New vernaculars and feminine *écriture*; twenty-first century avant-garde film

Ruth Novaczek

Faculty of Media, Arts and Design

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Avant-garde films are characterized by a high degree of experimentation—whether it be in manipulation in narrative materials, in highly stylized visual representation, or in radical departures from the norms or conventions current at the time, avant-garde film is always a vehicle for the filmmaker’s expression. Often, avant-garde films focus on the lyrical, the abstract, formal beauty for its own sake and therefore may avoid conventions of narrative. As such, you might call them cinematic or painterly “poems.” Abstract film has also been called “absolute” film. Avant-garde... The first volume of The Idea of the Avant Garde and What It Means Today provided a lively forum on radical art theory and partisan practices. This second volume presents the work of another 50 artists and writers, exploring the diverse more. The writing champions the possibility of a cinematic avant-garde through the concept of “auto-writing” which is an aesthetic choice and can be achieved by various means. “Pause and Play” is such a technique of camera devices for the new generation of experimental filmmakers which can dig a filmic reality by triggering a form of automatism which is highly desired for the coming of a new cinematic avant-garde. View Comments. by Fazle Hasan Shishir. This practice-based research project explores the parameters of and aims to construct a new film language for a feminine écriture within a twenty first century avant-garde practice. My two films, Radio and The New World, together with my contextualising thesis, ask how new vernaculars might construct subjectivity in the contemporary moment. Through interrogating the methodologies of feminist, independent, mainstream & experimental films, their use of protagonists, montage, mise en scene and soundtrack, I argue that my two films have developed new vernaculars, which offer the potential to constitute a new feminine écriture through a knowing revival of cinema as a form of exploratory language. In those twenty-one years the American avant-garde cinema has changed dramatically, above all, because of the great numbers of film-makers who continue to work in its inherited genres, to transform them, and to invent new ones. The films of the past two decades are so many and so varied that it would not be possible to discuss, even summarily, the best of them in one supplementary chapter. The precise relationship of the avant-garde cinema to American commercial film is one of radical otherness. They operate in different realms with next to no significant influence on each other. In the forties when the first generation of native independent film-makers learned their art, young people could not make films freely within the industry.