

16+

Study Guide

experimental film

 National Library

# EXPERIMENTAL FILM

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## **16+ MEDIA STUDIES**

### **INFORMATION GUIDE STATEMENT**

“Candidates should note that examiners have copies of this guide and will not give credit for mere reproduction of the information it contains. Candidates are reminded that all research sources must be credited”.

# INTRODUCTION

## ACCESSING RESEARCH MATERIALS

### 1. bfi NATIONAL LIBRARY

All the materials referred to in this guide are available for consultation at the bfi National Library. If you wish to visit the reading room of the library and do not already hold membership, you will need to take out a one-day, five-day or annual pass. Full details of access to the library and charges can be found at [www.bfi.org.uk/library](http://www.bfi.org.uk/library)

#### Bfi National Library Reading Room Opening Hours

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[www.bfi.org.uk/library](http://www.bfi.org.uk/library)

The library's nearest underground stations are Tottenham Court Road and Goodge Street (please see [www.bfi.org.uk/library/visiting](http://www.bfi.org.uk/library/visiting) for a map of the area).

### COPIES OF ARTICLES

If you are unable to visit the library or would like materials referred to in this guide sent to you, the bfi Information Service can supply copies of articles via its Research Services. Research is charged at a range of hourly rates, with a minimum charge for half an hour's research – full details of services and charges can be found at

[www.bfi.org.uk/library/services/research.html](http://www.bfi.org.uk/library/services/research.html)

For queries about article copying or other research, please contact Information Services at the above address or telephone number, or post your enquiry online at

[www.bfi.org.uk/ask](http://www.bfi.org.uk/ask)

### 2. OTHER SOURCES

#### • **Your local library**

Local libraries should have access to the inter-library loan system for requesting items they do not hold and they may have copies of MONTHLY FILM BULLETIN and SIGHT AND SOUND. Some recent newspaper items may be held by your local reference library. Larger libraries will hold other relevant materials and should offer internet access.

#### • **Your nearest college/university**

Universities may allow access to outside students, though you may not be able to borrow books or journals. Ask your reference librarian, who should be able to assist by locating the nearest college library holding suitable material. The BFI Film and Television Handbook lists libraries with significant media collections.

#### • **Your school library**

#### • **Local bookshops**

Some of the books mentioned in the bibliography will be in print and your bookshop should be able to order items for you.

#### • **The British Library Newspaper Library**

The Newspaper Library will have all the newspaper items referred to in this guide. Contact the library first if you wish to visit. 16+ students under the age of 18 will need to make an appointment.

The British Library Newspaper Library  
Colindale Avenue  
London NW9 5HE  
Tel. 020 7412 7353

## Why do research?

You cannot simply rely on your existing knowledge when approaching essays in Media Studies. Although you will have some understanding of the area being explored, it is not enough to enable you to examine the area in depth. If you were asked to write about the people in your street in detail, you might have some existing information about names, faces, relationships, issues and activities but this knowledge would not offer you details such as every single one of their names, who knows who, who gets on with whom, how people earn a living, what has happened to them in the past and so on. This extra information could change your opinions quite dramatically. Without it, therefore, your written profile would end up being quite shallow and possibly incorrect. The same is true of your understanding of media texts, issues and institutions.

Before researching any area, it is useful to be clear about what outcomes you are hoping to achieve. Research is never a waste of time, even when it doesn't directly relate to the essay you are preparing. The information may be relevant to another area of the syllabus, be it practical work or simply a different essay. Also, the picture you are building up of how an area works will strengthen your understanding of the subject as a whole. So what outcomes are you hoping to achieve with your research?

- **Abroad overview of the area you are researching:** This includes its history, institutions, conventions and relationship to the audience. Research into these aspects offers you an understanding of how your area has developed and the influences which have shaped it.
- **An awareness of different debates which may exist around the area of study:** There are a range of debates in many subject areas. For example, when researching audiences you will discover that there is some debate over how audiences watch television or film, ranging from the passive consumption of values and ideas to the use of media texts in a critical and independent way. Any discussion about censorship, for example, and an analysis of the debates which emerged over the release of the film "Crash", will be extremely shallow if you have no knowledge of these different perspectives.
- **Some knowledge of the work of theorists in that particular area:** You need to demonstrate that you have read different theorists, exploring the relevant issues and investigating the area thoroughly in order to develop your own opinion based on acquired knowledge and understanding.

- **Information relevant to all key concept areas.** You should, after research, be able to discuss all key concept areas as they relate to that specific subject area. These are the codes and conventions, representation, institutions and audience.

## Types Of Research

- **Primary:** This is first-hand research. In other words, it relies on you constructing and conducting surveys, setting up interviews with key people in the media industry or keeping a diary or log of data (known as quantitative information) on such things as what activities women are shown doing in advertisements over one week of television viewing, for example. Unless you are equipped to conduct extensive research, have access to relevant people in the media industry or are thorough in the up-keep of your diary or log, this type of research can be demanding, complex and sometimes difficult to use. Having said that, if you are preparing for an extended essay, then it is exactly this type of research which, if well used, will make your work distinctive and impressive.
- **Secondary:** This is where you will be investigating information gathered by other people in books, pamphlets, on radio, television, in the newspaper and in magazines. All of these sources are excellent for finding background information, statistics, interviews, collected research details and so on. This will form the majority of your research. Some of these will be generally available (in public libraries for example); others such as press releases and trade press may only be available through specialist libraries.
- **Internet – World Wide Web sources** are also mainly secondary. You need to be able to make comparisons between sources if you intend quoting the information, and be wary of the differences between fact and opinions. Don't necessarily assume something is a fact just because someone on a website says it is. Some websites will be "official", but many will not be and you need to think about the difference this could make to information you find on them. Websites sometimes disappear or shift location – make sure you can quote the URL reference for them, and possibly keep a note of the last date you checked a particular site.

- **Other Media:** When considering one area of the media or one particular product or type of product, it is very important that you compare it with others which are similar. You will need to be able to refer to these comparisons in some detail so it is not enough to simply watch a film. You will need to read a little about that film, make notes, concentrate on one or two scenes which seem particularly relevant and write all of this information up so that you can refer to it when you need to.
- **History and development:** Having an understanding of the history and development of the media text which you are researching will provide a firm foundation and context for contemporary analysis. There is a difference between generally accepted facts and how theorists use these facts.
- **Theory:** This is the body of work of other critics of the media. Most of the books and periodical articles which you will read for research will be written by theorists who are arguing a particular viewpoint or position with regard to an issue within the media. It is this which forms the debates surrounding the study of the media, in which you, as a media student, are now becoming involved.
- **Listing your research:** It is good practice, and excellent evidence of your wider reading, to list all references to secondary research, whether mentioned within the essay or not, at the end of your work. This is usually written in this way:
  - Notes**
  - 1. Len Masterman, *Teaching About Television*, London, Macmillan, 1980.
  - 2. Manuel Alvarado and Bob Ferguson, "The Curriculum, Media Studies and Discursivity", *Screen*, vol.24, No.3, May-June 1983.
 Other media texts referred to in detail should be listed, with relevant information such as the director, date of release or transmission, production company and, where possible, scene or episode number. Where you have compiled primary research, it is useful to offer a brief summary of this also at the end of your work.

### Using Research

- **Organising your research:** Before rushing headlong into the local library, the first stage of research is to plan two things. When are you able to do your research and how are you going to organise the information gathered? You may, for example, wish to make notes under the headings listed above.
- **Applying your research:** Always return to the specific questions being asked of the text. The most obvious pitfall is to gather up all of the collected information and throw it at the page, hoping to score points for quantity. The art of good research is how you use it as part of or evidence for an analysis of the text which you are exploring. The knowledge you have acquired should give you the confidence to explore the text, offer your own arguments and, where appropriate, to quote references to support this.

## GENERAL REFERENCES

This section covers key texts on experimental film and video, studied from historical, theoretical, and/or critical perspectives. The notion of experiment in the fields of film and video has, over the years, been applied to a variety of practices. For instance, it has often been associated with technological innovation, training new filmmakers or even the idea of 'work in progress'. The following list, however, focuses on experimental film as an artistic project which has had, as Michael O'Pray puts it, "more in common with the aspirations of other visual arts in [the 20<sup>th</sup>] century than with commercial cinema", hence the regular use of labels such as "avant-garde" or "artists' film" in reference to such films. In many ways, experimental film is indeed a non-commercial project. Not only does it deny mainstream cinema's traditional narrative structure and realistic representation of the world by exploring new modes of visual and emotional experience, but it also rejects the very production, distribution and exhibition methods of cinema as a profitable industry. Instead, it seeks to re-invent the entire institution of cinema by creating new, independent forms of filmmaking.

The books and articles below introduce and examine experimental film and video's aesthetic concerns, their political opposition to the values of commercial cinema and the alternative practices which they have developed throughout the 20th century. Besides, these texts focus on several crucial moments in the history of experimental film and video, from the modernist European movements of the 1920s to the post-war American underground cinema and the various strands of England's avant-garde from 1966 to the present. Finally, the list below includes accessible, introductory texts, as well as more specialised and theoretical ones which require prior knowledge of the subject.

## BOOKS

**DANINO** Nina and **MAZIERE**, Michael  
**The Undercut reader: critical writings on artists' film and video**  
London; New York : Wallflower Press, 2003, 277 p.; illus

This anthology consists of essays from Undercut, the only British magazine dedicated to artists' film and video in the 1980s, as well as newly-commissioned articles by leading critics in the field. It explores in particular the aesthetics and politics of what has been called the 'second wave' of British artists' film, within the dual context of visual arts and the independent film sector.

**DUSINBERRE**, Peter de Kay  
**English avant-garde cinema 1966-1974**  
London: University College, [MPhil thesis], 1977, 275p. bibliog. filmogs

This is certainly the most comprehensive study of the English film avant-garde in the late 1960s-early 1970s, by one of its most respected specialists. Dusinberre's thesis examines the formation of the movement around the London Film-makers Co-op (LFMC) in 1966/67 and the Arts Lab. It then analyses in detail the development of this avant-garde until the mid-1970s. Alternating the factual description of the movement and a more theoretical approach to the concept of avant-garde,

the book is accessible to non-specialists. Finally, the appendices reproduce rare documents such as programmes of avant-garde screenings, manifestos, reports and filmographies of selected English experimental filmmakers of that period. In short, this thesis is a must-read on the subject.

**DWOSKIN**, Stephen  
**Film is: The international free cinema**  
London: Peter Owen, 1975 268p. plates. bibliog. index

Dwoskin is an American avant-garde filmmaker who emigrated to London 1964 and played a crucial part in the development of the English avant-garde movement in the late 1960s. In this study of the film avant-garde in several countries, Dwoskin devotes a whole chapter to the development of the English avant-garde. He has an outsider's interesting point of view and proves very critical about the British attitude towards film avant-garde in general.

**ELLIS**, John (ed)  
**1951-1976: British Film Institute productions: a catalogue of films made under the auspices of the Experimental Film Fund 1951-1966 and the Production Board 1966-1976**  
London: British Film Institute 1977, 135p. illus. index

The contribution of the BFI Experimental Film Fund and Production Board to the funding of experimental and independent films in Britain, from Free Cinema movement to the political and aesthetic avant-gardes of the 1970s, was far from negligible. This first comprehensive catalogue of BFI productions is more than a mere catalogue. Not only does it review all films funded by the BFI between 1951 and 1976, but it also provides the first serious analysis of the Experimental Film Fund / Production Board's history in the wider context of British cinema in that period, and discusses some of the key aesthetic concerns of the independent sector. Two further editions of the Catalogue continued to explore a number of aesthetic, institutional and technological issues at stake in independent cinema. See Elizabeth Cowie (ed), Catalogue: British Film Institute Productions 1977-1978, London: BFI, 1978, and Rod Stoneman and Hilary Thompson (eds), The New Social Function of Cinema: Catalogue, British Film Institute Productions '79/80, London: BFI, 1981

**Film as film: formal experiment in film, 1910-1975**  
London: Arts Council of Great Britain, 1979, 152p. illus. filmogs

This catalogue accompanied an exhibition entitled 'Film as Film' at the Hayward Gallery in 1979, which traced the history of experimental film practices specifically interested in the formal qualities of film. The catalogue, which divides the history into two periods (1910-1940 and 1940-1975) offers a number of crucial essays on specific movements and trends within this avant-garde, and provides useful filmographies.

**GIDAL, Peter**  
**Materialist film**  
London: Routledge, 1989, 189p. illus. index

Gidal's polemical book intends to theorise 'materialist film' through the examination of a series of concepts, explored in conjunction with specific films by avant-garde filmmakers. The radical politics behind Gidal's theory, inspired by post-1968 politics, is certainly historically important, but it may seem outdated to today's reader.

**GIDAL, Peter (ed)**  
**Structural film anthology**  
London: British Film Institute, 1976, 140p.

A classic collection of essays by filmmakers and film theorists on 'structural' films and filmmakers of the late 1960s/early 1970s.

**HAMLIN, Nicky**  
**Film art phenomena**  
London: British Film Institute, 2003, 200p.

In this book, Hamlyn draws from his own experiences as a British experimental filmmaker to investigate the film art phenomenon. His study treats artists' film conceptually in order to explore key categories that connect different works and filmmakers, from 'classics' such as Michael Snow, Stan Brakhage and Malcolm Le Grice, to a new generation of artists. For readers with some previous knowledge of the subject.

**KNIGHT, Julia (ed)**  
**Diverse practices: a critical reader on British video art**  
Luton: University of Luton Press, 1996, 384p. illus. chronolog. bibliog.

This long-awaited book brought together a collection of newly commissioned and previously published essays analysing various aspects of the development of British video art from its early days in the late 1960s to the 1990s, from an historical as well as theoretical perspective. It also includes a detailed chronology of that sector. "Despite the uneven quality of the essays and some methodological flaws, the collection offers a valuable teaching resource as it identifies and explores, in a variety of ways, themes that are crucial to an understanding of British video art" (Dimitris Eleftheriotis, *Screen*, Spring 1998)

**LE GRICE, Malcolm**  
**Abstract film and beyond**  
London: Studio Vista, 1977, 160p. illus. bibliog. index

This book gives both a theoretical and historical account of the main preoccupations of abstract filmmakers (defined as experimental filmmakers dissatisfied with the illusions of time and space created by commercial cinema). Le Grice discusses the early abstract films of the 1920s, American experimental cinema of the 1940s and finally the development of the avant-garde after the war, both in the US and in Europe.

**LE GRICE, Malcolm**  
**Experimental cinema in the digital age**  
London: British Film Institute, 2001, 330p.; index

Malcolm Le Grice's prolific theoretical writings on experimental cinema have been an integral part of his work as a filmmaker ever since the 1960s. This unique collection sheds light on three decades of the artist's thinking, examines the work of other practitioners of experimental cinema and digital art (it includes for instance two extremely interesting interviews Le Grice held with Brakhage and Sitney in the late 1970s), documents the institutional aspects of the British avant-garde and describes the polemical debates about the nature of the avant-garde that took place in the 1970s in particular. The title, however, is rather misleading, since the large majority of the articles were written between 1972 and 1982. The most theoretical essays in this book do require prior knowledge of the subject and of the methodology and terminology used in analysis.

**MacDONALD, Scott**  
**Avant-garde film: motion studies**  
Cambridge: Cambridge University Press, 1993, 199p. illus. filmog. index

Avant-garde Film offers a critical analysis of fifteen key films of the avant-garde tradition, all made between 1966 and the late 1980s. The fifteen chapters are divided into 3 sections. The first analyses films that focus on aspects of the equipment, material and process that make all kinds of film imagery possible. The second focuses on aspects of the tradition of film as dramatic narrative. The third concerns films that criticise the convention that filmmaking is a national enterprise. The book remains fairly accessible to 'avant-garde newcomers'.

**O'PRAY, Michael (ed.)**  
**The British avant-garde film 1926 to 1995: an anthology of writing**  
Luton: John Libbey Media/Arts Council of England/ University of Luton, 332p. illus. bibliog. index

This book gathers a selection of articles by academics on British experimental cinema throughout the century. The article "English Avant-garde film: An Early Chronology" by David Curtis (pp. 101-121) deals specifically with the 1960s. Curtis was directly involved in the movement in the late 1960s as a film programmer for the Arts Lab, and his recollection of that period takes the form of a diary.

