Contents

Acknowledgments	
Introduction to the 2nd Edition	
Preface	\ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \
the state of the s	
Introduction	
Sting the avant-garde	Married and Security of the Se
Vision machine	senciation in the galley and motations.
Time base	5
Point of view	6
Modernisms	7 8
Part One: The canonical avant-garde	The state of the s
Origins of the moving image (1780–1880)	15
Photography	15
Art and the avant-garde: summary 1909-20	17
The cubists	19
Primitives and pioneers (1880–1915)	21
Futurists	24
Abstract film	26
The comic burlesque	27
The Art Cinema and its circuit	29
Cine-poems and lyric abstraction	30
Origins of abstract film	33
The absolute film	36
Cubism and popular film	37
Dada and surrealist film	40
The French avant-garde 1924-32	41
loice and vision in the pre-war avant-garde	46
ransition: into the 1930s and documentary	49
reviewing the first avant-garde	53
Origins of the post-war avant-garde	56
Inderground	59
wo avant-gardes (mark 1)?	67
tructural	76
	79

Part Two: Britain, 1966-98	9
English structuralists	86
Primitives and post-structuralists	80
Video stirs	90
Art and politics	96
A cinema of small gestures	99
Rebel waves	102
	105
Art Cinema's odd couple: Derek Jarman and New pluralism	Peter Greenaway 108
Black British	112
	115
Electronic arts	ulnemabeliere 117
уВа	not/b3 bnS will bt not/subo118
Where are we now?'	121
Points of resistance	122
Conclusion: In the gallery and on the air	132
The migrating frame from film to video	
Topologies	134
The origins of the avant-garde and current pra	136
garao ana odnone pro	actice 139
Notes	144
Bibliography	144
ndex	178
	184