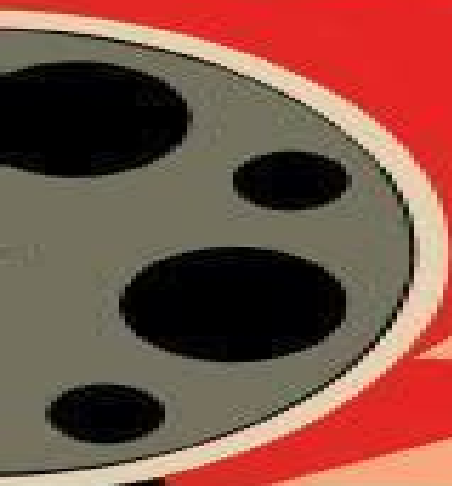


AMATEUR CINEMA

1923-1960

CHARLES TEPPERMAN

THE RISE OF NORTH AMERICAN MOVIE MAKING



Amateur Cinema The Rise Of North American Moviemaking 1923 1960

Charles Tepperman



Amateur Cinema The Rise Of North American Moviemaking 1923 1960:

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Doing Digital Film History Sarah-Mai Dang, Tim van der Heijden, Christian Gosvig Olesen, 2024-12-30 How has the digital turn shaped the practices of film historical research and teaching While computational approaches have been used by film historians since the 1960s and 1970s the arrival and use of digital tools and methods in recent decades has fundamentally changed the ways we search analyze interpret present and so think and write about film history from digital archival and curatorial practices data driven search and analysis of film historical collections to the visualization and dissemination of film historical materials online While film historians have increasingly embraced the new possibilities brought by digital technologies their practical epistemological and methodological implications need further exploration What opportunities does the digitization of film historical sources provide for film historians What new questions can be raised by using digital methods What new perspectives emerge from analyzing interpreting and visualizing film historical data at the levels of both close and distant or scalable reading and viewing By focusing on the concepts tools and practices of digital film historiography this edited volume aims to contribute to a better understanding and critical reflection on the changes and continuities of doing film history in the digital age

Global

Perspectives on Amateur Film Histories and Cultures Masha Salazkina, Enrique Fibla-Gutiérrez, 2021-01-05 For too long the field of amateur cinema has focused on North America and Europe In *Global Perspectives on Amateur Film Histories and Cultures* however editors Masha Salazkina and Enrique Fibla Gutiérrez fill the literature gap by extending that focus and increasing inclusivity Through carefully curated essays Salazkina and Fibla Gutiérrez bring wider meaning and significance to the discipline through their study of alternative cinema in new territories fueled by different historical and political circumstances innovative technologies and ambitious practitioners The essays in this volume work to realize the radical societal democratization that shows up in amateur cinema around the world In particular diverse contributors highlight the significance of amateur filmmaking the exhibition of amateur films the uses and availability of film technologies and the inventive and creative approaches of filmmakers and advocates of amateur film Together these essays shed new light on alternative cinema in a wide range of cities and countries where amateur films thrive in the shadow of commercial and conventional film industries

The Attractions of the Moving Image Tom Gunning, 2025-04-30 An essential collection of new and selected essays by influential cinema and media studies scholar Tom Gunning Tom Gunning is the author of multiple books and nearly two hundred essays that have defined the field of cinema and media studies His works have transformed our understanding of early cinema and the American avant garde and reset the terms of many central debates in film and media history and theory His 1986 essay *The Cinema of Attractions* is among the most cited essays on film ever published Gunning's writings articulate a distinctive and powerful model for thinking about cinema's history and likely future addressing the full range of moving image media from film to still photography to digital media His discussions draw on stage melodrama and magic lantern shows as well as criminology world's fairs and Spiritualism surveying the medium as a cultural phenomenon informed by the industrial and information ages psychiatry urban experience discourses on art and aesthetics and more This collection brings together twenty six essays that showcase the depth and range of Gunning's scholarship including four that have never before been published Together they solidify Gunning's place as a scholar who has transformed the way generations of scholars archivists critics and artists think about cinema