**O'PRAY, Michael**  
**Avant-garde film: forms, themes and passions**  
London, New-York: Wallflowers, 2003, 136p, bibliog.

Aimed primarily at "students and the general reader", this is by no means a definitive account of the history of the avant-garde film, but it provides an in-depth yet accessible introduction to the subject. The book follows the developments of the avant-garde from early modernist movements of the 1920s in Europe and the Soviet Union, through to the New Wave and American Underground of the Sixties, English structuralism and contemporary gallery work.



**REES, A.L.**

**A history of experimental film and video: from the canonical avant-garde to contemporary British practice**

London: British Film Institute, 1999, 152p. plates. biblog. index

A short chapter titled "English Structuralists" (pp. 77-82) sums up the development of the LFMC in the late 1960s/1970s and its links with the 'structuralist' movement represented by film-makers like Malcolm Le Grice, Peter Gidal and a few others.

**RENAN, Sheldon**

**The Underground Film. An introduction to its development in America.**

Studio Vista, 1967. 318p., illus.

Despite – or perhaps because of – its focus on America, this relatively early volume on the subject has a lot of information about avant-garde film in one geographical locus, and it therefore includes a good overview of (early) Warhol and of Brakhage and Kenneth Anger.

**SITNEY, P. Adams (ed)**

**The avant-garde film: a reader of theory and criticism**

New York: New York University Press, 1978, 295p. illus

This comprehensive anthology offers, in Sitney's own words, "an extensive survey of the theoretical contributions of avant-garde filmmakers and essays about their cinematic experience", beginning with the pioneers of the 1920s and ending with avant-garde filmmakers of the 1960-70s. It reproduces a great variety of materials, from manifestoes to letter, programme notes, interviews or lectures. More than 28 years after its publication, this is still an indispensable text for students of avant-garde film and its history.

**SITNEY, P. Adams**

**Visionary film: the American avant-garde 1943-2000**

Oxford; New York, NY: Oxford University Press, 2002, 3<sup>rd</sup> edition, 462p., illus., index.

The first, 1974 edition of this book was already considered by many a standard text on American avant-garde film. For this third edition, Sitney has once again revised and updated this classic work, and has brought his discussion of the principal genres and major filmmakers up to the year 2000.

**STREET, Sarah**

**British national cinema**

London: Routledge, 1997

**pp. 147-168, "chapter 6: borderlines 1: modernism and British cinema", and pp 169-196, "chapter 7: borderlines 2: counter-cinema and independence"**

In these two chapters, Street gives an rather comprehensive overview of avant-garde and experimental film practices in Britain from the 1920s to the late 1980s, and provides the institutional and political context in which these practices developed.

**TYLER, Parker**

**Underground film: a critical history**

New York: Da Capo Press, 1995 (new edition), 265p. illus. filmog. index

The American critic Parker Tyler was enormously respected by the underground and experimental filmmakers of his time. The first book of its kind, this classic study of underground film treats the American Underground film movement of the 1960s as much as an ideology and a social practice as a corpus of work. It evaluates the movement in general, as well as the seminal films in particular. Most of the material is derived from the author's articles in Film Culture.

## WEBSITES

[www.lfmc.org](http://www.lfmc.org)

This very useful website, dedicated to the first decade of the London Filmmakers Co-op and British avant-garde film (1966-76), includes a filmmakers' index, a detailed chronology, and an essential illustrated essay by A.L. Rees entitled "Locating the LFMC: The First Decade in Context".

[www.lux.org](http://www.lux.org)

Along with providing information about current Lux projects and events, this website is particularly useful for its impressive number of links to a wide range of resources for students, researchers, artists and programmers. Also includes the searchable online list of the entire Lux catalogue, with links to related materials on Luxonline (see below)

[www.luxonline.org.uk](http://www.luxonline.org.uk)

Luxonline is a free comprehensive on-line resource for people wishing to learn about and explore British artists' film and video. It is an ongoing project, new features being regularly added to this virtual archive. It includes a large number of short, illustrated essays on specific themes, artists and works, as well as a useful chronology.

[www.studycollection.org.uk](http://www.studycollection.org.uk)

Another great web-resource for whoever studies British artists' film and video. Includes a comprehensive database of films and artists (with over 5,000 titles and a detailed search system), several bibliographies, an online exhibition about British avant-garde film graphics (1966-85), several research papers and the online video library catalogue listing over 2,000 titles available on video and DVD for viewing.

<http://ukvideoart.tripod.com>

Online chronology of first two decades of British video art. Shame about the pop-ups!

## DEREK JARMAN (1942-1994)

It is 10 years since the death of artist and filmmaker Derek Jarman on 19 February 1994. At that time Ben Gibson, then Head Of Production at the BFI, was reported in The Guardian as saying: "Derek was simply the most important innovator, most generous teacher and most courageous artist of a generation of British filmmakers."

As a director Derek Jarman's work ranged from his Super-8 "home movies" to the full-scale feature CARAVAGGIO which was partly funded by the BFI Production Board. However during his later years he became equally well-known for his work as a gay activist and for his candour in discussing his battle with AIDS-related illnesses. He also found a new audience for his writings on his creation of a unique garden at his home in Dungeness.

The following is a selection from some of the many books, journal articles and newspaper cuttings on Derek Jarman held by the bfi National Library which has been chosen to give a flavour of his work as an artist and filmmaker.

In 1984 he donated some of his papers to the Special Collections of the bfi National Library including treatments, costume designs and stills from SEBASTIANE, JUBILEE and THE TEMPEST. These may be viewed upon application.

### BOOKS

**JARMAN, Derek**  
**Chroma: a book of colour.**  
London: Century, 1994. 151p.

An evocative meditation on the colour spectrum which includes personal reminiscences and references to art history and theory. It was published shortly after the first screening of Derek Jarman's film BLUE.

**LIPPARD, Chris, Editor**  
**By angels driven: the films of Derek Jarman.**  
Trowbridge, Wiltshire: Flicks Books, Cinema voices series, 1996. 202p. [8] plates. filmog. bibliog. index.

A collection of seven essays which discuss all of the major films directed by Derek Jarman. Of particular interest is an essay by Joseph A. Gomez: 'The process of Jarman's WAR REQUIEM: personal vision and the tradition of fusion of the arts,' which discusses the balance between Wilfrid Owen's poetry, Benjamin Britten's music and Derek Jarman's use of images.

**O'PRAY, Michael**  
**Derek Jarman: Dreams of England**  
London: BFI Publishing, 1996. 232p. illus. (some col.) bibliog. filmog. index.

Michael O'Pray, who knew Derek Jarman for many years, discusses his work and gives an account of his life. Although not strictly a biography he offers interesting insights into the relationship between Jarman's family history and his filmmaking.

**PEAKE, Tony**  
**Derek Jarman: a biography**  
London: Little, Brown and Company (UK), 1999. 613p. [24] col. & b&w plates. filmog. bibliog. index

A detailed and comprehensive biography which begins and ends with an account of Derek Jarman's funeral giving a moving and vivid picture of his life and friendships.

**WOLLEN, Roger et al.**  
**Derek Jarman: A Portrait**  
London: Thames and Hudson, 1996. 175p. illus. (many col.) chronol. Index.

Published to coincide with the 1996 exhibition 'Derek Jarman: A Portrait' at the Barbican Art Gallery in London. The book has eight contributors including Michael O'Pray who writes on 'Art of Films/Films of Art' and Yolanda Sonnabend on 'Designing the Tempest'.

### PAMPHLETS

**CORRIN, Lisa G. and SPICER, Joeneath**  
**Going for Baroque: 18 contemporary artists fascinated with the Baroque and Rococo**  
**The artist as social outsider**  
Baltimore, Maryland: The Contemporary and the Walters Art Gallery, 1995, p.21

This essay gives an interesting insight into Derek Jarman's adoption of Caravaggio's work to form still interludes in his eponymous film. There is a useful discussion of how the process of painting relates to that of filmmaking.

**HORRIGAN, William**  
**Of angels and apocalypse: the cinema of Derek Jarman**  
Walker Arts Center, Minneapolis, 1986.

Written to accompany a touring exhibition of Derek Jarman's work in 1987 this catalogue gives an account of his filmmaking up to and including Caravaggio. In his introduction William Horrigan gives an illuminating account of the techniques deployed by Jarman in working in Super-8 and video formats.

## JOURNAL ARTICLES

### AMERICAN FILM

Vol. 11 No. 10 September 1986, pp. 44-47, 59-61

#### Unnatural Lighting, by Tony Rayns

Derek Jarman's work on CARAVAGGIO is put in context with a brief history of his earlier work. Tony Rayns describes him as more of a metteur en scène than an auteur because of his concentration on framing, lighting and performance.

### AURA

Vol. 6 No. 3. 2000, pp. 18-32

#### The Rise and Fall of British Art Cinema: A Short History of the 1980s and 1990s, by John Hill

An interesting account of British Art Cinema which discusses Derek Jarman's work alongside that of other 'art' filmmakers of the 1980s and 1990s. It explains the institutional infrastructure upon which British Art Cinema depended.

### CINEASTE

Vol. 18 No. 4 December 1991, pp. 24-27

#### History and the Gay Viewfinder: An interview with Derek Jarman, by Roy Grundmann

A very wide-ranging interview in which Derek Jarman discusses his major films up to 1991. He touches on the relationship between funding and the generally lyrical segmented form of his films.

### FILM DIRECTIONS

Vol. 2 No. 8 1979, pp. 14-15

#### Interview with Derek Jarman

Derek Jarman discusses THE TEMPEST, SEBASTIANE and JUBILEE and talks about his then forthcoming "Caravaggio project".

### MONTHLY FILM BULLETIN

Vol. 51 No. 605, June 1984, pp. 189-90

#### Super-8, video and home movies: Derek Jarman discusses 'real' film-making, with Michael O'Pray

Derek Jarman talks about his fascination with home movies and his Super-8 work. He describes how the influences on his Super-8s were probably far more literary than filmic; he would write poetry and try to bring that to life.

### SIGHT AND SOUND

Vol. 14 No. 3, March 2004, pp. 76

#### When the party's over, Tilda Swinton talking to Geoffrey MacNab

Tilda Swinton recalling the process of working on THE LAST OF ENGLAND with Derek Jarman suggests that he was the latest in a long line of avant-garde artists who worked with film.

### STILLS

No. 26, April 1986, p. 11

#### Renaissance Man, by Martin Sutton

Derek Jarman talks about JUBILEE and CARAVAGGIO. He reveals that as a painter he has always had a special fondness for silent cinema and suggests that CARAVAGGIO is as much about the tableau as Dreyer's JEANNE D'ARC.

### VERTIGO

Vol. 2 No. 4 Spring 2003 p. [i]

#### In the spirit of Derek Jarman, by Tilda Swinton

An extract from an address given by actor Tilda Swinton at the 2002 Edinburgh International Film Festival. She reminisces about her collaboration with Derek Jarman and gives a vivid impression of what it was like to work with him.

### VERTIGO

Vol. 1 No. 3 Spring 1994 p. 63

#### Derek Jarman, by Sally Potter

A personal tribute from fellow filmmaker Sally Potter written shortly after Derek Jarman's death which gives an insight into his working practice.

## PRESS ARTICLES

### THE LISTENER

16 August 1990 pp. 7-10

#### Positive Thinking, Derek Jarman talks to psychiatrist Dr. Anthony Clare. Broadcast on 15 August 1990.

Derek Jarman recalls his childhood influences and how they contributed towards his work as a painter and filmmaker.

### WHAT'S ON

24 April 1986 p. 49

#### Love and paint and the whole damn' thing, by Phillip Bergson

Derek Jarman relates some of his detailed preparations for filming CARAVAGGIO. He describes how he placed on Caravaggio's work-table the pots in which he used to mix his own colours at the age of 18.

### SUNDAY TIMES

20 April 1986 p. 45

#### Verging on the respectable, Derek Jarman talks to Mick Brown

A discussion of Derek Jarman's work mainly centred on CARAVAGGIO and its troubled pre-production history. The article also touches on the reaction of Mrs. Mary Whitehouse to SEBASTIANE.

## SUNDAY TIMES

17 January 1988 p. 9

**Freedom fighter for a vision of the truth**, by Derek Jarman

A reply to the reported criticism of British films by Oxford historian Norman Stone. Derek Jarman gives an interesting account of his work claiming that his cinema has "tradition and history".

## CHRIS MARKER

"Memory leaves behind other memories.

We swim in an ocean of false memory, sustained by electronic media". Chris Marker.

Much of the information regarding the life and work of Chris Marker, photographer, filmmaker, novelist, essayist, journalist, multimedia and installation artist, designer and world traveller, is sparse and contradictory. Marker is most well known as a politically committed, left-wing documentary filmmaker and traveller, observing and recording his impressions of people and places. However, Marker, born Christian François Bouche-Villeneuve in 1921 is also notoriously elusive and seldom gives formal interviews and is rarely photographed.

Marker was part of what was called the "Left-Bank" faction of the New Wave, filmmakers who came from more literary backgrounds and were more overtly political in their aims than the "Right Bank", who were more commonly associated with Cahiers du Cinema. Marker has often been credited with conceiving the cinematic essay form, with which filmmakers such as Jean-Luc Godard, Orson Welles, Federico Fellini, Pier Paolo Pasolini, Chantal Akerman, Wim Wenders, Abbas Kiarostami, Nanni Moretti, and Agnès Varda have had varying levels of success. Although the model for the cinematic essay has its precedents in the early work by Luis Buñuel and Alain Resnais (with whom Marker frequently collaborated) among others, Marker's position within the context of the development of the essay, such as his first widely acclaimed film *LETTRE DE SIBÉRIE* (1957), should not be overlooked.

Marker was also instrumental in the development of collective-filmmaking during the 1960s. He formed the film co-operative SLON (Société pour le Lancement des Oeuvres Nouvelles) originally to make the film *FAR FROM VIETNAM* (1967) The film featured segments by numerous filmmakers gathered together by Marker such as, Alain Renais, Claude Lelouch, William Klein, Agnes Varda and Jean Luc Godard. The SLON co-operative went on to make 3 more films of note including *LA SIXIÈME FACE DU PENTAGONE* (1968) about the peace march on Washington, *THE BATTLE OF THE 10,000,000* (1970) about a break down in the Cuban sugar crops and *THE TRAIN ROLE ON* (1971).

Marker's best-known work to date is the science fiction classic, *LA JETÉE* (1962). The film, (a 29 minute short) is a kind of meditation on time-travel, image and memory made up almost entirely of black and white still photographs. *LA JETÉE* was pressed further into the public consciousness when Terry Gilliam adapted it for his film *TWELVE MONKEYS* (1995). *SANS SOLEIL/SUNLESS* (1982) is Marker's other most popular film, a travelogue of visual images in which an unidentified

woman recounts in a series of letters the experiences of a fictional cameraman named Sandor Krasna. Moreover, the film provides a subtle and powerful commentary on modern consumerist society and the plight of non-Western "developing" nations.

Whether using photography or film, books or essays, multimedia installations or travelogues, Marker's work is constructed as multiple layered, contradictory texts that juxtapose image and words, language and music, reality and fiction, time and space along an abstract line of past/future memory.

## BOOKS

**DUBOIS**, Philippe

**Théorème: Recherches Sur Chris Marker**

Presses Sorbonne Nouvelle 2002. 193p, illus., filmog.

This edition of *Théorème* assembles a selection Marker's work completed over many years and collated by l'UFR Cinéma et Audiovisuel de l'Université Paris. This book is written in French.

**GAUTHIER**, Guy

**Chris Marker: Écrivain Multimédia Au Voyage À Travers Les Médias**

L'Harmattan, Paris. 2001. 222p.

This book looks at Marker's explorations into new innovations in the moving image. The book is written in French and is accompanied by a CD ROM.

**KEAR**, Jon

**Sans Soleil /Sunless**

Flicks Books, 1999. 59p., bibliog..

