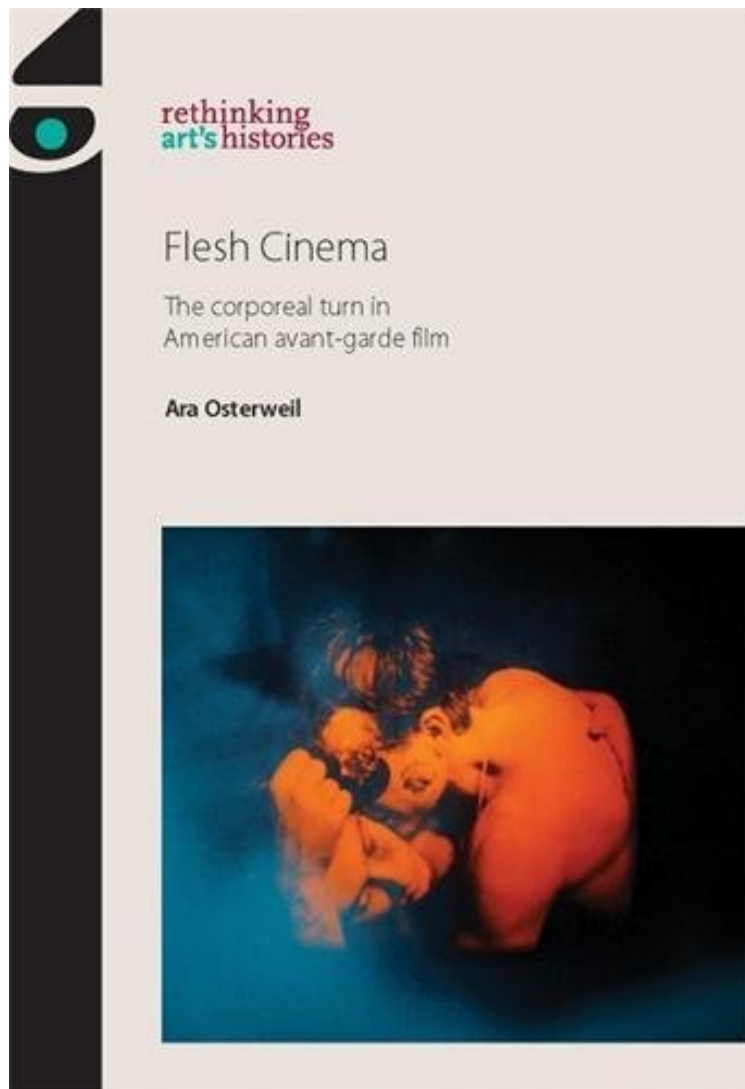


(Download pdf) Flesh Cinema: The corporeal turn in American avant-garde film (Rethinking Arts Histories MUP)

Flesh Cinema: The corporeal turn in American avant-garde film (Rethinking Arts Histories MUP)

Ara Osterweil

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Ara Osterweil : Flesh Cinema: The corporeal turn in American avant-garde film (Rethinking Arts Histories MUP) before purchasing it in order to gage whether or not it would be worth my time, and all praised Flesh Cinema: The corporeal turn in American avant-garde film (Rethinking Arts Histories MUP):

1 of 2 people found the following review helpful. Flesh Cinema offers a unique, personal, and very ...By CLFlesh Cinema offers a unique, personal, and very interesting take on avant-garde film-making in the United States during the

1960s and 70s. Clearly written, Osterweil's book is readily accessible to newcomers to the study of film - as I was when I read it. I found the first chapter, on the little known Barbara Rubin, particularly dazzling!

Flesh Cinema explores the groundbreaking representation of the body in experimental films of the 1960s and 1970s. Focusing on sexually explicit films by Andy Warhol, Barbara Rubin, Stan Brakhage, Carolee Schneemann, Yoko Ono and Paul Sharits, this book demonstrates how experimental cinema not only transformed American visual culture, but also the lives of those who created it. By situating these films and related artworks against the backdrop of the civil rights, feminist and sexual liberation movements, *Flesh Cinema* investigates how the social politics of the era not only impacted their production, but continue to inform their meaning today. In doing so, the book approaches avant-garde cinema as a practice of vital negotiations between large-scale social transformations and the contingencies of everyday life. Drawing upon archival materials, unpublished letters and interviews, as well as gossip and rumour, this book provides a rich account of the intimate artistic collaborations that inspired these provocative films. Merging close readings of films with historical and biographical analysis, the author argues that queer forms of friendship were essential to the innovative representations of bodies on-screen. Even as these artists pioneered new ways of using the medium of cinema to explore eccentric forms of embodiment, they struggled to define more equitable ways of being and working together. Providing a fresh take on avant-garde cinema for film and art scholars, as well as an adventurous guide for the uninitiated, *Flesh Cinema* invites readers to see the cinematic body through a new, kaleidoscopic lens.

"Delving into the familiar and the more obscure works of the American avant garde film of the 60's, Ara Osterweil's *Flesh Cinema* offers an entirely new take. Love, friendship, sex are the key components of this study which revels in the messy and interconnected lives of its film artists. Writing with joy and verve Osterweil brings this period wonderfully alive." -- Linda Williams, Professor in Film Media and Rhetoric at University of California Berkeley "The cornucopia of ideas and insights emanating from *Flesh Cinema* should inspire the work of other scholars, although few are likely to have Osterweil's literary talents or intellectual range....her extraordinary book will have to be read." - P. Adams Sitney, *Cineaste*, September 2016 About the Author Ara Osterweil is an Assistant Professor of Film and Cultural Studies in the English Department at McGill University