Technology and the Making of Experimental Film Culture John Powers, 2023 The Bolex camera 16mm reversal film stocks commercial film laboratories and low budget optical printers were the small gauge media technologies that provided the infrastructure for experimental filmmaking at the height of its cultural impact *Technology and the Making of Experimental Film Culture* examines how the avant garde embraced these material resources and invested them with meanings and values adjacent to those of semiprofessional film culture By reasserting the physicality of the body in making time lapse and kinesthetic sequences with the Bolex filmmakers conversed with other art forms and integrated broader spheres of humanistic and scientific inquiry into their artistic process Drawing from the photographic qualities of stocks such as Tri X and Kodachrome they discovered pliant metaphors that allowed them to connect their artistic practice to metaphysics spiritualism and

Hollywood excess By framing film labs as mystical or adversarial they cultivated an oppositionality that valorized control over the artistic process And by using the optical printer as a tool for excavating latent meaning out of found footage they posited the reworking of images as fundamental to the exploration of personal and cultural identity Providing a wealth of new detail about the making of canonized avant garde classics by such luminaries as Carolee Schneemann Jack Smith and Stan Brakhage as well as rediscovering works from overlooked artists such as Chick Strand Amy Halpern and Gunvor Nelson Technology and the Making of Experimental Film Culture uses technology as a lens for examining the process of making where ideas come from how they are put into practice and how arguments about those ideas foster cultural and artistic commitments and communities

Screening the Police Noah Tsika, 2021 American police departments have presided over the business of motion pictures since the end of the nineteenth century Their influence is evident not only on the screen but also in the ways movies are made promoted and viewed in the United States Screening the Police explores the history of film's entwinement with law enforcement showing the role that state power has played in the creation and expansion of a popular medium For the New Jersey State Police in the 1930s film offered a method of visualizing criminality and of circulating urgent information about escaped convicts For the New York Police Department the medium was a means of making the agency world famous as early as 1896 Beat cops became movie stars Police chiefs made their own documentaries And from Maine to California state and local law enforcement agencies regularly fingerprinted filmgoers for decades amassing enormous records as they infiltrated theatres both big and small As author Noah Tsika demonstrates understanding the scope of police power in the United States requires attention to an aspect of film history that has long been ignored Screening the Police reveals the extent to which American cinema has overlapped with the politics and practices of law enforcement

How the Movies Got a Past Dimitrios Latsis, 2023 How the Movies Got a Past presents a comprehensive survey of the rise of historiographical discourse on cinema in North America as it is reflected in publications exhibitions lectures and films about the cinema as a technology artform and source of entertainment from its inception up to 1930 With a wealth of case studies and illustrations this book will appeal to media historians silent movie buffs film archivists and students alike

Everyday Movies Haidee Wasson, 2020-11-10 Everyday Movies documents the twentieth century rise of portable film projectors It demonstrates that since World War II the vast majority of movie watching did not happen in the glow of the large screen but rather took place alongside the glitches distortions and clickety clack of small machines that transformed home classroom museum community government industrial and military venues into sites of moving image display Reorienting the history of cinema away from the magic of the movie theater Haidee Wasson illustrates the remarkable persistence and proliferation of devices that fundamentally rejected the sleek highly professionalized film show She foregrounds instead another kind of apparatus one that was accessible affordable adaptable easy to use and crucially programmable Revealing rich archival discoveries this book charts a compelling and original history of film that brings to