*SANS SOLEIL* or *SUNLESS* (1982) is essentially a travelogue or visual essay in which an unnamed filmmaker recounts in a series of letters his experience of returning to Japan. Moreover, the film provides a subtle and powerful commentary on modern consumerist society and the plight of non-Western "developing" nations. The book, of the same name by Jon Kear, looks at how Marker's distinctive use of intertextuality is finely woven into his examination of memory, subjectivity and the changing relationship between past and present. The chapters 'Image and Sound' and 'Time, Place and Memory' are essential readings for gaining a clearer understanding of the film and Marker's methods of filmmaking.

**MARKER**, Chris

**LA JETÉE: Ciné-Roman**

Zone Books, New York, NY 1992. unpagged., illus.

This is the illustrated book version of the legendary 1964 science-fiction short film of the same name. Like the film, *LA JETÉE* the book, consists entirely of black and white photographs and depicts the world in the aftermath of World War III were both the earth's surface and history lies irretrievably buried in a heap of radioactive devastation. The war's few remaining survivors live underground desperately seeking an alternative path to survival – one that perhaps passes through Time. A man is chosen for his unique quality of having retained a single clear image from pre-war days and elements from this image become the hinge-points in the ensuing narrative.

The book features all the still photographs, taken by Marker, and the dialogue from the film in French and English.

**POURVALI**, Bamchade

**Chris Marker**

Cahiers du Cinéma. 2003. 95p., illus.

This book presents a very informative introduction into the life and work of Chris Marker. This edition is written in French.

**ROTH**, Laurant/ BELLOUR, Raymond

**A Propos Du Cd-Rom: Immemory De Chris Marker**

Centre Georges Pompidou, 1997. 157p., illus., filmog.

This book accompanies the publication of the CD-ROM IMMEMORY, offering a few tools for the spectator-navigator.

## ESSAYS/DOCUMENTS

**HORAK**, Jan-Christopher

**'Chris Marker: Photographic Journeys' in Making Images Move: Photographers And Avant-Garde Cinema**

Smithsonian Institution. 1997. 296p., bibliog. Filmog.

As well as his work as a journalist, novelist, essayist and filmmaker, Marker was also a published photographer. Although never published in English and his early books being out of print in Europe, Marker has published at least six photography books. Marker's continuous fascination with still photography is epitomized in films like, LA JETÉE (1962) and SI J'AVAIS QUATRE DROMADAIRES (1966), which consist entirely of photographs.

This chapter looks closely at Marker's work as a photographer, exploring his many influences and styles, which like his films are a complex mixture of documentary, diary, essay memoir and fiction.

**HOWE**, Susan

**"Sorting Facts; or, Nineteen Ways of Looking at Marker"**

in **BEYOND DOCUMENTS: ESSAYS ON NONFICTION FILM** By WARREN. C (Ed.)

Wesleyan University Press, 1996. 366p., illus., bibliog..

This chapter, as the title suggests, explores nineteen ways of looking at the work of Chris Marker. The chapter covers many of his films from LA JETÉE (1962) to SANS SOLEIL (1982) and CUBA SI (1961) whilst highlighting the similarities between Marker's work and that of the Russian director Andrei Tarkovsky who often mixed documentary footage with fiction.

**NAFICY**, Hamid

**"Epistolarity and Epistolary Narratives: Letter Films: Chris Marker" in**

**An Accented Narrative: Exilic And Diasporic Filmmaking**

Princeton University Press, New Jersey. 2001. 374p. illus., appendices, bibliog..

This extensive chapter looks at the emergence of the "letter film". The 'letter film' works in contrast to the classically omnipresent narrated film and narrative system. Instead, a stream-of-consciousness technique

is applied. A free, direct style that works in conjunction with images edited without regard for the demands of a coherent plot, character psychology or genre convention. This chapter goes on to look at two of Marker's films that employ this technique, LETTRE DE SIBÉRIE (1957) and SANS SOLEIL (1983).

## JOURNAL ARTICLES

### FILM COMMENT

Vol.39. No.3 May/June 2003 pp33-34

**Marker Direct** by Samuel Douhaire and Annick Rivoire

A rare interview with the illusive and secretive director originally published in 'Liberation' in March 2003.

### FILM COMMENT

Vol.39 No.4 July/August 2003 pp32-50

**Kino Eye: The Legacy of Soviet Cinema as Refracted Through Chris Marker's Always-Critical Vision** by Paul Arthur.

This is an interesting 'article' written as a letter to Chris Marker concerning his affinity towards Soviet film.

### FILM CRITICISM

Vol.24 No.3 Spring 2000 pp1-22

**The History of the Future in Paris: Chris Marker and Jean Luc Godard in the 1960s** by Lee Hilliker

This is an excellent article that explores the rarely mentioned connection between the French New Wave and futuristic fiction. Hilliker looks at Marker's meditation on time-travel, image and memory, LA JETÉE (1962) and Jean Luc Godard's sci-fi/noir hybrid ALPHAVILLE (1965).

### FILM QUARTERLY

Vol.32 No.3 Spring 1979 pp38-46

**Chris Marker: The SLON Films** by William F. Van Wert

This essay looks at the influence Chris Marker had on collective-filmmaking during the 1960s. Marker formed the film co-operative SLON (Société pour le Lancement des Oeuvres Nouvelles) originally to make the film FAR FROM VIETNAM (1967) The film featured segments by numerous filmmakers gathered together by Marker such as, Alain Renais, Claude Lelouch, William Klein, Agnes Varda and Jean Luc Godard.

The SLON co-operative went on to make 3 more films of note including LA SIXIÈME FACE DU PENTAGONE (1968) about the peace march on Washington, THE BATTLE OF THE 10,000,000 (1970) about a break down in the Cuban sugar crops and THE TRAIN ROLLS ON (1971). The article goes on to look at these films in detail.

**FILMWAVES**

No.12 Summer 2000 pp36-37

**Chris Marker** by Darren Chesworth

This is a brief and engaging article exploring the life and work of Marker, which after nearly half a century, argues Chesworth, still encourages and draws the spectator in to look again a second or third time.

**FILMWEST**

No.37 July 1999 pp20-22

**Chris Marker: Marking Time** by Gerry McCarthy

This article looks at the life and work of Marker and the influences that have marked his career. McCarthy pays particular attention to Marker's interest in science fiction, for example the use of time-travel in *LA JETÉE* (1962) and computer technology, communications and video games in the film *LEVEL FIVE* (1997)

**THE INDEPENDENT REVIEW**

18 May 1999 p9

**Who is Chris Marker?** by Kevin Jackson

This article asks the question, "Who is Chris Marker?" and attempts to answer this by way of listing 13 things the author knows about Marker.

**THE LISTENER**

Vol.112 No.2875.13 September1984 p33

**Meeting With the Other** by Richard Combs

Short article discussing the up-coming screening of *SANS SOLEIL* (1982) on Channel 4 less than two months after the film's theatrical release.

**LITERATURE FILM QUARTERLY**

Vol.32 No.3 1979 pp38-46

**Marker and Renais: Myth and Reality** by Silvio Gaggi

This article explores the relationship between Marker and Alain Renais. Frequent collaborators, their films resonate with each other even when Marker and Renais are working separately. Both filmmakers are not only concerned with the nature of time and memory but also they are fascinated by the photographic image as a "record of a moment of reality". This article looks closely at Marker's, *LA JETÉE* (1962) and *RENAIS' NUIT ET BROUILLAR* (1955).

**MILLENNIUM FILM JOURNAL**

No.14-15 Autumn/Winter 1984/85 pp.173-177

**In The Spiral of Time** by Yvette Biro

This article looks closely at Marker's *SANS SOLEIL* (1982) and the film's contemplations about time and memory. Biro outlines the four movements that reveal the film's inner symmetry, including Marker's homage to Hitchcock's *Vertigo* and the film's suggestion about the spiral of time.

**MILLENNIUM FILM JOURNAL**

No.29 Autumn 1996

**Primitive Projections: Chris Marker's Silent Movie** by Joe McElhaney

An interesting article that looks at Marker's second video installation *SILENT MOVIE* (1995) following the monumental *ZAPPING ZONES* (1990) five years earlier.

**MONTHLY FILM BULLETIN**

Vol.51 No.606 July 1984 pp.196-197

This is an excellent reading of Marker's classic 'travel letter' *SANS SOLEIL* (1982). The article makes reference to all the key elements within the film such as, the relation between images in space and time, the investigation into memory and its relation with the image and the rituals and practices that summon up the past in the present.

The article is accompanied by a rare interview/discussion between Marker and a computer.

**REALTIME**

No.27 October-November 1998 p18

**Technologies of Memory** by Adrian Miles

This short article argues, that contrary to many critics who believe Marker adopts and adapts technologies to translate his particular essayist style of filmmaking, Marker has been "adopted and adapted by the 20<sup>th</sup> Century's principle technologies of record".

**SCREEN**

Vol.44 No.1 Spring 2003 pp58-70

**Terminal Replay: Renais Revisited in Marker's Level Five** By Catherine Lupton

This is another article examining the influence of Alain Renais on Chris Marker's work, paying particular attention to Marker's 1997 film *LEVEL FIVE*.

**SIGHT AND SOUND**

Vol.53 No.4 Autumn 1984 pp.284-288

**Marker Changes Trains** by Terence Rafferty

This is an excellent article on *SANS SOLEIL* (1982) that pays particular attention to Marker's editing technique and shot selection and, argues Rafferty, are the qualities that distances Marker's work beyond even his own influences, such as Vertov and Eisenstein.

This article also discusses the similarities in theme of *LA JETÉE* (1962) and *LE JOLI MAI* (1962). Both films were shot in the same year and Rafferty makes reference to each film's attempt to, "achieve perspective on the moment of transition between traumatic past and an unforeseeable future" (Rafferty)

## SIGHT AND SOUND

Vol.42 No.2 Spring 1973 pp.82-83

**SLON** by Richard Roud

Another article looking at the work accomplished by Marker's filmmakers co-operative SLON. SLON thought of themselves "not as an enterprise but as a tool – a tool to make films which, as they claim, "ought not to exist" (Roud)

## SIGHT AND SOUND

Vol.4 No.7 July 1994 p13

**Insane Memory** by Chris Petit

This one-page article discusses Marker's use of memory, one of the themes most prevalent in his films, and how it is used in films like, LA JETÉE (1962) and THE LAST BOLSHIEVIK (1992), as the bridge between Marker's other two favored themes, time and space.

## VERTIGO

Vol.2 no7 Autumn/Winter 2004 pp6-7

**A Chris Marker Compendium** by Catherine Lupton

This is a short concise article introducing some of the key themes and ideas in Marker's films. The article looks at six specific themes that have both influenced his films and Marker's politics.

## VERTIGO

No.7 Autumn 1997 pp35-38

**The Mind's Eye: Chris Marker's Level Five** by Allan Francovich

This article examines Marker's film LEVEL FIVE (1997) and includes a rare interview with the director by Delores Walfisch

## WEBSITES

<http://cs.art.rmit.edu.au/projects/media/marker>

Chris Marker WWW site: This is one of the better sites on Chris Marker currently available on the web. There are lots of good links, essays and bibliographies, although not updated very often.

<http://www.silcom.com/~dlp/Passagen/cm.home2.html>

This site has some good links to essays and websites with a comprehensive bibliography. The site is clear and easy to navigate although not updated often

<http://www.sensesofcinema.com/contents/directors/02/marker.htm>

This is an informative essay on Chris Marker's life and work. Also features a bibliography and some useful links.

<http://www.cyberbohemia.com/o.w.l>

Small but useful site that summarizes some of the many facets of Marker's work.

[http://www.iaa.upf.es/formats/formats2/luc\\_a.htm](http://www.iaa.upf.es/formats/formats2/luc_a.htm)

Chris Marker: The Political Composition of the Image. Introduction to the first image of SANS SOLEIL (1983) by Gonzalo de Lucas

## MARGARET TAIT (1918-1999)

Little has been written about the Orcadian film maker and poet Margaret Tait. In August 2004 a major retrospective of her films was held at the Edinburgh International Film Festival followed in November by a touring programme of her work and accompanying book from LUX. She produced over 30 mainly self-made and financed films and also published three books of poetry and two of short stories.

'Margaret Tait described her life's work as consisting of making film-poems. She often quoted Lorca's phrase of 'stalking the image' to define her philosophy and method, the idea that if you look at an object closely enough it will speak its nature. This clarity of vision and purpose with an attention to simple commonplace subjects combined with a rare sense of inner rhythm and pattern give her films a transcendental quality, while still remaining firmly rooted within the everyday. Margaret once said of her films, with characteristic modesty, that they are born of 'of sheer wonder and astonishment at how much can be seen in any place that you choose...if you really look'. LUX.

The following is a selection of books, journal articles and newspaper cuttings on Margaret Tait held by the bfi National Library.

## BOOKS

**LEGGETT, Mike**

**Margaret Tait** in A Directory of British Film & Video Artists, edited by Curtis, David (Luton: John Libby Media/London: Arts Council of England, 1996), pp 190-192.

Overview of her career and work.

**TODD, Peter and Cook, Ben, Editors**

**Subjects and Sequences A Margaret Tait Reader** London, LUX, 2004. 178p.

First book on Tait including pieces by Ute Aurand, Gareth Evans, Lucy Reynolds, and Ali Smith, together with a selection of poems, publicity sheets, and interviews with Tait herself edited by David Curtis.

**WINN, Joss,**

**Preserving The Hand-Painted Films of Margaret Tait** M A dissertation, University of East Anglia, Norwich, 2002, unpublished

A study of the hand painted films in particular CALYPSO with specific consideration to the preservation and archiving of them.

## JOURNAL ARTICLES

### NATIONAL FILM THEATRE BOOKLET

October 2000, pp 34-35

**Margaret Tait** by Cook, Ben, and Todd, Peter

Details of the tribute screenings at the National Film Theatre.

### VERTIGO

No.9, Summer 1999, pp 62-63

**Britain's Oldest Experimentalist...Margaret Tait** by David Curtis

Tribute following her death written by David Curtis, formerly Senior Visual Arts Officer at the Arts Council of England.

### UNDERCUT

Spring 1983, pp 17-19No.7/8

**On the Mountain and Land Makar: Landscape and Townscape in Margaret Tait's Work** by Tamara Krikorian

Analysis and description of two of Tait's longer films, ON THE MOUNTAIN which captures the changes in Rose Street Edinburgh where for many years Tait had her base, and LAND MAKAR a study of study of an Orkney croft (next to where Tait herself was living at the time), and the woman who runs it, Mary Graham Sinclair.

### POEM FILM FILM POEM

No. 6, 2000, pp 1-12.

**Margaret Tait Film Maker 1918-1999: Indications Influence Outcomes** compiled by Alex Pirie

A selection of various quotes, writings, and poems from a number of sources, selected by Alex Pirie who was Margaret Tait's husband.

### SENSES OF CINEMA

No 33, Oct-Dec 2004.

<http://www.sensesofcinema.com/contents/festivals/04/33/edinburgh2004.html>

**Aspects of Change: The 58<sup>th</sup> Edinburgh International Film Festival** George Clark

A review of the 2004 Edinburgh festival including several paragraphs at the end on the retrospective of Margaret Tait films.

### VERTIGO

Vol. 2 No 7 Autumn/Winter 2004, pp 53-55

**Remembering Margaret Tait (1918-1999) A Deeper Knowledge Than Wisdom** compiled by Peter Todd

A version of the LUXONLINE essay by Peter Todd, together with short contributions from other film makers Ute Aurand (reprinted in Subjects and Sequences A Margaret Tait reader), Annabel Nicolson, and Sarah Wood.

## PRESS ARTICLES

### INDEPENDENT

12 May 1999, p.6

**Margaret Tait** by Murray Grigor

Obituary by film maker Murray Grigor who as director of the Edinburgh International Film Festival organised the 1970 Margaret Tait retrospective.

### GUARDIAN

31 March 1993, pp 8-9

**First Person Highly Singular** by Jan Moir

Interview and overview of her career at the time of making her feature length work, Blue Black Permanent.

### DAILY TELEGRAPH

23 August 2004, p.17

**Unique Vision of a Film Poet** by Sukdev Sandhu

Preview of the 2004 Edinburgh International Film Festival retrospective of Tait's work.

