp czesnej nauki o przestrzeni ze szczeg lnym uwzgl dnieniem architektury jako sztuki ksztaltowania

przestrzeni **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 **Cinema Expanded** Jonathan Walley, 2020 Expanded cinema avant garde moving image works that claim new territory for the cinematic beyond the bounds of familiar filmmaking practices and the traditional theatrical exhibition space First emerging in the 1960s amidst seismic shifts in the arts multi screen films live cinematic performance light art kinetic art video and computer generated imagery all placed under expanded cinema's umbrella re-emerged at the dawn of the 2000s opening a vast new horizon of possibility for the moving image and perhaps even heralding the end of cinema as we know it Cinema Expanded Avant Garde Film in the Age of Intermedia offers a bold new account of its subject breaking from previous studies and from larger trends in film and art scholarship Author Jonathan Walley argues that expanded cinema's apparent departure from the traditions and forms of cinema as we know it actually radically asserts cinema's nature and artistic autonomy Walley also resituates expanded cinema within the context of avant garde film history linking it to a mode of filmmaking that has historically investigated and challenged the nature and limits of cinematic form As an outgrowth of this tradition expanded cinema offered a means for filmmakers within the avant garde regardless of their differing styles formal concerns and politics to stake out cinema's unique aesthetic terrain its ontology its independence its identity In addition to reconsidering the better known expanded cinema works of the 1960s and 70s by artists like Andy Warhol Robert Whitman and Nam June Paik Cinema Expanded also provides the first scholarly accounts of scores of lesser known works across more than 50 years Making new arguments about avant garde cinema in general and its complex meditations on the nature of cinema it urgently addresses current and crucial debates about the fate of the moving image amidst a digital age of near constant technological change *Beckett's Breath* Goudouna Sozita Goudouna, 2018-01-15 Examines the intersection of Samuel Beckett's thirty second playlet *Breath* with the visual arts Samuel Beckett one of the most prominent playwrights of the twentieth century wrote a thirty second playlet for the stage that does not include actors text characters or drama but only stage directions *Breath* 1969 is the focus and the only theatrical text examined in this study which demonstrates how the piece became emblematic of the interdisciplinary exchanges that occur in Beckett's later writings and of the cross fertilisation of the theatre with the visual arts The book attends to fifty *Breath* related artworks including sculpture painting new media sound art performance art and contextualises Beckett's *Breath* within the intermedial and high modernist discourse thereby contributing to the expanding field of intermedial Beckett criticism Key Features Examines Beckett's ultimate venture to define the borders between a theatrical performance and purely visual representation Juxtaposes Beckett's *Breath* with *Breath* related artworks by prominent visual artists who investigate the far reaching potential of the representation of respiration by challenging modernist essentialism The focus on this primary human physiological function and its relation to arts and culture is highly pertinent to studies of human performance the nature of embodiment and its relation to cultural expression Facilitates new intermedial discourses around the nature and aesthetic possibilities of *Breath* the minimum

condition of existence at the interface between the visual arts and performance practices and their relation to questions of spectacle objecthood and materiality **Experimental Film and Video** Jackie Hatfield, Stephen Littman, 2006-08-09 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 **Transmedium** Garrett Stewart, 2018-01-26 If you attend a contemporary art exhibition today you are unlikely to see much traditional painting or sculpture Indeed artists today are preoccupied with what happens when you leave behind assumptions about particular media such as painting or woodcuts and instead focus on collisions between them and the new forms and ideas that those collisions generate Garrett Stewart in *Transmedium* dubs this new approach Conceptualism 2.0 an allusion in part to the computer images that are so often addressed by these works A successor to 1960s Conceptualism which posited that a material medium was unnecessary to the making of art Conceptualism 2.0 features artworks that are transmedial that place the aesthetic experience itself deliberately at the boundary between often incommensurable media The result Stewart shows is art whose forced convergences break open new possibilities that are wholly surprising intellectually enlightening and often uncanny *Film* Ben Lawton, Janet Staiger, 1977 First Published in 1977 Routledge is an imprint of Taylor Francis an informa company

Whispering the Secrets of Language: An Psychological Quest through **Anthony Mccall The Solid Light Films And Related Works**

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