light new technologies and diverse forms of media engagement that continue to shape contemporary life Nomadic Cinema Alison Griffiths, 2025-04-15 From *In Borneo the Land of the Head Hunters* to *The Epic of Everest* to *Camping Among the Indians* the early twentieth century was the heyday of expedition filmmaking As new technologies transformed global transportation and opened new avenues for documentation and as imperialism and capitalism expanded their reach Western filmmakers embarked on journeys to places they saw as exotic seeking to capture both the monumental and the mundane Their films portrayed far flung locales the hardships of travel and the day to day lives of Indigenous people through a deeply colonial lens *Nomadic Cinema* is a groundbreaking history of these films analyzing them as visual records of colonialism that also offer new possibilities for recognizing Indigenous histories Alison Griffiths examines expedition films made in Borneo Central Asia Tibet Polynesia and the American Southwest reinterpreting them from decolonial perspectives to provide alternative accounts of exploration She considers the individuals and institutions including the American Museum of Natural History responsible for creating the films the spectators who sought them out and the Indigenous intermediaries whose roles white explorers minimized Ambitious and interdisciplinary *Nomadic Cinema* ranges widely from the roots of expedition films in medieval cartography and travel writing to still emerging technologies of virtual and augmented reality Highlighting the material conditions of filmmaking and the environmental footprint left by exploration this book recovers Indigenous memory and sovereignty from within long buried sources

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Table of Contents Amateur Cinema The Rise Of North American Moviemaking 1923 1960

1. Understanding the eBook Amateur Cinema The Rise Of North American Moviemaking 1923 1960
 - The Rise of Digital Reading Amateur Cinema The Rise Of North American Moviemaking 1923 1960
 - Advantages of eBooks Over Traditional Books
2. Identifying Amateur Cinema The Rise Of North American Moviemaking 1923 1960
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Amateur Cinema The Rise Of North American Moviemaking 1923 1960
 - User-Friendly Interface
4. Exploring eBook Recommendations from Amateur Cinema The Rise Of North American Moviemaking 1923 1960
 - Personalized Recommendations
 - Amateur Cinema The Rise Of North American Moviemaking 1923 1960 User Reviews and Ratings

- Amateur Cinema The Rise Of North American Moviemaking 1923 1960 and Bestseller Lists
- 5. Accessing Amateur Cinema The Rise Of North American Moviemaking 1923 1960 Free and Paid eBooks
 - Amateur Cinema The Rise Of North American Moviemaking 1923 1960 Public Domain eBooks
 - Amateur Cinema The Rise Of North American Moviemaking 1923 1960 eBook Subscription Services
 - Amateur Cinema The Rise Of North American Moviemaking 1923 1960 Budget-Friendly Options
- 6. Navigating Amateur Cinema The Rise Of North American Moviemaking 1923 1960 eBook Formats
 - ePub, PDF, MOBI, and More
 - Amateur Cinema The Rise Of North American Moviemaking 1923 1960 Compatibility with Devices
 - Amateur Cinema The Rise Of North American Moviemaking 1923 1960 Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Amateur Cinema The Rise Of North American Moviemaking 1923 1960
 - Highlighting and Note-Taking Amateur Cinema The Rise Of North American Moviemaking 1923 1960
 - Interactive Elements Amateur Cinema The Rise Of North American Moviemaking 1923 1960
- 8. Staying Engaged with Amateur Cinema The Rise Of North American Moviemaking 1923 1960
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Amateur Cinema The Rise Of North American Moviemaking 1923 1960
- 9. Balancing eBooks and Physical Books Amateur Cinema The Rise Of North American Moviemaking 1923 1960
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Amateur Cinema The Rise Of North American Moviemaking 1923 1960
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Amateur Cinema The Rise Of North American Moviemaking 1923 1960
 - Setting Reading Goals Amateur Cinema The Rise Of North American Moviemaking 1923 1960
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Amateur Cinema The Rise Of North American Moviemaking 1923 1960
 - Fact-Checking eBook Content of Amateur Cinema The Rise Of North American Moviemaking 1923 1960
 - Distinguishing Credible Sources

13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
14. Embracing eBook Trends
 - Integration of Multimedia Elements
 - Interactive and Gamified eBooks

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