### FINANCIAL TIMES

9 September 1970

**Margaret Tait, film-maker** by Elizabeth Sussex

Review of the retrospective at the 1970 Edinburgh International Film Festival.

### GUARDIAN

13 May 1999, p.22

**Margaret Tait** by Elizabeth Sussex

Obituary.

### TIMES

28 May 1999, p.31

**Margaret Tait**

Obituary.

## WEBSITES

[www.lux.org.uk/margarettait](http://www.lux.org.uk/margarettait)

LUX

The distributor of Margaret Tait films including the touring programme Subjects and Sequences. The LUXONLINE section of the website includes pieces on Margaret Tait by Ali Smith and Peter Todd.

[www.poetrylibrary.org.uk](http://www.poetrylibrary.org.uk)

Poetry Library

The library holds reference copies of Margaret Tait's three books of poems.



[www.scottishscreen.com](http://www.scottishscreen.com)  
Scottish Screen Archive

The major collection of her films and film materials and her short hand painted film Calypso online.

[www.studycollection.org.uk](http://www.studycollection.org.uk)  
AHRB artists' Film and Video Study Collection

Based at Central St. Martins, University of the Arts, London the collection holds interviews and other paper based materials.

## ANGER, BRAKHAGE AND WARHOL

Kenneth Anger, Stan Brakhage and Andy Warhol may have been marginalized as “experimental” or “avant-garde” filmmakers, but much of what we see onscreen today can be traced back to them. Their influence permeates mainstream cinema and music videos, *Heat* magazine and even high street fashion.

Studying any of these filmmakers entails entering unique worlds inhabited by family, friends, stars, magick and mythology. It involves seeing and hearing the seemingly familiar, but feeling a frisson at its originality.

Although strikingly different, the works of all three men pushed artistic boundaries that were both technical and cultural. For example, a young man's fantasies, played out in *FIREWORKS*; a young couple making love in *ANTICIPATION OF THE NIGHT*; the freakshow exuberance of *TRASH*. All reveal the underground's ability to offer reflections of sexuality, hitherto hidden away. And on another level, Kenneth Anger's use of popular music in *SCORPIO RISING* may be perceived as a precursor to the music videos taken for granted today.

Anger and Warhol took the referencing, exploration and exploitation of Hollywood to new heights of sadistic fascination, fuelling and defining an obsession, which has emerged as our common currency. All three filmmakers presented stars as both fabulous and tarnished; the misery behind the glamour; forming an unpleasant Eden where everyone can dream of becoming a star if we wanted to... And Brakhage's technical innovations, with light and the film material itself in *DOG STAR MAN* and *MOTHLIGHT* were utterly groundbreaking, furthering the idea of film as a visual language; as art. Brakhage's vibrant representation of his family in his films as a counterpoint to the modern garish equivalent of reality TV programmes.

The following books, articles and cuttings offer a mix of biographical information, filmographic detail, and analysis. The ideas and thoughts, which they contain, indicate that the works of these filmmakers can be explored on many, many different levels.

As there is a certain amount of overlap in the discussions of the American Avant-garde film and some of the filmmakers were connected either through film societies such as Cinema 16 or the Filmmakers Co-operative, or just through ideas, this section covers books that are about two or all of the above filmmakers.

## GENERAL BIBLIOGRAPHY

**DIXON**, Wheeler Winston and **FOSTER**, Gwendolyn Audrey  
**Experimental cinema, the film reader.**  
Routledge, 2002. ix, 356 p.; illus. notes. bibliog. index.

An important reference work for anyone studying American experimental cinema. Tracing the history of avant-garde filmmaking from the 1920's to more recent filmmakers, this collection of essays focuses primarily on the filmmakers themselves in order to examine the wider aspects and styles of experimental cinema. Anger, Brakhage and Warhol are featured, with chapters devoted to each of them.

**DURGNAT**, Raymond  
**Sexual alienation in the cinema.**  
Studio Vista, [1974]. 320p. illus

Written in 1974 and appraising the changing sexual dynamics of many national cinemas and underground filmmakers such as Kenneth Anger and Andy Warhol. In the chapter titled 'Private Worlds' he examines the sexual symbolism in Anger's films, whilst describing the sexuality in Warhol's films as “derisory realism” and “how a clutch of New York freaks behave in front of a camera”. An interesting history of the subject and the part played by both filmmakers in pushing the boundaries of what can be seen on screen.

**JAMES**, David E.  
**Allegories of cinema: American film in the sixties.**  
Princeton University Press, 1989. 388p. illus. bibliog. filmog. index.

An excellent history of American experimental film in the 1960's. With chapters on Stan Brakhage and Andy Warhol and mention of Kenneth Anger, this book is a good source of contextual information and theory.

**MACDONALD**, Scott  
**Cinema 16: documents toward a history of the film society.**  
Temple University Press, 2002. xiii, 468 p.; illus. index.

Cinema 16 ran from 1957–1963 and was one of the most important of America's film societies. It exhibited films that wouldn't normally have been screened anywhere else and showcased many films by experimental filmmakers. This collection of documents and letters between Amos Vogel (the founder of Cinema 16) and filmmakers such as Kenneth Anger and Stan Brakhage. These letters offer an interesting glimpse into the day-to-day realities of being a filmmaker outside of the mainstream.

**SUAREZ**, Juan Antonio  
**Bike boys, drag queens, and superstars: avant-garde, mass culture and gay identities in the 1960s underground cinema.**  
Indiana University Press, 1996. viii-xxviii. 353p. illus. filmog. bibliog. index.

With chapters on both Kenneth Anger and Andy Warhol, Suarez positions the work of both Anger and Warhol within a queer theoretical context. Anger's *SCORPIO RISING* is comprehensively explored and there is a useful critique of his earlier works. The discussion of Andy Warhol's work focuses less on the actual films but rather on how they are part of Warhol's commodification of art;

art as business, and that Warhol's avant-gardism sprang as much from entrepreneurial as artistic tendencies.

**TINKCOM, Matthew**

**Working like a homosexual: camp, capital, cinema.**

Duke University Press, 2002. x, 226 p.; illus. bibliog. index.

An examination of how post-World War II "gay male subcultures" have not only consumed mass culture but produced it as well. Focusing particularly on film, Tinkcom examines the tensions between high and low art and between good and bad taste. Both Warhol and Anger's films are explored within the queer/camp framework but Tinkcom then adds ideas about economics, noting that 'camp' can be seen as a form of "queer industrial labour" to be both produced and consumed. There are many interesting ideas here, but the theorising can limit understanding sometimes.

**WEES, William C.**

**Light moving in time: studies in the visual aesthetics of avant-garde film.**

University of California, 1992. 199p. illus. bibliog. index

Looking at the visual aesthetics of a number of Avant-garde filmmakers, Wees asserts that while they may have different subjects and styles of filmmaking, what unites them is that they have taken advantage of "the avant-garde spirit of experimentation" and that they can be viewed as "visual artists" devoted to exploring what the "eye" sees. The chapter on Stan Brakhage 'Giving sight to the medium: Stan Brakhage' examines how Brakhage plays with our visual senses almost taking us back to a naïve or childlike way of seeing. In contrast the chapter on Kenneth Anger 'Working in the light: Kenneth Anger' explores how Anger uses light in his films.

## KENNETH ANGER

### BOOKS

**ANGER, Kenneth**

**Hollywood Babylon.**

Straight Arrow Books, 1975. 305p. illus. index

On the surface this can be seen as a very entertaining, very gossipy book, with the creepier side of Hollywood history laid bare (literally in some cases). However, it is also can be read as part of Kenneth Anger's ongoing fascination and antipathy towards Hollywood and the projected glamour of the stars and the sometimes grim reality and hypocrisy behind it all.

**ANGER, Kenneth**

**Hollywood Babylon II.**

Straight Arrow Books, 1986. 324p. illus. index

More of the same, with even more revelations.

**DWYER, Simon**

**Rapid Eye 3.**

Creation Books, 1995. - 25Op. illus. appendix.

In the chapter titled 'Blue velvet: myth and symbolism in the work of Kenneth Anger' Caryl Rowe begins by noting how the technical perfectionism of Kenneth Anger enabled him to "perform cinematic arabesques of delicacy and complexity" and push the symbolic

representations in his films. Rowe examines Anger's films within a symbolist tradition and how the notion of decadence is played out in contrast to depictions by Jack Smith and Andy Warhol.

**GEDULD, Harry M**

**Film makers on filmmaking: statements on their art by thirty directors.**

Indiana University Press, 1967. 302p.

A collection of interviews and essays with the cinema's foremost director's of the day. Kenneth Anger is interviewed primarily about SCORPIO RISING and KUSTOM KAR KOMMANDOS. While there are the usual questions about 'Magick' Anger's opinions on the changing pop culture of the time makes for interesting reading.

**HALLER, Robert A**

**Kenneth Anger**

Walker Art Center, 1980. 23p. illus. bibliog. filmog.

Though brief, this provides an excellent introduction to the works of Kenneth Anger. Includes an interview with Anger and an essay on RABBITS' MOON.

**HUNTER, Jack**

**Moonchild: the films of Kenneth Anger: persistence of vision volume 1.**

Creation Books, 2002. - 128 p.; illus. filmog. bibliog.

Describing itself as the "definitive study of one of cinema's most charismatic yet elusive innovators", this volume does indeed attempt to delve into the major influences of Anger's life and work i.e. the occult, popular culture and the films as Magick. A highly detailed but very readable book, that is essential for anyone studying not only Anger, but also experimental cinema in general.

**HUTCHISON, Alice L.**

**Kenneth Anger: a demonic visionary.**

Black Dog Publishing, 2004. 257p. illus. filmog. bibliog. index.

An absolutely essential book for anyone studying Kenneth Anger. Beautifully illustrated with drawings, stills and other photographic images. Place Anger's work in the "social and artistic context of the twentieth century" Hutchinson's work is a significant study of the artist taking it right through to his most recent projects. Featuring commentaries from other writers and filmmakers, this book comes closer than most to doing justice to Anger's work.

**LANDIS, Bill**

**Anger: the unauthorized biography of Kenneth Anger**

HarperCollins, 1995. - 290p. [8] plates. index.

A hugely absorbing biography; the research is exhaustive and aims to fill-in the gaps in Anger's life and films. This is an excellent source of information and manages to remain sympathetic to its subject.

**PILLING, Jayne and O'PRAY, Mike**

**Into the Pleasure Dome: the films of Kenneth Anger**

British Film Institute, 1989. 76p. illus. bibliog. filmog

A series of essays that delve into the myths, rumours, history and hearsay surrounding Kenneth Anger. As

complete a study as you could hope to read and with an exhaustive and annotated filmography.

**POSNER, Bruce and JAMES, David E.**  
**Unseen cinema: early American avant-garde film 1893-1941.**

Black Thistle Press/Anthology Film Archives, 2001. 160 p.; illus.

Written to coincide with a touring exhibition of previously 'lost' early American Avant-garde films, Kenneth Anger's essay is about the silent film SALOME, starring and produced by Alla Nazimova. An interesting account of the film, this again highlights Anger's interest in Hollywood history and lore.

## JOURNAL ARTICLES

### FILMS IN REVIEW

vol.48 no.1/2. January/February 1997, pp.16-25

**Look back with Kenneth Anger**, by Roy Frumkes

An interesting interview with Anger that focuses more on the beginning of his career and in particular the twelve years he spent in Paris and working at the Cinematheque. There is also a long discussion of the tribulations of the making of LUCIFER RISING, including details of how the original footage was stolen by its star (and Charles Manson acolyte) Bobby Beausoleil. Includes a filmography at the end.

### WIDE ANGLE

vol.18 no.4 October 1996, pp.74-92

**An interview with Kenneth Anger**, by Kate Haug

An exhaustive interview with Anger that covers a range of topics, from his views on documentary filmmaking to the background to the bikers filmed in SCORPIO RISING. Though covering many of the same themes that crop up continually in interviews or discussions of Anger's work, Haug's questions approach the subjects from a different angle, lending the interview a certain depth.

### CITY LIMITS

no.432. 11 January 1990, p.28

**Exposures: look back at Anger**, Rebekah Wood

To coincide with a retrospective of Kenneth Anger films being screened at the National Film Theatre, though a brief article, Wood discusses Anger's life and career with particular focus on the influence SCORPIO RISING has had on other filmmakers and the making of both INVOCATION OF MY DEMON BROTHER and LUCIFER RISING.

### ON FILM

no.11. Summer 1983, pp.40-47

**Profile of Kenneth Anger**, by Jack English

An at times seemingly fraught interview with Kenneth Anger who seems to be at his most confrontational. Though almost venomous in tone, Anger does have interesting (if potentially libellous) things to say about his life, influences, career and other people. However, Anger does give a word of warning at the beginning

concerning all interviews he gives: "...what I say applies to the mood of my moment".

### MONTHLY FILM BULLETIN

vol.49 no.584. September 1982, pp.192-193

**The elusive Lucifer**, by Tony Rayns

Rayns' attempts an overview of Anger's career from 1966 to date of writing and "to cut through some of the confusion surrounding the different versions of LUCIFER RISING". Interesting for the account of Anger's life and career at this point and for the chaotic, incident-filled undertaking that seems to have been LUCIFER RISING.

### CINE-TRACTS

vol.5 no.1. Summer/Autumn 1982, pp.25-31

**Before "Lucifer": preternatural light in the films of Kenneth Anger**, by Kenneth C. Wees

This essay is an examination into how light is used in Kenneth Anger's films. In the context of the article the term "preternatural light" is a term taken from Aldous Huxley and means "the peculiar luminosity of objects seen during a visionary experience". Wees makes the claim that despite Anger's claims to be "an artist working in light...and that's my whole interest really. Lucifer is the Light god", that in reality there is a preternatural light in his pre-'Lucifer' films. This is an interesting if lengthy article with ideas that verge on the almost fantastical, however it is probably only of interest to the serious Anger-phile.

### MILLENNIUM FILM JOURNAL

no.10/11. Autumn/Winter 1981/82, pp.123-139

**Rabbit's Moon: the Pierrot figure in theatre, painting and film**, by Lucy Fisher

An analysis of RABBIT'S MOON a film that Anger had re-shot and re-edited over a period of twenty years. The subjects of the film are the traditional figures of Pierrot, Harlequin and Columbine and Fisher examines the symbolism of these characters and the other elements of the film with regard to mythology and film theory discourse. A detailed discussion of one of Anger's more "straight-forward" films.

### TIME OUT

no.572. 3 April 1981, p.27

**Fire and brimstone**, by Jack English

This is essentially an edited version of the interview between Jack English and Kenneth Anger that appears later in a longer format in On Film (no.11. Summer 1983).

### AMERICAN FILM

vol.6 no.5. March 1981, pp.16, 18, 78

**Explorations: sympathy for the devil**, by J. Hoberman

This article is a useful and informative account of the troubled history and a critique of LUCIFER RISING. Includes some other career information as well and quotes from Anger.

## AMERICAN FILM

vol.1 no.6. April 1976, pp.78-82

### **The underground man: Kenneth Anger's magic quest**, by Kenneth Turan

An interview with Kenneth Anger and a discussion of his career and influences. This well-written, informative article would give most people a basic understanding of Anger. As with much that is written about Anger though, the focus is very much on Hollywood and Aleister Crowley.

## FILM QUARTERLY

vol.27 no.4. Summer 1974, pp.24-33

### **Illuminating Lucifer**, by Carel Rowe

A useful survey of Kenneth Anger's beliefs and the influence of these on his filmmaking. The usual themes of light, Crowley, magick and music are examined in detail. For the confused, uninitiated or those new to the films of Kenneth Anger, this article is a good starting point in getting to grips with the complexities of the mythology/ideas surrounding him.

## TIME OUT

no.91. 12 November 1971, pp48-49

### **Dedication to create make believe**, by Tony Rayns and John DuCane

An interview to coincide with a season of Kenneth Anger's films that were being shown at the NFT. This interview is neatly split into sections that mark the overriding themes in Anger's career, that of Hollywood and Magick and of the influence on his films, art and life. As would be expected with Anger's more esoteric ideas the interview can sometimes be a little hard to follow, however, this is essentially a good overview of the man and his career up to that point. Also worth reading for his less than flattering view of Andy Warhol and the difference between them.

