

# A HISTORY OF EXPERIMENTAL FILM AND VIDEO

From the Canonical Avant-Garde to  
Contemporary British Practice

A. L. Rees

# Contents

<b>Acknowledgments</b>	v
<b>List of Illustrations</b>	v
<b>Preface</b>	vi
<b>Introduction</b>	1
Siting the avant-garde	1
Vision machine	4
Time base	6
Point of view	7
Modernisms	8
<b>PART ONE: The canonical avant-garde</b>	15
Origins of the moving image (1780–1880)	15
Photography	17
Art and the avant-garde: summary 1909–20	19
The cubists	21
Primitives and pioneers (1880–1915)	25
Futurists	26
Abstract film	28
The comic burlesque	29
The Art Cinema and its circuit	30
Cine-poems and lyric abstraction	33
Origins of abstract film	35
The absolute film	37
Cubism and popular film	40
Dada and surrealist film	41
The French avant-garde 1924–32	45
Voice and vision in the pre-war avant-garde	47
Transition: into the 1930s and documentary	50
Reviewing the first avant-garde	53
Origins of the post-war avant-garde	56
Underground	62
Two avant-gardes (mark 1)?	70
Structural	72
<b>PART TWO: Britain, 1966–98</b>	77
English structuralists	77
Primitives and post-structuralists	83
Video stirs	87
Art and politics	90

A cinema of small gestures	93
Rebel waves	96
Art Cinema's odd couple: Derek Jarman and Peter Greenaway	98
New pluralism	103
Black British	105
Electronic arts	107
yBa	108
'Where are we now?'	111
Points of resistance	113
<b>Notes</b>	<b>121</b>
<b>Bibliography</b>	<b>146</b>
<b>Index</b>	<b>150</b>