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Film Manifestos and Global Cinema Cultures is the first book to collect manifestoes from the global history of cinema, providing the first historical and theoretical account of the role played by film manifestos in filmmaking and film culture. Focusing equally on political and aesthetic manifestoes, Scott MacKenzie uncovers a neglected, yet nevertheless central history of the cinema, exploring a series of documents that postulate ways in which to re-imagine the cinema and, in the process, re-imagine the world. This volume collects the major European " waves " and figures (Eisenstein, Truffaut, Bergman, Free Cinema, Oberhausen, Dogme ' 95); Latin American Third Cinemas (Birri, Sanjin s, Espinosa, Solanas); radical art and the avant-garde (Bu uel, Brakhage, Deren, Mekas, Ono, Sanborn); and world cinemas (Iimura, Makhmalbaf, Sembene, Sen). It also contains previously untranslated manifestos co-written by figures including Bollain, Debord, Hermosillo, Isou, Kieslowski, Painlev , Straub, and many others. Thematic sections address documentary cinema, aesthetics, feminist and queer film cultures, pornography, film archives, Hollywood, and film and digital media. Also included are texts traditionally left out of the film manifestos canon, such as the Motion Picture Production Code and Pius XI's Vigilanti Cura, which nevertheless played a central role in film culture.

Murray Bookchin has been a dynamic revolutionary propagandist since the 1930s when, as a teenager, he orated before socialist crowds in New York City and engaged in support work for those fighting Franco in the Spanish Civil War. Now, for the first time in book form, this volume presents a series of exciting and engaged interviews with, and essays from, the founder of social ecology. This expansive collection ranges over, amongst others, Bookchin's account of his teenage years as a young Communist during the Great Depression, his experiences of the 1960s and reflections on that decade's lessons, his vision of a libertarian communist society, libertarian politics, the future of anarchism, and the unity of theory and practice. He goes on to assess the crisis of radicalism today and defends the need for a revolutionary Left. Finally, he states what is to be valued in both anarchism and Marxism in building such a Left and offers guidelines for forming a new revolutionary social movement.

Published to accompany the 1994 exhibition at The Museum of Modern Art, New York, this book constitutes the most extensive survey of modern illustrated books to be offered in many years. Work by artists from Pierre Bonnard to Barbara Kruger and writers from Guillaume Apollinaire to Susan Sontag. An importnt reference for collectors and connoisseurs. Includes notable works by Marc Chagall, Henri Matisse, and Pablo Picasso.

Guy Debord, the Situationist International, and the Revolutionary Spirit presents a history of the two avant-garde groups that French filmmaker and subversive strategist Guy Debord founded and led: the Lettrist International (1952-1957) and the Situationist International (1957-1972).

The main affirmation of artistic practice must today happen through thinking about the conditions and the status of the artist's work. Only then can it be revealed that what is a part of the speculations of capital is not art itself, but mostly artistic life. Artist at Work examines the recent changes in the labour of an artist and addresses them from the perspective of performance.

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