## AFTERIMAGE

vol.1 no.2. Autumn 1970, pp.22-28

### **The avant-garde film: Kenneth Anger and George Landow**, by P. Adams Sitney

Written upon the release of INVOCATION OF MY DEMON BROTHER, this brief article contains many useful insights into Anger's films, describing them as "rituals" and assessing both INVOCATION... and INAUGURATION OF THE PLEASURE DOME in detail.

## CINEMA (U.K.)

no.9. October 1969, pp.23-31

### **Lucifer: a Kenneth Anger kompendium**, by Tony Rayns

A detailed account of the structures, images and symbolism used in Anger's films. Touches on influences such as Eisenstein and Aleister Crowley. The article makes clear that Anger views his films as a manifestation of his magick rather than a watered-down influence on the films.

## PRESS ARTICLES

### TIMES

11<sup>th</sup> July 1969

#### **Crowley film.**

A very brief feature about Kenneth Anger's proposal to make a film about Aleister Crowley.

### TIMES

12<sup>th</sup> July 1969

#### **Bestial rights.**

Article about potential copyright problems facing Anger if he tries to film the life story Crowley, as he would need permission from the rights holders to use any of Aleister Crowley's writings or that of his biographer, John Symonds.

### SUNDAY TIMES

12<sup>th</sup> April 1970

#### **Light up a Lucifer**, by Philip Oakes

An account of the troubled making of LUCIFER RISING and the problems surrounding it. Also includes a brief profile of Anger.

### FRIENDS 14

18<sup>th</sup> September 1970, pp. 16-17

#### **Aleister Crowley and merlin magick**

A thorough history of Kenneth Anger's films up to the time of writing, with the emphasis definitely on the 'magickal'. Includes information on film projects that were never completed.

### SUNDAY TIMES

17<sup>th</sup> January 1971

#### **Pretty, sexy and satanic**, by Molly Parkin

Though primarily an interview with costume designer, Laura Jameson on the set of LUCIFER RISING, this is a much more freewheeling piece, with Parkin seeming to recall random bits of conversation. Though not much is actually said about the film, Parkin's approach offers a glimpse into the period and people.

### VILLAGE VOICE

17<sup>th</sup> February 1972

#### **Movie journal**, by Jonas Mekas

A brief report by Mekas highlighting the legal problems that beset Anger in the 1970's following publication of the American edition of Hollywood Babylon. It was nothing to do with libel and everything to do with none of the royalties from the American editions of the book or subsequent film not going to Anger, due to a legal loophole that allowed Anger's original book (first published in France) to be copied by an American publisher. This gives Kenneth Anger's side of the argument.

**VARIETY**23<sup>rd</sup> February 1972**Ken Anger throws charges of piracy against Marvin Miller re: 'Babylon'**

A report on the suit filed against the American publishers of Hollywood Babylon, Marvin Miller by Kenneth Anger and the original French publishers Jean-Jacques Pauvert.

**VILLAGE VOICE**17<sup>th</sup> May 1973**Movie journal**, by Jonas Mekas

A long interview with Kenneth Anger about some of the problems that befell his film career at around that time, including piracy and preservation of his films. Includes the interesting revelation that Stan Brakhage helped persuade Anger to return to America at the end of the 1960's.

**VILLAGE VOICE**13<sup>th</sup> October 1975**Kenneth Anger**, by Greil Marcus

Marcus writes about the film montage put together by Anger based on Hollywood Babylon. Describing the show as "halfway between a celebration and a horror story", this offers brilliant descriptions of Anger and his enthusiasms.

**SOUNDS**2<sup>nd</sup> September 1976**Anger rising**, by Osiris

A feature on the sacking of Jimmy Page (of Led Zeppelin) as composer for the soundtrack for Kenneth Anger's film LUCIFER RISING. An interesting account of a rather bizarre and controversial incident from the career of Kenneth Anger.

**CINEMA TEXAS PROGRAM NOTES**Vol.11 no.1. 27<sup>th</sup> September 1976**Two films by Kenneth Anger.**

Extremely detailed, fascinating and literate programme notes to accompany screenings of SCORPIO RISING and INAUGURATION OF THE PLEASUREDOME.

**GAY NEWS**No.116. 7<sup>th</sup>-20<sup>th</sup> April 1977**Kenneth Anger**, by Godfrey Hamilton

Though most writing on Anger does mention the homoerotic qualities of both FIREWORKS and SCORPIO RISING, this article definitely positions Anger as a gay filmmaker. Very entertaining and gossipy in tone.

**CINEMA TEXAS PROGRAM NOTES**Vol.14 no.2. 13<sup>th</sup> March 1978

Highly evocative, rich in detail with literary allusions and quotes, these notes accompany screenings of FIREWORKS, SCORPIO RISING and LUCIFER RISING (PART 1).

**NEW MUSICAL EXPRESS**13<sup>th</sup> April 1985, pp. 42-43**The gilded palace of sin**, by Kristine McKenna

An interview with Anger to mark the publication of Hollywood Babylon II. While primarily focusing on Hollywood this also gives a good insight into Anger's film career. An interesting and entertaining read, with Anger in good-humour.

**SUNDAY CORRESPONDENT**14<sup>th</sup> January 1990, p.41**Stuff of dreams: look back with Anger**, by Mick Brown

A profile of Kenneth Anger that notes that the Hollywood Babylon books were primarily written to finance his films and how he fitted-into and was part of the more esoteric parts of the 1960's counter-culture. An entertaining read with a few interesting anecdotes.

**GUARDIAN**15<sup>th</sup> January 1990, p. 38**Evil be though my film good**, by Michael O'Pray

To coincide with the Guardian Lecture that Anger gave at the NFT, O'Pray gives an overview of Anger's film career and the influence he has had on other filmmakers such as David Lynch and Martin Scorsese. A concise but informative piece of writing.

**SCOTSMAN WEEKEND**27<sup>th</sup> January 1990, pp. III-IX**Anger and evil face up to Mickey Mouse**, by Lindsay Mackie

An interview focusing on the Anger's (uncompleted) film about Mickey Mouse that was financed by J. Paul Getty. All the usual Anger subjects are mentioned too, such as Hollywood Babylon, Crowley and his half-German, half-Scottish ancestry.

**SUNDAY CORRESPONDENT**5<sup>th</sup> August 1990, p. 1, 2**Fatman in Babylon**, by Kenneth Anger

This is an essay on the Christian Brando (son of Marlon) case written by Kenneth Anger. Interesting for a glimpse into Anger's style of writing and attitude to the downfall of Marlon Brando. A highly appropriate subject for the man behind 'Hollywood Babylon'.

**TIME OUT**27<sup>th</sup> February 1991, pp. 22-23**Beyond our Ken**, by Alkarim Jivani

A profile of Kenneth Anger. Informative, but focuses more on his writing career with the 'Hollywood Babylon' books; his relationship with Hollywood, with some mention of the ups and downs of his filmmaking career. A good source of information for Anger's life from the 1980's onwards.

## STAN BRAKHAGE (1933-2003)

### BOOKS

**BARRETT, Gerald R and BRABNER, Wendy**  
**Stan Brakhage: a guide to references and resources.**

G.K. Hall, 1983. 301p. bibliog. filmog. indices.

This guide is essential for anyone undertaking research into Stan Brakhage and his films. The biography at the beginning is incredibly useful and the synopsis of the films fantastic in their detail. Very readable.

**BRAKHAGE, Stan**  
**The Brakhage lectures: Georges Melies, David Wark Griffith, Carl Theodore Dreyer, Sergei Eisenstein.**  
The Good Lion, 1972. 106p. plates.

A collection of lectures that were given as part of a film course. Brakhage offers a personal interpretation of the filmmaker's works, with the insight of one artist to another.

**BRACKHAGE, Stan**  
**Film biographies.**  
Berkeley, Turtle Island, 1977. 295p. illus.

This collection comprises the essays from 'The Brakhage Lectures' with additional writings/biographies on other artists as diverse as Jean Vigo and F. W. Murnau to Laurel & Hardy. Again Stan Brakhage's style of writing can take getting used to as his style is quite conversational, however, he does make many interesting points about his subjects.

**BRAKHAGE, Stan and HALLER, Robert A.**  
**Brakhage scrapbook: collected writings, 1964-1980.**  
Documentext, 1982. 262p. bibliog. filmog. index

Comprising a collection of essays and letters. Though interesting at times, the level of self-absorption in the writings indicates that no one was more fascinated by Brakhage, than Brakhage himself.

**BRAKHAGE, Stan**  
**Film at wit's end: eight avant-garde filmmakers.**  
Documentext, 1989. 183p. plates. filmogs. index.

Brakhage profiles eight avant-garde filmmakers, whom he has either known or admired. The filmmakers are interesting in themselves and Brakhage displays an easy familiarity with the artists and their works, but his relaxed style of writing can be irritating after a while.

**BRAKHAGE, Stan and MCPHERSON, Bruce R.**  
**Essential Brakhage: selected writings on filmmaking.**  
Documentext, 2001. 232p.; illus. bibliog.

Taking, essays, poems and other writings from works such as 'Metaphors of vision' and 'Brakhage scrapbook', this is a good introduction to the writings, thoughts and inspirations of Stan Brakhage.

**BRAKHAGE, Stan**  
**Telling time: essays of a visionary filmmaker.**  
Documentext, 2003. 144p. illus.

Published just after Brakhage's death, this collects essays he wrote for a Toronto-based avant-garde magazine 'Musicworks'. Covering a range of subjects from art to science, Brakhage takes a broad approach to his themes calling on many areas of knowledge to make his point. As his editor, Bruce McPherson, points out in the introduction, "a Brakhage essay is in its own right a work of continuity art".

**ELDER, R. Bruce**  
**A body of vision: representations of the body in recent film and poetry.**  
Wilfrid Laurier University Press, 1997. v-viii, 400p. bibliog. index.

An examination of how the body is represented in culture. In the chapter 'The body as the universe in Stan Brakhage's early films' Elder discusses Brakhage's use of the body in DOG STAR MAN. And in 'The cognitive body...another view of the films of Stan Brakhage', Elder takes a broader overview and explores Brakhage's films as a visionary experience, and the influence of poets, such as Charles Olson

**ELDER, R. Bruce**  
**The films of Stan Brakhage in the American tradition of Ezra Pound, Gertrude Stein and Charles Olson.**  
Wilfrid Laurier University Press, 1998. iii-xi, 572p.; bibliog. filmog. index.

An enthusiastic study of Brakhage's films comparing them with the early American modernist poetry. Whilst very thorough and comprehensive and presenting an interesting model for the interpretation of Brakhage's films, the dense theoretical tone can be off-putting.

**FIELD, Simon**  
**Stan Brakhage: an American independent filmmaker.**  
Arts Council of Great Britain, [1979]. 45p. illus. bibliog.

A pamphlet produced to accompany a touring exhibition of Stan Brakhage's films. Includes a detailed filmography and a very useful timeline placing Brakhage's work within a cultural context. Also includes essays by Stan Brakhage.

**GRANT, Barry Keith and SLONIOWSKI, Jeanette**  
**Documenting the documentary: close readings of documentary film and video.**  
Wayne State University Press, 1998. 488p.; illus. bibliog. index.

A collection of essays on the breadth of documentary film making, past and present. In the chapter, 'Seeing with experimental eyes' Bart Testa writes about Stan Brakhage's THE ACT OF SEEING WITH ONE'S OWN EYES; Brakhage films in close-up six/seven autopsies being performed in the city morgue. An unsettling film to watch, Testa's analytical approach to a difficult film can at times be equally disturbing. Be warned, stills from the film accompany this essay.

**KELLER, Marjorie**

**The untutored eye: childhood in the films of Cocteau, Cornell and Brakhage.**

Associated University Presses, 1986. 268p. illus. bibliog. index.

Childhood and the family are important subjects in the works of Stan Brakhage. The chapter 'Stan Brakhage, the family romance' explores this interest, especially in Brakhage's WEIR-FALCON SAGA through a history of literary traditions and representations. An interesting and useful addition to the study of Brakhage's work.

**MCBRIDE, Joseph**

**Filmmakers on filmmaking: the American Film Institute seminars on motion pictures and television, volume two. American Film Institute.**

J.P. Tarcher, 1983. 239p. illus. bibliog. index.

Comprises a wide-range of interviews with people working in film from Jean Renoir to Charlton Heston and including an interview with Stan Brakhage as the "independent filmmaker". This is a fascinating interview with Brakhage, as he is at his most straightforward. Worth reading for his critiquing of his films and his opinions on the role of the artist in society.

**NESTHUS, Marie and BRAKHAGE, Stan**  
**Stan Brakhage.**

Walker Art Center, 1979. 23p. illus.

An analysis of some of Stan Brakhage's later works such as the SINCERITY series and other works.

## JOURNAL ARTICLES

### PREMIERE

vol.17 no.1. September 2003, p. 100

**Obscure projects: handmade films**, by Alan Licht

Ostensibly a review of a DVD box set, but still useful for the writer's comments about Stan Brakhage's importance and influence as a filmmaker.

### MILLENNIUM FILM JOURNAL

no.41. Autumn 2003, p. 19

**Stan Brakhage remembrances**, by various people

An issue made-up mainly of a collection of photographs, letters and reminiscences of Brakhage by fellow filmmakers, friends and acquaintances.

### INDEPENDENT FILM AND VIDEO MONTHLY

vol.26 no.6. July/August 2003, pp. 53-55

**Voice from the past: "Village" reviews to notes by Brakhage**, by Bryan L. Frye

The books reviewed provide a useful context for the flourishing of the American Avant-Garde from the 1950's onwards.

### INDEPENDENT FILM AND VIDEO MONTHLY

vol.26 no.4 May 2003, pp. 9-10

**An adventure of perception: Stan Brakhage 1933-2003**, by Elizabeth Peters

Partly an obituary and partly a reminiscence, Peters emphasises Brakhage's influence "on contemporary work in experimental film, music video and advertising".

### SIGHT AND SOUND

vol.13 no.5. May 2003, p. 3

**Obituary: Stan Brakhage**, by Paul Arthur

An appreciation of the life and work of Brakhage. The obituary provides a concise but informative account of Brakhage's career and his importance as a filmmaker.

### FILM COMMENT

vol.39 no.3. May/June 2003, pp. 10-11

**Obituary: Stan Brakhage**, by Steve Anker

This exhaustive account provides a useful overview of Stan Brakhage's career.

### POEM FILM FILM POEM

no.8. 2000, pp. 1-2

**The luminous eye**, by William C. Wees

Taking the idea from the poet modernist Ezra Pound to "make it new" Wees explores the use of this idea in Brakhage's DOG STAR MAN. Though more to do with Pound's Cantos, rather than Brakhage's film, this brief article has ideas worth exploring.

### FILMMAKER

vol.7 no.2. February/April 1999, p. 78

**Mountain man**, by Steve Anderson

A brief article about a documentary that was made about Stan Brakhage, called simply BRAKHAGE by Jim Shedden. Useful as an overview of the man, his career and as a figurehead for experimental filmmaking.

### MILLENNIUM FILM JOURNAL

no.32/33. Autumn 1998, pp. 105-130

**Brakhage and the theory of montage**, by Victor A. Grauer

A highly theoretical piece that takes in many philosophical and cultural theories of the twentieth century and addresses them with regards Brakhage's work. There are ideas of interest and it brings together much that has been said about Brakhage, but a lot of patience is needed.

### INDEPENDENT FILM AND VIDEO MONTHLY

vol.21 no.4. May 1998, pp. 16-17

**Stan Brakhage: commingled containers**, by Jeremy Lehrer

A feature and interview with Stan Brakhage that focuses on his career after he had been diagnosed and treated for bladder cancer and the impact it had on his life and

working methods.

#### **CINEMATOGRAPH**

vol.6 no.spec. 8mm. 1998, pp. 60-61

**An at-oneness**, by Stan Brakhage

In an issue devoted to celebrating 8mm film, Brakhage argues that for him it's not the gauge of the film that matters but the lightness of the equipment as this "permits an intimacy, an at-oneness with the maker".

