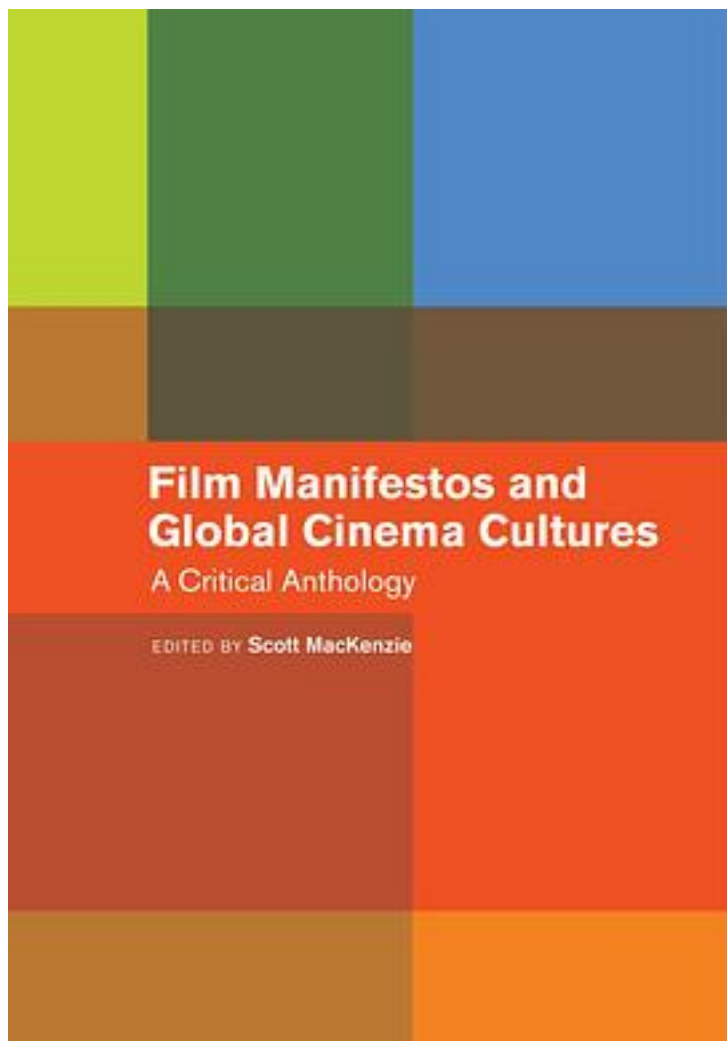


# Film Manifestos and Global Cinema Cultures



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著者:Scott MacKenzie (ed.)

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## Review

"The most important film book of the year . . . required reading for both students and lovers of cinema."

(CHOICE 2014-09-01)

### From the Inside Flap

"This book offers an exciting and productive way of thinking about cinema, allowing the reader to become acquainted with a large range of important declarations on film and on its mission from across its history. This is a volume that every film scholar will want to have."

—Dana Polan, Professor of Cinema Studies, New York University

"Embracing the entire history of cinema, this work maps in detail territory barely explored hitherto, and is fully contextualized through historically informed and theoretically informative commentary that places the manifesto at the heart of film history and film culture. A hugely impressive achievement."

—Annette Kuhn, co-author of the Oxford Dictionary of Film Studies

"This is a galvanizing collection of hundreds of calls to arms for the cinema. It's an inspiring affirmation of the core vitality of this most important art across decades and throughout the world."

—Bill Nichols, author of *Introduction to Documentary*, 2nd edition, and *Engaging Cinema*

*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. Focussing 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.

### 作者介绍:

Scott MacKenzie is Adjunct Professor of Film and Media Studies at Queen’s University

in Ontario. He is co-editor of The Perils of Pedagogy: The Works of John Greyson (2013) and author of Screening Québec: Québécois Moving Images, National Identity and the Public Sphere (2004).

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标签

电影理论

电影

Cinema

评论

挑着读了部分，读完可成仙系列，资料非常丰富，找了半天没找到的威廉斯最初关于感觉结构的电影评论这里面竟然有全文收录，只看目录也可以大概了解一下电影批评和理论的脉络

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书评

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