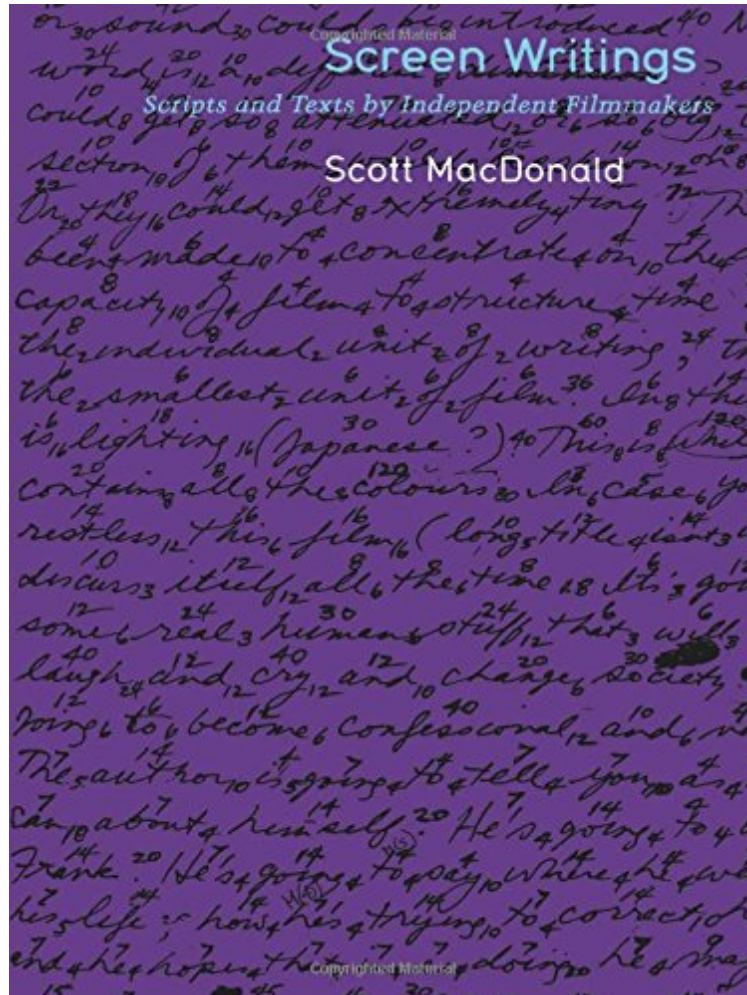


Screen Writings: Texts and Scripts from Independent Films

From Scott MacDonald

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#1890933 in Books Scott MacDonald 1995-04-25 1995-04-26 Original language: English PDF # 1 8.80 x .88 x 6.60l, 1.25 #File Name: 0520080254352 pages Screen Writings Texts and Scripts from Independent Films | File size: 43.Mb

From Scott MacDonald : Screen Writings: Texts and Scripts from Independent Films before purchasing it in order to gauge whether or not it would be worth my time, and all praised Screen Writings: Texts and Scripts from Independent Films:

"Ask audience to cut the part of the image on the screen that they don't like. Supply scissors." Yoko Ono, Tokyo, June 1964 A dazzling range of unconventional film scripts and texts, many published for the first time, make up Scott MacDonald's newest collection. Illustrated with nearly 100 film stills, this fascinating book is at once a reference work of film history and an unparalleled sampling of experimental "language art." It contributes to the very dissipation of

boundaries between cinematic, literary, and artistic expression thematized in the films themselves. Each text and script is introduced and contextualized by MacDonald; a filmography and a bibliography round out the volume. This is a readable often quite funny literature that investigates differences between seeing and reading. Represented are avant-garde classics such as Hollis Frampton's *Poetic Justice* and Zorns *Lemma* and Morgan Fisher's *Standard Gauge*, and William Greaves's recently rediscovered *Symbiopsychotaxiplasm: Take One*. Michael Snow turns film loose on language in *So Is This*; Peter Rose turns language loose on theory in *Pressures of the Text*. Some of the most influential feminist film scripts of recent decades Laura Mulvey and Peter Wollen's *Riddles of the Sphinx*, Su Friedrich's *Gently Down the Stream*, Trinh T. Minh-ha's *Reassemblage*, Yvonne Rainer's *Privilege* confirm this book's importance for readers in gender and cultural studies as well as for filmmakers and admirers of experimental writing, independent cinema, and the visual arts in general.

From the Back Cover A dazzling array of decidedly unconventional scripts and texts, many published here for the first time. The collection includes avant-garde film classics such as Hollis Frampton's *Poetic Justice* and Zorns *Lemma*, and Morgan Fisher's *Standard Gauge*. **About the Author** Scott MacDonald is Professor of Film Studies and American Literature at Utica College. He is editor of *A Critical Cinema* and *A Critical Cinema 2* (California, 1988, 1992).