#### **FILM COMMENT**

vol.31 no.5. September/October 1995, pp. 68-76

**Qualities of light: Stan Brakhage and the continuing pursuit of vision**, by Paul Arthur

This piece provides an insight into some of the themes and techniques of Stan Brakhage's work such as the use of light, why he doesn't use sound, the use of his family. Utilising Brakhage's own writing Arthur creates a useful overview of the work. Particular attention is paid to two of Brakhage's films: MURDER PSALM and A CHILD'S GARDEN AND THE SERIOUS SEA in which two differing visions of his family are offered.

#### **SIGHT AND SOUND**

vol.3 no.10. October 1993, pp. 20-23

**All that is light Brakhage at 60**, by Suranjan Ganguly

An exhaustive interview with Brakhage that examines his filmmaking techniques and subject matter in quite a lot of depth. Though sometimes very theoretical in tone, this is still a useful article for anyone studying Brakhage.

#### **MILLENNIUM FILM JOURNAL**

no.26. Autumn 1992, pp. 56-66

**Grisled roots: an interview with Stan Brakhage**, by Gary Higgins

An essential article as Brakhage eloquently explains his work and influences and his relationship to art and culture in general. It is obvious that there is much about society and politics and its impact on the arts that disgusts Brakhage.

#### **MILLENNIUM FILM JOURNAL**

no.25. Summer 1991, pp. 100-107

**Gertrude Stein: meditative literature and film**, by Stan Brakhage

The poems of Gertrude Stein have been cited as a big influence on Brakhage and in this essay he explores how facets of her poetry (i.e. the use of repetition) and the differences in trying to do stylistically similar things in literature and on film.

#### **MILLENNIUM FILM JOURNAL**

no.16/18. Autumn/Winter 1986/87, pp. 297-307

**Stan Brakhage at the MILLENNIUM: November 4, 1977**

The transcript of a question and answer session that followed the screenings of THE GOVERNOR and THE DOMAIN OF THE MOMENT. Brakhage comes across as

sometimes "difficult" in his exchanges with the audience members, but it does provide an excellent opportunity for Brakhage to expound on his theories.

#### **SUBSTANCE**

no.51. 1986. pp. 87-95

**An eye for an I: on the art of fascination**, by Allen C. Weiss

Weiss starts his essay with an art history dialogue on the relationship between art and the world, and moves on to describe Brakhage's films in relation to precedents in art.

#### **MONTHLY FILM BULLETIN**

vol.53 no.625. February 1986, pp. 60-62

**In the American vein**, by Simon Field

Noting Brakhage's pre-eminent position amongst American avant-garde filmmakers, Field goes on to examine why Brakhage's films became underrated in the 1970's/80's and reassess the films Brakhage made over this period. This is followed by a reviews of: THE ACT OF SEEING WITH ONE'S OWN EYES, MURDER PSALM and SINCERITY REELS 1, 2, 3.

#### **MILLENNIUM FILM JOURNAL**

no.14/15. Autumn/Winter 1984/85, pp. 22-27

**"Any fool can see for himself": notes on Brakhage's scrapbook**, by Christopher Sharrett

Written to coincide with the publication of 'Brakhage Scrapbook' a series of essays and papers that detail Brakhage's thoughts, ideas and his place as an artist. Though Sharrett places Brakhage firmly in a Romantic tradition, he notes that the book helps to place Brakhage and his work in a wider historical context. The article offers many insights into the personality of Stan Brakhage and his work.

#### **UNDERCUT**

no.7/8. Spring 1983, p. 16

**Letter**, by Stan Brakhage

A confused and confusing letter from Stan Brakhage on landscape and his films, with particular reference to the ARABIC NUMERAL series.

#### **MOVIE MAKER**

vol.17 no.5. May 1983

**Going off the rails with "underground movies"** by Ivan Watson

An anti Avant-Garde piece in which Watson describes experimental filmmaking as "a form of impudent self-indulgence". With particular reference to Brakhage Watson believes that filmmakers can still be experimental without sacrificing established narrative techniques in film or aiming to be incomprehensible. An unfashionable argument against modernism in art, but probably a popular one.



## FILM QUARTERLY

vol.35 no.3. 1982, pp.35-43

### **The film-maker as romantic poet: Brakhage and Olson**, by David James

This heavily theoretical article starts with the distinction between "poetic" independent films and "prosaic" mainstream or feature films. James then goes on to argue that this distinction, though valid, can be re-argued in terms of the work of Stan Brakhage. Providing a background to Romantic and Modernist poetry, James then moves on to examining the work of Brakhage. An interesting essay, but the style of writing and depth of examination may put off most but the most serious of Brakhage scholars.

## MILLENNIUM FILM JOURNAL

no.6. Spring 1980, pp. 43-49

### **Brakhage's dreamscape**, by Christopher Sharett

Looking at the increasing influence of "dream consciousness" in Brakhage's films (particularly in the NIGHTMARE SERIES) and the filmmaker's attempts to document day and night dreaming. This article provides a useful look at the changing themes and ideas in Brakhage's work.

## AMERICAN FILM

vol.5 no.2. November 1979, pp.37-40

### **Where is the avant-garde going?**, by J. Hoberman

The question of "Where the avant-garde is going?" is never really answered in this article, but what Hoberman's essay does do is give a brilliant background to the history and personalities of the avant-garde film movement. This article provides a good insight for those new to the subject.

## TIME OUT

no.497. 26<sup>th</sup> October 1979, p. 19

### **A is for Avant-Garde, B is for Brakhage**, by Ian Christie

Written to coincide with a retrospective of Brakhage's work at the London Film-Maker's Co-op this article is more personal in tone than most written about Stan Brakhage. Many topics are covered with much that is of interest to those studying Brakhage.

## MILLENNIUM FIM JOURNAL

no.4/5. Summer/Autumn 1979, pp. 64-70

### **Misconception = the "division of labor" in the childbirth film**, by Anne Friedberg

Comparing Brakhage's seminal WINDOW WATER BABY MOVING in which he filmed his wife giving birth to their first child, with Marjorie Keller's "loving critique" MISCONCEPTION in which she filmed her sister-in-law giving birth. Highlighting the feminist debates that were taking place not only in society (the role of the male parent in childbirth) but in filmmaking (i.e. woman as cipher for the male artist's meaning) and discussing the similarities and differences between the films this article

offers an interesting debate on the subject.

## FILM CULTURE

no.67/69. 1979, pp. 94-96

### **Manifest, August 16, 1974**, by Stan Brakhage

A poetic statement of intent/manifesto by Brakhage on Art. Interesting if slightly inscrutable.

## FILM CULTURE

no.67/69. 1979, pp. 97-108

### **Notes on Brakhage's "23<sup>rd</sup> Psalm Branch"**, by Gail Comhi

A detailed critique of the 23<sup>RD</sup> PSALM BRANCH as a reaction to the Vietnam War.

## FILM CULTURE

no.67/69. 1979, pp. 109-129

### **Stan Brakhage speaks on "23<sup>rd</sup> Psalm Branch" at Film-makers Cinematheque, April 22<sup>nd</sup>, 1967**

An impenetrable account by Brakhage of his ideas and the filming of his 23<sup>RD</sup> PSALM BRANCH.

## FILM COMMENT

vol.14 no.2. March/April 1978, pp.9-18

### **The Mekas Bros. Brakhage and Baillie travelling circus**, by Mitch Tuchman

This is an article that could be read as "A day in the life of the avant-garde filmmaker". Though with a lot of the focus on Brakhage, this is an interesting account of the avant-garde film movement in America. There is a lot of useful information on various filmmakers and an insight into how a filmmaker actually exists and creates their films at the same time outside of the mainstream and how the movement has changed over time. The almost itinerant lifestyle is compared to that of being in a travelling circus.

## MILLENNIUM FILM JOURNAL

vol.1 no.2. Spring/Summer 1978, pp. 4-13

### **Structural film: revisions, new versions, and the artefact**, by Paul Arthur

This examination of Structuralist/Materialist film (or the object/artifact in film – and a disputed term at that) focuses on both Andy Warhol and Stan Brakhage. Though not wholly aligned with this type of filmmaking, Brakhage's MOTHLIGHT involved glueing moth wings, petals and other objects directly onto the strips of film rather actually filming something. Though an article requiring a lot of patience this provides a good introduction to an important aspect of experimental filmmaking.

## MILLENNIUM FILM JOURNAL

vol.1 no.1. Winter 1977/78, pp. 60-105

### **Autobiography in Avant-Garde film**, by P. Adams Sitney

An exhaustive essay on the "development of the filmic autobiography". Though of much interest to those studying Brakhage the heavily theoretical tone can be

off-putting.

#### **FIELD OF VISION**

no.2. Summer 1977, pp. 1-5

#### **Autobiography in Stan Brakhage's 23<sup>rd</sup> Psalm Branch**, by Wanda Bershen

The autobiographical element is an important feature of Stan Brakhage's work. Bershen explores the development of this in Brakhage's work from 1958-65 and then with particular reference to the 23<sup>RD</sup> PSALM BRANCH. The bibliography at the end of this article is a useful listing of materials about Brakhage up to the point of publication, however, if some of these materials are not listed in this 16+ Source Guide, they may prove difficult to get hold of.

#### **THOUSAND EYES MAGAZINE**

vol.2 no.5. January 1977, pp. 24, 26

#### **Brakhage: elements of light**, by Richard Bartone

Written to coincide with Brakhage retrospectives at both the Museum of Modern Art in New York and at the Port Washington Public Library, Bartone aims to "present ways of approaching Brakhage's films". Though brief, this does serve as a useful introduction to both the influences and style of Brakhage's films.

#### **FILM QUARTERLY**

vol.29 no.3. 1976, pp.30-34

#### **Brakhage: artistic development in two childbirth films**, by William R. Barr

Focusing on two of Brakhage's films in particular: WINDOW WATER BABY MOVING and THIGH LINE LYRE TRIANGULAR, both of which show Brakhage's wife (Jane) giving birth. Brakhage's use of his own family as subject matter in his films is one of the key themes when examining his work. Barr discusses the nature of an artist's subjectivity and how Brakhage's view of his films differs from that of his wife's.

#### **MILLENNIUM FILM JOURNAL**

no.4/5. Summer/Autumn 1975, pp. 153-156

#### **Brakhage's Sincerity III**, by Phoebe Cohen

Focusing on another deeply autobiographical work by Brakhage Reel III of SINCERITY deals with the period when he was in his thirties. Cohen examines how Brakhage utilises a series of techniques to denote the passing of time and the condensing of memory.

#### **CANTRILLS FILMNOTES**

no.21/22. April 1975, pp. 33-53

#### **Stan Brakhage: the text of light**, by Sally Dixon and Stan Brakhage

This is the transcription of an interview that took place with Stan Brakhage to mark the premiere of his work THE TEXT OF LIGHT. As can be guessed from the length of a discussion that went on for over two hours, there is a lot that is covered here, mainly concerning his working methods and influences. However, how much patience those studying Brakhage need to read all this is open to debate.

#### **DIALOGUE ON FILM**

vol.2 no.3. January 1973, pp. 43-47

#### **Stan Brakhage seminar**

An exhaustive, though nonetheless entertaining account by Brakhage of his working methods, ideas, and life, including his theories on filmmaking. A useful insight into the filmmaker.

#### **TAKE ONE**

vol.3 no.11. May/June 1972, pp. 38-39

#### **Letter**

A letter about the SEXUAL MEDITATION FILMS by Stan Brakhage and though the writer seems to be quite appreciative of Brakhage's films in general, they seem to be quite critical of this particular series. Though interesting, probably only worth reading for the completist Brakhage fan.

#### **FILM LIBRARY QUARTERLY**

vol.4 no.3. Summer 1971, pp. 43-47

#### **Stan Brakhage: transforming personal vision into a rhythmic structure**, by Katherine Smith

Stating that Brakhage has "released film from its dependence upon literary themes and symbols", Smith goes on to explore how Brakhage's style has moved on from the early psycho-dramas that were popular in early Avant Garde films to something more poetic. Focusing on ANTICIPATION OF THE NIGHT as a signifier of this transformation. A concise but useful summary of the themes and techniques of Brakhage's work.

#### **FILM LIBRARY QUARTERLY**

vol.3 no.3. Summer 1971, pp. 23-32

#### **Discovering Brakhage: a personal view of the MOMA retrospective**, by Douglas Lee

Lee offers a critical introduction to the work of Stan Brakhage and then critiques the films in each of the programmes that were being screened and the audience's reactions to them. A not wholly positive reaction to Brakhage's films but a plain-speaking antidote to the hyperbole that has been written by both Brakhage and others.

#### **AFTERIMAGE**

vol.1 no.2. Autumn 1970, pp. 9-13

#### **Avant Garde film: Stan Brakhage**, by P. Adams Sitney

This serves as a useful appreciation but also critique of Brakhage's work. Focusing primarily on his films LOVEMAKING and SCENES FROM UNDER CHILDHOOD, Sitney talks about Brakhage's prolific output of films, his preference for not using sound and his theories in general.

#### **TAKE ONE**

vol.3 no.1. September/October 1970, pp. 6-9

#### **Transcription of some remarks by Stan Brakhage...**

Given as an introduction and later a discussion at a screening of Parts 3 and 4 of his SCENES FROM

UNDER CHILDHOOD series. This discussion is another useful example of Brakhage's ability to sometimes say a lot without saying much of interest at all. Quite amusing for the moment when a questioner comments on the film putting them to sleep.

#### **FILM CULTURE**

no.40. Spring 1966, pp. 8-12

**Two essays on Brakhage and his songs**, by Jerome Hill and Guy Davenport

Both essays discuss Brakhage's 8mm SONG SERIES. In the first essay, Jerome Hill offers a subjective exploration of the themes and techniques Brakhage uses in the "Songs", whereas in the second essay Guy Davenport talks about the direct influence of the films of the Lumiere brothers on Brakhage for the "Songs". The second essay is a much more detailed account of the films though both essays make interesting reading.

#### **FILM CULTURE**

no.30. Autumn 1963 p. whole issue

**Metaphors on vision**, by various

A whole issue devoted to Brakhage and his work, including both an interview with him and text by him. This is essential reading, especially for the interview with P. Adams Sitney at the beginning and for Brakhage's essay on his approach to "seeing."

#### **FILM CULTURE**

no.24. Spring 1962, pp. 5, 84

**Film Culture's 4<sup>th</sup> Independent Film Award**

Writing about "Stanley Brakhage" and announcing the films THE DEAD and PRELUDE have won Film Culture's 4<sup>th</sup> Independent Film award. Special focus of praise is his "poetic cinema".

#### **FILM QUARTERLY**

vol.14 no.3. Spring 1961, pp.47-48

**Films of Stan Brakhage**, by Ernest Callenbach

Callenbach offers a fairly damning critique of Brakhage's films and finds little to praise in either the films themselves or Brakhage's techniques. An alternative point-of-view from most articles and though mean, quite entertaining to read.

### **PRESS ARTICLES**

#### **THE MUSEUM OF MODERN ART**

no.44. April 1971

**America's most important film experimenter in Museum retrospective.**

Though brief, this press release offers a useful overview of Brakhage's life and career up to that point.

#### **VILLAGE VOICE**

21<sup>st</sup> June 1973

**A varied burst of Brakhage**, by Clinton Delaney

Reviews of Brakhage's films from 1971-72: EYE MYTH, THE PROCESS, THE RIDDLE OF LUMEN, THE SHOES OF PHOS: A FABLE, THE ACT OF SEEING WITH ONE'S OWN EYES, THE WOLD SHADOW, THE PRESENCE, SEXUAL MEDITATION, ROOM WITH VIEW, FAUN'S ROOM: VALE, OFFICE SUITE, HOTEL, OPEN FIELD and SINCERITY. Not only does this article highlight the astounding rate of output Brakhage had but also the techniques he used and pioneered in his filmmaking.

#### **VILLAGE VOICE**

28<sup>th</sup> June 1973, 5<sup>th</sup> July 1973, 12<sup>th</sup> July 1973, 19<sup>th</sup> July 1973 and 26<sup>th</sup> July 1973

**Stan Brakhage (parts one-five)**, by Jonas Mekas

A four-part interview with Brakhage to celebrate his 40<sup>th</sup> birthday and his being honoured with a special citation by Brandets University for his "contribution to the art of cinema". Brakhage touches on many subjects, such as, artists being honoured, art education in America and much more. By this time Brakhage was already considered one of the elder statesman of the Avant-garde and this very lengthy interview reflects this.

