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Kubelka's Arnulf Rainer / Nicky Hamlyn -- Danish Avant-Garde Filmmakers of the 1960's: Technology, Cross-aesthetics and Politics / Tania Ørum -- French Experimental Cinema: the Figural and the Formless – Nicolas Rey's Terminus for you (1996) and Pip Chodorov's Charlemagne 2: Piltzer (2002) / Martine Beugnet -- The Stammering Frame: on recent French and Austrian Film Experiments / Frédérique Devaux -- Inscriptions of Light and The 'Calligraphy of Decay': Volatile Representation in Bill Morrison's Decasia / Ursula Böser -- From Video Art to Video Performance: The Work of Ulrike Rosenbach / Günter Berghaus -- New Media and Feminist Interventions: Valie Export's Medial Anagrams / Margit Grieb -- The Paracinema of Anthony McCall and Tony Conrad / Jonathan Walley -- List of Illustrations / Editors Avant-Garde Film -- Contributors to this volume / Editors Avant-Garde Film -- Index / Editors Avant-Garde Film.

| Sommario/riassunto | 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 1920's, to new trends emerging in the 1950's and 1960's 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. |