#### **CHRISTIAN SCIENCE MONITOR**

12<sup>th</sup> December 1977

**Meet the guru of non-Hollywood filmmakers**, by David Sterritt

Describing Brakhage as one of the world's "master filmmakers" this profile is aimed at readers unfamiliar with Brakhage or his films. This profile highlights the importance of Brakhage not only to experimental filmmaking, but also to filmmaking in general. In the interview itself, Brakhage talks about the changing climate for experimental filmmakers and how his films are viewed; in particular the responses of children.

#### **CINEMA TEXAS PROGRAM NOTES**

vol.11 no.2. 11<sup>th</sup> October 1976

**Three films by Stan Brakhage**

These notes accompany screenings of DESISTFILM, REFLECTIONS ON BLACK and ANTICIPATION OF THE NIGHT. Mixing quotes, comment and technical information, they are an excellent source of information.

#### **VILLAGE VOICE**

21<sup>st</sup> June 1988, pp. 70, 72, 74-75

**Visions of excess**, by Katherine Dieckmann

A review for KINDERING, LOUD VISUAL NOISES, THE DANTE QUARTET, FAUSTFILM: AN OPERA and FAUST'S OTHER: AN IDYLL. The films mark a return to Brakhage's use of sound. While describing Brakhage as the "paterfamilias of experimental film", Dieckmann isn't afraid to describe some of his work as "overlong and laboured".

## VILLAGE VOICE

12<sup>th</sup> March 1991, p. 58

### **The olde garde advances**, by Manohla Dargis

At the beginning of the article Dargis describes Brakhage as being "brutally marginalized". Though brief this feature is excellent for highlighting the changing politics of the Avant-garde, so that Brakhage's work, while lauded in the 1950's and 60's was seen as patriarchal by the mid-70's and out of step with times. Worth reading for the concise assessment of Brakhage and his work.

## GUARDIAN

15<sup>th</sup> March 2003, p. 23

### **Stan Brakhage**, by Ronald Bergen

An obituary of Brakhage that talks about the importance and significance of Brakhage's work to filmmaking and the continuing influence of his legacy.

## VARIETY

17<sup>th</sup>-23<sup>rd</sup> March 2003, p. 59

### **Long on shorts, influence and experimentation: Brakhage**, by Robert Koehler

Though brief, this obituary highlights the seminal importance of some of Brakhage's films and notes that though his work in the 1970's and 80's had suffered from neglect, he was gaining new exposure up to the time of his death thanks to two of his former students, namely Trey Parker and Matt Stone, the creators of SOUTH PARK.

## TIMES

24<sup>th</sup> March 2003, p. 29

### **Stan Brakhage**

More autobiographical than, some of the obituaries written, this focuses more on Brakhage himself and his family.

## ANDY WARHOL (1928-1987)

### BOOKS

#### **ABRAHAMS, Anna**

##### **Warhol films.**

Rongwrong, 1989. 72p. illus. bibliog. filmog.

Abrahams believes that most of the studies of Warhol's work have approached it from the wrong direction. Basing her analysis of Warhol's films as an extension of his art, Abraham's provides a critique grounded in art history and specifically the avant-garde.

#### **ANGELL, Callie**

##### **Something secret: portraiture in Warhol's films.**

Museum of Contemporary Art, 1994. 24p. illus. filmog. bibliog.

Compiled to accompany an exhibition of Warhol's work, Angell notes that Warhol's films can be seen as "The representation of individual personalities – of actual human beings rather than fictional characters", and therefore works of portraiture. There are brief

discussions of many of the Warhol-directed films.

#### **BOCKRIS, Victor**

##### **Warhol.**

Fredrick Muller, 1989. 528p. bibliog. filmog. index.

For anyone studying Warhol, this biography gives the most thorough insight into his life and times. Though the films are discussed, it's the character portraits that are fascinating.

#### **BOURDON, David**

##### **Warhol.**

Harry N. Abrams, 1989. 432p. illus. (some col.). bibliog. index.

An exhaustive book covering all the different periods of Andy Warhol's life and work. There are many beautiful and interesting images in this book and it includes an in-depth look at CHELSEA GIRLS and LONESOME COWBOYS.

#### **FINKELSTEIN, Nat**

##### **Andy Warhol: the Factory years 1964-1967.**

Sidgwick & Jackson, 1989. [94]p. illus.

A highly entertaining account of life at the Factory. Finkelstein recollects the personalities, incidents and events that made it such a talking point of the underground in the 1960's. Includes many interviews and photographs.

#### **GIDAL, Peter**

##### **Andy Warhol: films and paintings.**

E.P. Dutton, 1971. 158p. illus. index.

Divided into two distinct sections 'Paintings' and 'Films', Gidal offers an excellent introduction and analysis of Warhol's films and the critical reception they received.

#### **GRUNDMANN, Roy**

##### **Andy Warhol's Blow Job.**

Temple University Press, 2003. ix, 228 p.; illus. notes. index.

Though only a short single-take film, Grundmann examines BLOW JOB as an important part of the debates on "pop and art, pornography and avant-garde, gay and straight, visible and invisible sex". Covers not only film studies, but also queer and cultural theory too.

#### **GUILES, Fred Lawrence**

##### **Loner at the ball: the life of Andy Warhol.**

Bantam, 1989. 420p. plates. bibliog. index.

A straightforward account of the life of Andy Warhol. There is little in the way of analysis, but it still does provide an insight into the characters in Warhol's films and surrounding him at the Factory.

#### **GUNTON, Sharon R.**

##### **Contemporary literary criticism, vol. 20.**

Gale Research, 1982. - 596p. indices.

A collection of literary criticism of various writers and filmmakers. The section on Andy Warhol is an excellent starting place for anyone interested in Warhol's films as the selection of critical writings primarily offer a contemporary perspective to his work.

**HARRON**, Mary and **MINAHAN**, Daniel  
**I shot Andy Warhol.**  
Grove Press, 1996. v-xxxi. 190p. [8] plates.

The screenplay to the film I SHOT ANDY WARHOL, in her introduction, Harron offers a sympathetic critique of Valerie Solanas, going so far as to suggest that she can be viewed as a pioneer of radical feminism. Interesting as it offers another point of view on a pivotal person from Andy Warhol's life.

**KOCH**, Stephen  
**Stargazer: the life, world and films of Andy Warhol - rev. upd. ed**  
Marion Boyars, 1991. 153p. [30] plates. filmog. index.

The focus is much more on Warhol as a person than many of the other works about him. Usually described as mute or impassive, Koch's portrait of Warhol is compelling and fills in many of the blanks about the man behind the Factory and the films.

**KOESTENBAUM**, Wayne  
**Andy Warhol.**  
Weidenfeld & Nicolson, 2002. 196 p.

Though a biography of Warhol, Kostenbaum has some interesting things to say about the making of the films and the pitfalls of life at the Factory. Offers a wry critique of its subject.

**MACCABE**, Colin and **FRANCIS**, Mark et al.  
**Who is Andy Warhol?**  
British Film Institute, 1997. vi-viii, 162p. illus. index

Comprising a collection writings on the work of Andy Warhol, this attempts to explore the range of his activities, the nature of his achievements and the extent of his influence. Ranging from personal recollections to critical analysis.

**MENDI**, Xavier and **SCHNEIDER**, Steven Jay et al.  
**Underground USA: filmmaking beyond the Hollywood canon.**  
Wallflower Press, 2002. xvii, 235 p.; illus. notes. index.

This survey of the different strands of American underground filmmaking serves as a helpful introduction to the films of Andy Warhol. The chapter on him highlights many of the debates that have surrounded his work, and gives a constructive overview of the films.

**O'PRAY**, Michael  
**Andy Warhol: film factory.**  
British Film Institute, 1989. 195p. illus. bibliog. filmog. index.

O'Pray draws together different writers to explore Warhol's films from a variety of angles. Thoughtful without over-theorising its subject, these essays provide useful areas of research.

**RUSSELL**, Catherine and **BENJAMIN**, Walter  
**Experimental ethnography: the work of film in the age of video.**  
Duke University Press, 1999. x-xviii, 391p.; illus. bibliog. filmog. index.

Repositioning Warhol's earlier films, Russell discusses the "playful tension between performance and voyeurism"

and that Warhol was an ethnographer (traditionally used to describe different races of people) of a subculture "obsessed with exhibitionism, stardom and theatricality". An interesting recontextualisation of Warhol's films.

**SHAPIRO**, Steven  
**The cinematic body.**  
Minnesota University Press, 1993. viii-xi, 278p. bibliog. index.

Offering a very personal interpretation of the works of various filmmakers, through their onscreen representations of the human body, this touches on many areas including politics, aesthetics and postmodernism. The chapter on Warhol highlights Shapiro's confusion of thought and his at times non-linear approach can be off-putting. However, this book does provide areas of discussion/debate.

**SHORE**, Stephen and **TILLMAN**, Lynne  
**The velvet years: Warhol's Factory, 1965-67.**  
Thunder's Mouth Press, 1995.

Primarily a picture book of images taken at the Factory during its heyday in the mid-1960's. It does include some brief reminiscences by some of the participants.

**SMITH**, Patrick S  
**Andy Warhol's art and films.**  
UMI Research Press, 1986. 613p. illus. bibliog. index.

A thorough examination of Warhol's work. Smith takes as his starting point, Warhol's fascination with image and stardom and shows how this was translated into the Factory and his films. Including interviews with many one-time associates or Factory superstars, this book is essential reading.

**STEIN**, Jean and **PLIMPTON**, George  
**Edie: an American biography.**  
Alfred A. Knopf, 1982. 455p. illus.

The most famous of Warhol's superstars, Edie Sedgwick continues to exert a certain fascination over those who have heard of her or seen her in films. A sad but well-told tale of one of Warhol's brightest stars.

**TAYLOR**, John Russell  
**Directors and directions: cinema for the seventies.**  
Eyre Methuen, 1975. - 327p. bibliogs. filmogs.

Comprising studies of various directors, Taylor's informal dissection of Andy Warhol's and Paul Morrissey's films gives an uncomplicated appreciation of their work and of the social and artistic context from whence it came and of their place in the American underground.

**ULTRA VIOLET**  
**Famous for 15 minutes: my years with Andy Warhol.**  
Methuen, 1989. 274p. plates.

Though potentially interesting as an insiders account of life at the Factory, there is little insight in this biography.

**WARHOL, Andy**  
**Blue movie: a film.**  
Grove Press, 1970. - 126p. illus.

Full script (or rather dialogue) from the film plus many illustrations. Manages to be both intimate and tedious at the same time.

**WARHOL, Andy**  
**The philosophy of Andy Warhol: (From A to B and back again).**  
Cassell, 1975. 241p

As the title suggests this is more a series of thoughts and reminiscences rather than an autobiography. Though there seems to be little in the way of self-reflection or awareness, the apparent naivety is quite likeable.

**WARHOL, Andy and HACKETT, Pat**  
**The Andy Warhol diaries.**  
Simon & Schuster, 1989. 807p. plates.

A highly entertaining if vacuous read. Starting from 1976 up to Warhol's death, the diary gives a great insight into Warhol and his later life. Though there are references to some of the films and people that populated the Factory the lack of an index means that as a source of research, this is a very frustrating book.

**WILCOX, John and WARHOL, Andy**  
**The Autobiography and sex life of Andy Warhol.**  
Other Scenes Inc, 1971. [126]p. illus.

Very much an "art book", the interviews with Warhol's friends and associates can be seen as a good source of contemporary information and therefore very useful.

**WORONOV, Mary and NAME, Billy**  
**Swimming underground: my years in the Warhol factory.**  
High Risk, 1995. 152p.; illus.

Woronov's memoir reads like a novel. She paints a highly vivid and evocative picture of life at the Factory. Both fascinating and scary in equal measures.

**WRENN, Mike**  
**Andy Warhol: in his own words.**  
Omnibus Press, 1991. 94p. illus.

Ostensibly a quote-book with quotes by Warhol and associates. Interesting if not necessarily informative.

## JOURNAL REFERENCES

**SIGHT AND SOUND**  
vol.12 no.3. March 2002, pp. 4-5

**Rushes: the bigger picture: soup dreams**, by Edward Lawrenson

Written to highlight the Andy Warhol retrospective that was happening at the Tate Modern that year, this piece explores the influence film had on Warhol as a child as can be evidenced in his art and filmmaking. Though brief, this provides a concise and straightforward account.

**MILLENNIUM FILM JOURNAL**  
no.38. Spring 2002, pp. 8-18

**Peregrinations of the Avant Garde: the Chelsea Girls go to Russia**, by David James

Two of Andy Warhol's films THE CHELSEA GIRLS and OUTER AND INNER SPACE were shown as part of programme of US Avant-Garde films that toured in Russia. This article is an examination of the similarities and relationship of the American Avant-Garde to Russian sensibilities compared with the overtly consumerist nature of Warhol's art. There is an interesting debate within this article and an insight into the Russian reception to Warhol's films; it is at times overly theoretical.

**MILLENNIUM FILM JOURNAL**  
no.38. Spring 2002, pp. 19-33

**Doubling the screen: Andy Warhol's Outer and Inner Space**, by Callie Angell

Restored by the Museum of Modern Art, OUTER AND INNER SPACE is a 16mm film of Edie Sedgwick sitting in front of a screen showing a pre-recorded video of herself and then shown on a double-screen. Made in 1966, this piece examines not only the making of the film and its technical aspects in comparison to some of Warhol's other films, it is also an examination into the persona of Sedgwick and Warhol's fascination with her.

**SIGHT AND SOUND**  
vol.9 no.10. October 1999, pp. 20-22

**The innovators 1960-1970: the big wig**, by Michael O'Pray

A comprehensive overview of Warhol's filmmaking. This looks at how his films have influenced not only independent filmmaking, but Hollywood as well and other artists/filmmakers.

**SCREEN**  
vol.38 no.2. Summer 1997, pp. 200-204

**Reviews**, by Michael O'Pray

Beginning by noting the rise in academic interest in Warhol since his death in the 1980's O'Pray reviews 'Pop out: queer Warhol' by Jennifer Doyle and Jonathan Flatley and 'Bike boys, drag queens and superstars: Avant-Garde, mass culture and gay identities in the 1960's' by Juan A. Suarez. O'Pray observes that it is only recently that Warhol's reputation has been rescued from that of "pathetic cruiser of the New York glitterati of the 1970's" to the extent that the impact he made in the 1960's through to his influence on many young artists can now be explored properly. The rescuing of Warhol's reputation is, according to O'Pray, through the emergence of 'Queer theory', and that a 'cultural studies' approach doesn't necessarily give all sides of the story. A review that offers an interesting debate on its subject.

## **INTERVIEW**

no.4. April 1996, pp. 112-115

**Untitled**, by Ingrid Sischy

This piece acts as an affectionate remembrance of Andy Warhol. Sischy talks about Warhol as an artist, the impact he had, and the misjudgements there were about his personality and what it was like knowing him.

## **INTERVIEW**

no.4. April 1996, pp. 116-118

**Andy and Candy**, by Richard Pandiscio

A profile of one of Warhol's superstars Candy Darling. Noting that the current popularity with drag has some resemblance to its past heritage, that there is also a certain shallowness involved. For Pandiscio however, Candy Darling was a real star and Andy Warhol was the person that brought this quality out of her. This is an almost romantic account of their friendship and an insight into one of Warhol's more enigmatic stars.

## **INTERVIEW**

no.4. April 1996, pp. 120-121

**Crazy for Andy**, by Alison Powell

An interview with the director Mary Harron about her film based on the shooting of Andy Warhol by Valerie Solanas in 1967, *I SHOT ANDY WARHOL*. An informative article that touches on many different areas, from why there is a cultural fascination with Warhol and the Factory through to people's interpretations of Solanas and Harron's making of the film and people's reactions to it.

## **CLASSIC IMAGES**

no.214. April 1993, pp. 38-40

**The early films of Andy Warhol**, by Wheeler Winston Dixon

A detailed look at Warhol's early career and how he got into filmmaking, with particular focus on his work with Gerard Malanga. Full of interesting reminiscences by Malanga, this provides an informative insight into Warhol and the early Factory-years.

## **NATIONAL FILM THEATRE PROGRAMMES**

September/October 1989, pp. 11-17

**The films of Andy Warhol and The Warhol effect**, by Michael O'Pray

A concise and useful introduction to the films of Andy Warhol and some of the issues surrounding them. Used to accompany screenings of his films as part of a retrospective, there are also listings of films and filmmakers that either were an influence or have been influenced by Warhol.

## **INDEPENDENT FILM AND VIDEO MONTHLY**

vol.11 no.10. December 1988, pp. 20-23

**Beauty, flesh and the empire of absence: resighting Warhol**, by Paul Arthur

A theoretical discourse on Warhol's films. Though with some interesting points to make, the overall effect is

somewhat confusing.

## **CINEACTION!**

no.7. December 1986, pp. 52-63

**'The superstar story'**, by Gloria Berlin and Bryan Bruce

An article highlighting the "superstars" featured in Warhol's films to various effects. The main focus is on Edie Sedgwick, Ingrid Superstar, Brigid Polk, Ondine, Nico and Viva. A fascinating look at one of the most important facets of Warhol's films.

## **WIDE ANGLE**

vol.7 no.3. 1985, pp. 24-33

**The producer as author**, by David E. James

An examination of the different phases in Warhol's films (and art) and the contradictions in his career between "art and business" and how this is translated into the changing nature of Warhol's films and the viewers response to them and Warhol's role as the "author" of the works. This is an interesting if sometimes un-engaging article.

## **CITY LIMITS**

14<sup>th</sup>-20<sup>th</sup> January 1983, pp. 12-13

**Trashman in retreat**, Chris Auty

An interview with Paul Morrissey in which he attempts to put the record straight about the history of The Factory and peoples preconceptions of that period. Touching on both the films and the people (with particular focus on Edie Sedgwick) Morrissey's recollections seem to be almost angry in tone.

## **FILMS ILLUSTRATED**

vol.2 no.21. March 1973, pp. 12-13

**The Warhol story**, by Julian Bamford

Though concise, this provides excellent background information to Warhol and his films (and his shooting by Valerie Solanas). This includes an annotated filmography.

## **THE FILM JOURNAL**

vol.1 nos.3/4. Autumn/Winter 1972, pp. 80-91

**"An innocence, an originality, a clear eye": a retrospective look at the films D. W. Griffith and Andy Warhol**, by Rodger Larson

This is the transcript of a series of screenings and discussions that took place in 1972, with Larson seeing both Griffith and Warhol as filmmakers who both had an impact on "the history of film". This is not only an interesting comparative study, but also an exhaustive account of two pioneering filmmakers – a highly recommended read.

## FILMMAKER'S NEWSLETTER

vol.5 no.8. June 1972, pp. 24-28

### Filming Andy Warhol's "Trash": an interview with director Paul Morrissey, by Prof. F. William Howton

Paul Morrissey collaborated with Warhol on many of his films, taking on the role of director with Warhol acting as more of a producer. Focusing specifically on the making of TRASH, this covers many interesting aspects of Warhol's films, such as, their attitudes towards the performers in their films; how he saw his role as the director of the film; sex in the film and how they distributed their films. This is an excellent article for better understanding the production of Andy Warhol's films including the influence of Hollywood rather than an examination of the aesthetics.

## SIGHT AND SOUND

vol.41 no.3. Summer 1972, pp. 158-161

### Andy Warhol: iconographer, by Dennis J. Cipnic

Cipnic states that the aim of this article is to show that Warhol's films have "expanded the bounds of film aesthetics". Examining the extremes of reactions to Warhol as an artist, Cipnic cites that while not necessarily original or technically competent, the fundamental importance of the films is in the people in them; the creation of icons. This essay has many interesting ideas that Cipnic explores, and contains a useful examination of the link between Warhol's paintings and his films.

## TODAY'S CINEMA

no.9886. 5<sup>th</sup> March 1971, p. 16

### Warhol, by David Heisler

An amusing article written during a visit by Andy Warhol to London to publicise TRASH. From the tone of the piece it is obvious that though incredibly polite with each other there is little in common between the interviewer and the subject. Though Warhol himself admits that he isn't one for talking, there are a few revealing insights to be had here.

## SIGHT AND SOUND

vol.41 no.3. Summer 1972, pp. 158-161

### Andy Warhol: iconographer, by Dennis J. Cipnic

An essay examining the "significance" of Warhol's films. Cipnic argues that Warhol's films are works that have "expanded the bounds of film aesthetics" and deserve to have a better reputation than they do. An interesting exploration of all aspects of Warhol's art.

## FILMS AND FILMING

vol.17 no.7. April 1971, pp. 26-33

### Warhol: part one, by Peter Gidal

Slotting Warhol's films into different periods, Gidal's exhaustive examination of Warhol's films starts by comparing the earlier films such as KISS or SLEEP with Warhol's silkscreens, and then moves onto an in-depth appraisal of CHELSEA GIRLS. This feature is essential reading for anyone studying Warhol's films.

## FILMS AND FILMING

vol.17 no.8. May 1971, pp. 65-72

### Warhol: part two, by Peter Gidal

Focusing on what Gidal sees as the "fourth period" of Warhol's filmmaking Gidal notes that the films become feature-length, have improved soundtracks and use colour. As an example of this period Gidal examines LONESOME COWBOY. At the end of the article there is a filmography of Warhol's films from 1963-1970.

## FILM QUARTERLY

vol.20 no.1. Autumn 1966, pp. 35-38

### Beyond cinema: notes on some films by Andy Warhol, by James Stoller

An interesting critique of Warhol's films up to that time. Stoller starts the article by pointing out how unpopular Warhol was with many people; the seemingly unapologetic superficiality in a time of political and social upheaval. This is then applied to the reception of Warhol's films. Stoller asserts that while films such as EMPIRE and EAT are exercises in patience and boredom, films such as VINYL and SCREEN TEST are much more complex and have more to offer viewers. A good contemporary overview of the Warhol phenomenon and includes insights into Edie Sedgwick and the filmmaker Jonas Mekas.

## PRESS ARTICLES

The first real newspaper coverage Andy Warhol seems to get in this country is after Valerie Solanas shot him. The tone of the coverage depends on the newspaper, ranging from the factual to the gossipy and sensational.

## SUNDAY MIRROR

5<sup>th</sup> June 1968

### Why I shot Andy..by pop actress

A report on the first courtroom appearance of Valerie Solanas following the shooting of Andy Warhol. Useful for the quotes from her as to why she did it and some of the facts surrounding the crime.

## NEWS OF THE WORLD

9<sup>th</sup> June 1968

### The weird world of Andy Warhol

A fairly salacious article written following Warhol's shooting by Solanas. This focuses on some of the women who starred in Warhol's films, with the emphasis on sex and drugs. Interesting for how Warhol was regarded by the tabloid press.

## FINANCIAL TIMES

16<sup>th</sup> July 1969

### Andy's hardy stuff, by Paul Gardner

Ostensibly a review of LONESOME COWBOY, the focus is on its star Viva and the "here-today-gone-tomorrow" nature of many of Warhol's stars.



## **EVENING STANDARD**

9<sup>th</sup> July 1971

### **Warhol's seized film gets an X**, by Alexander Walker

A brief article on TRASH finally being given an X-certificate by the BBFC a year after the police had seized it. An interesting piece giving an insight into the attitudes of the establishment at the time and for Walker's own comments on the affair.

## **STUDIO INTERNATIONAL**

Vol.181 no.930. February 1971

### **Andy Warhol as a filmmaker: a discussion between Paul Morrissey and Derek Hill**, by Derek Hill

A very detailed interview with Paul Morrissey about his and Andy Warhol's filmmaking (and the differences in styles). An excellent feature that touches on many facets of the work, the influences and the reception to them. Also worth noting for Morrissey's very outspoken (for the times) anti-drug stance, which goes against what most people think The Factory was emblematic of.

## **DAILY TELEGRAPH**

5<sup>th</sup> February 1971

### **"But the people are really beautiful"**, by Sally Beaman

An account of Warhol making his first film in Europe. This article highlights the move by Warhol (and Paul Morrissey) into making what they considered more mainstream films, in order to attract bigger audiences. Includes a detailed profile of Warhol with many observations about the man and his working environment.

## **SUNDAY TIMES**

4<sup>th</sup> September 1971

### **In the flesh**, by Dilys Powell

Powell talks with Warhol primarily about FLESH, but also about other aspects of his filmmaking. Though as usual reticent in interviews, Powell does manage to bring some useful comments out of Warhol and her critiques of the film are good as well.

### **Various – January/February 1973**

Coverage of outrage caused by the screening of clips from TRASH on the BBC's FILM 73 and a documentary about Warhol and The Factory that was due to be screened on ATV, but had been banned by the Court of Appeal after a complaint was brought against it by Norris McWhirter.

## **SUNDAY TIMES**

21<sup>st</sup> January 1973

### **How Andy Warhol's Trash was turned into gold**, by Paul Eddy and Elkan Allan

An extremely useful overview of the above controversies and how Warhol benefits from them.

## **EVENING STANDARD**

5<sup>th</sup> February 1973

### **Warhol judge speaks of the silent majority**, by Gordon Corner

A report on the lifting of a ban that had been imposed on the screening of a documentary about Andy Warhol. Interesting for the rulings of the Law Lords as an indicator of the changing attitudes of the establishment as to the more radical or open aspects of society and what was permissible to be broadcast.

## **DAILY MIRROR**

28<sup>th</sup> March 1973

### **What a bore**

"The Mirror readers' verdict on the film they tried to ban".

## **ESQUIRE**

March 1974

### **Andy's children: they die young**, by Dotson Rader

A highly critical account of Warhol and his relationships with the people who made up his "superstars" over various periods of time. Rader's contention is that Warhol used these troubled youths and then abandoned them to self-destruct on their own. A devastatingly harsh profile, but a thought provoking read nonetheless and essential for anyone writing about Warhol's "superstars".

## **DAILY EXPRESS**

17<sup>th</sup> August 1976

### **Andy Warhol: the empty enigma**, by Paul Dacre

An interview with Andy Warhol about his book on Mick Jagger and the film BAD. While noting Warhol's cultural importance, the tone of Dacre's article signals a certain unimpressiveness with his subject.

## **INDEPENDENT**

23<sup>rd</sup> February 1987, p. 14

### **Andy Warhol**, by Philip Core

An obituary of Andy Warhol that pulls together all the debates surrounding his art, films and life in a very concise manner. Also interesting for an insight into some of the influences on Warhol's art.

## **TIMES**

23<sup>rd</sup> February 1987, p. 12

### **Mr Andy Warhol: art for publicity's sake**

A slightly critical obituary of Warhol, that seems to on the one hand, acknowledge, the significance of Warhol's art to popular culture while at the same decrying it. Faint praise is given with this appraisal: "[Warhol] left behind him some of the most memorable and characteristic images of a confused and possibly shallow and superficial era".

## VARIETY

25<sup>th</sup> February 1987, p. 6, 458

### **Pop Art leader and filmmaker Andy Warhol dies after surgery**, by Lawrence Cohn

Focusing primarily on his films and collaborations with Paul Morrissey, this looks at Warhol's influences and contribution to the underground filmmaking boom of the 1960's, before entering the commercial mainstream with CHELSEA GIRLS and the steady move away from experimentation.

## ART MONTHLY

April 1987, pp. 33-34

### **Moving pictures: Warhol in memoriam at the Co-op**, by Kevin Gough-Yates

To tie-in with a season of Warhol screenings at London Film Co-op, Gough-Yates observes that usually Warhol's films are "...more discussed than seen and were always something of an endurance test". He also makes some interesting comments about Warhol's director, Paul Morrissey.

## VILLAGE VOICE

17<sup>th</sup> May 1988, p. 63, 68

### **Bon voyeur: Andy Warhol's silver screen**, by J. Hoberman

Hoberman says of Andy Warhol "reinvention was everything". In this feature he follows Warhol's progression as a filmmaker by examining KISS, BLOW JOB, BEAUTY #2, I, A MAN and FOUR STAR.

## VILLAGE VOICE

17<sup>th</sup> May 1988, p.68

### **The Warhol file**, by Marcia Kramer

An article on the files the FBI began to keep on Andy Warhol and the people he associated with around the time of the making of LONESOME COWBOYS in order to try and bring an obscenity charge against him. The dry-tone of the excerpts from the FBI files make for entertaining reading.

## INDEPENDENT

14<sup>th</sup> September 1989, p. 15

### **Famous for fifteen frames**, by Christopher Cook

Noting that to view Warhol's earlier films such as EMPIRE or SLEEP requires "...an act of faith" and that his later films were more akin to voyeuristic documentaries, Cook gives a concise overview of Warhol's filmmaking career and the how the theme of transformation is paramount in them.

## SUNDAY CORRESPONDENT

25<sup>th</sup> February 1990, p. 45

### **When he was a she – except for Little Joe**

An interesting 'Where are they now?' type feature on the people immortalised in Lou Reed's song 'Walk on the wild side', many of whom were Factory superstars: Jackie Curtis, Candy Darling, Holly Woodlawn and Joe

Dallesandro.

## ART MONTHLY

September 1990, p. 8, 10-12

### **Sitting and listening: the films of Andy Warhol**, by Deke Dusinberre

Beginning by observing that Warhol's reputation as "the best-known underground film maker" rested on films that were not in circulation and had been seen by barely a handful of people. He also notes that, Warhol as a filmmaker was the exact opposite of Stan Brakhage. Dusinberre, examines films such as EAT and BEAUTY #2, and questions if the films have a lasting legacy or not.

## VILLAGE VOICE

5<sup>th</sup> April 1994, p. 57, 62, 71

### **Warhol: the films**, by J. Hoberman and Amy Taubin

This feature contains two pieces written firstly by J. Hoberman and the second by Amy Taubin. Hoberman, looks and compares two of Warhol's Edie Sedgwick films POOR LITTLE RICH GIRL and LUPE and cites an earlier American filmmaker, Oscar Michaeux as setting a precedent for Warhol's style of filmmaking. Amy Taubin's piece is more of a behind-the-scenes look at The Factory, and asks whether Andy Warhol intended his films to be art or business.

## INDEPENDENT

Section 2. 12<sup>th</sup> September 1996, pp. 6-7

### **So what did Andy do next?**, by Ryan Gilbey

Going against the consensus that views the Paul Morrissey directed, Andy Warhol films as being not as good as the Warhol-directed films, Gilbey praises Morrissey for bringing a narrative structure to Warhol's films and secondly, Joe Dallesandro to star in them.

## DAILY TELEGRAPH

16<sup>th</sup> November 1996, p. 32-35, 37-39, 41

### **Broken lives**, by Mick Brown

Describing them as "...outcast, egocentric, spaced-out wannabes" this article profiles three of Andy Warhol's superstars: Joe Dallesandro, Viva and Holly Woodlawn. All three have different interpretations of Andy's behaviour towards them, and they make this article both interesting and at times quite poignant.

## GUARDIAN

21<sup>st</sup> July 2001, p. 4

### **My 15 minutes with Andy**, by Mary Woronov

An account by Mary Woronov of what it was like to feature in one of Andy Warhol's SCREEN TESTS.

**INDEPENDENT**

27<sup>th</sup> July 2001, p. 5

**Warhol captures paranoia of the not-yet-famous**, by John Walsh

Walsh offers a more critical view of the SCREEN TESTS, than Woronov, describing them as faces “caught in their brief, monochrome purgatory”.

**FINANCIAL TIMES**

Weekend, 4<sup>th</sup> August 2001, p. VI

**Warhol’s favourite girl on film**, by Lynn MacRitchie

A brief look at OUTER AND INNER SPACE and its star, Edie Sedgwick.

**GUARDIAN**

Section 2, 21<sup>st</sup> August 2001, p. 10-11

**Candid camera**, by Jonathan Jones

Describing the SCREEN TESTS as “beautiful”, Jones offers an appreciation of the humanity to be seen in these four-minute shorts.