

### 1: Amos Vogel | Experimental Cinema

*A classic returns! The original edition of Amos Vogel's seminal book, "Film as a Subversive Art" was first published in , and has been out of print since According to Vogel--founder of Cinema 16, North America's legendary film society--the book details the "accelerating worldwide trend.*

Cooper and Ernest B. It is a book that traffics in scepticism towards all received wisdom including its own , towards eternal truths, rules of art, "natural" and man-made laws, indeed whatever may be considered holy. It is an attempt to preserve for a fleeting moment in time -- the life of this book -- the works and achievements of the subversives of film. Subversion in cinema starts when the theatre darkens and the screen lights up. For the cinema is a place of magic where psychological and environmental factors combine to create an openness to wonder and suggestion, and unlocking of the unconscious. It is a shrine at which modern rituals rooted in atavistic memories and subconscious desires are acted out in darkness and seclusion from the outer world. The power of the image , our fear of it, the thrill that pulls us toward it, is real. In the light of these manifest responses, why assume that the countless other fantasies dreamt in silence in the cinemas of the world during the last seventy years -- fantasies of lust, violence, ambition, perversion, crime, and romantic love -- were any less powerful? This entails a darkened theatre, greater openness to suggestion, the semi-hypnotic trance of the viewer, the surfacing of deeper desires and anxieties, and the inhibition of reasoned response in favor of "gut-level" reaction. The mechanics of the film-viewing process have been discussed by Mauerhofer, Kracauer , Stephenson-Debrix and others, 2 though a comprehensive analysis remains to be undertaken. The viewer enters the theatre willingly, if not eagerly, ready for surrender, and deeply dissatisfied if the film is "bad" and the illusion does not "work". The film experience requires total darkness; the viewer must not be distracted from the bright rectangle from which huge shapes impinge on him. Unlike the low-pressure television experience during which the viewer remains aware of room environment and other people, aided by appropriately named "breaks" , the film experience is total, isolating, hallucinatory. The viewer "forgets" where or who he is and is offended by stray light, street or audience noises which destroy the anticipated, accepted illusion. What transpires here in bursts of light and darkness is accepted as life; the images reach out to him; he enters them. The many mysteries of film begin at this moment; the acceptance of a flat surface as three-dimensional, of sudden action-, scale- or set-changes as ordinary, of a border delimiting this fraudulent universe as normal, of black- and-white as reality. The spectator, Rudolf Arnheim points out, 3 experiences no shock at finding a world in which depth perception has been altered, sizes and distances flattened and the sky is the same color as the human face. But the mysteries are only beginning. The very darkness enveloping the viewer is more complete than he realizes; for the essence of cinema is not light, but a secret compact between light and darkness. Half of all the time at the movies is spent by the transfixed victims of this technological art in complete darkness. There is no image on the screen at all. In the course of a single second, forty-eight periods of darkness follow forty-eight periods of light. During this same infinitesimal period, every image is shown to the audience twice; and as a still photograph; for the film comes to a dead stop in the projector forty-eight times in the course of a single second. Thus, during half the time spent at the movies, the viewer sees no picture at all; and at no time is there any movement. It is in this alien environment that the viewer willingly permits himself to be invaded by strong images, created and manipulated by a director-magician who entirely controls his vision. True, all vision, even undirected, is dynamic, and reflects, as Arnheim emphasizes, an invasion of the organism by external forces which upset the balance of the nervous system. Removed from the real world, isolated even from fellow-viewers, the spectator falls to dream and reverie in the womb-like darkness of the theatre. Flooded by images, his unconscious is freed from customary constraints and his rational faculties are inhibited. Perhaps the state of the viewer as Mauerhofer, the psychologist, and Breton, the surrealist, both agree is closest to that between waking and sleeping, in which he abandons the rationality of daily life while not yet completely surrendering to his unconscious. And the image is powerful; he cannot turn from it. For man, perhaps in response to an atavistic memory of fear or child-like joy, cannot resist the attraction of movement when he enters a room or cinema, his eyes are inevitably drawn to the moving shapes.

He cannot "resist" the shocking changes caused by editing, the sudden intrusion of shapes into the frame, the cascading bursts of images flashing by at a rate faster than life, the sensuous power of the close-up looming over him. It is so much easier to turn from the action into a live play. In both cases, the murdered man rises to be killed another time; but cinema is "closer" to the viewer -- strange tribute to the faculties of a brain more affected by two-dimensional reflections on flat canvas than by live actors performing in three-dimensional space. And it is a tribute to the power of visuals as such. Man begins with what he sees, progressing to visual representations of reality. Significantly, it is only if the "suspension of disbelief" is broken by dissatisfaction with a given film that the viewer emerges from his hypnotized state. And yet, however "authentic" the image, it remains a distortion of life. Not only does it lack depth or density, the space-time continuum, or the non-selectivity of reality, but it emphasizes certain aspects to the exclusion of others by isolating them within a fixed frame in a constantly evolving concatenation of blacks and whites, objects and grounds. This magical invocation of concrete images that seemingly reflects reality while actually distorting it, sets up additional tension between film and spectator; it increases his sense of dislocation and disquiet and permits further inroads into his ever more vulnerable subconscious. It is the powerful impact of these brightly-lit images moving in black space and artificial time, their affinity to trance and the subconscious, and their ability to influence masses and jump boundaries, that has forever made the cinema an appropriate target of the repressive forces in society -- censors, traditionalists, the state. While the result has often been its inability openly to project fundamental human experiences or insights, neither repression nor fear seem able to stem an accelerating, world-wide trend towards a more liberated cinema, one in which all previously forbidden subjects are boldly explored. This evolution from taboo into freedom is the subject of this book. Debrix, *The Cinema as Art*,

### 2: Film as a Subversive Art by Amos Vogel

*Film as a Subversive Art: Amos Vogel and Cinema 16*, Paul Cronin, UK, ; 56m. References [ edit ] ^ "Amos Vogel, Founder of the New York Film Festival and Cinema 16, Dies at 91 | Filmmakers, Film Industry, Film Festivals, Awards & Movie Reviews".

Amos Vogel " founder of Cinema 16 and the New York Film Festival, author of *Film as a Subversive Art*, and one of the most titanically important cineastes of all time " died on Tuesday at age For it is clear that the development of independent cinema in the US, and the art of cinema internationally, would have gone quite differently were it not for the enormous contributions of Amos Vogel. An Austrian immigrant to the United States who arrived in America more than half a century ago, Vogel founded Cinema 16, which was very likely the most popular and influential film society in history. By his own example, Vogel demonstrated that programming cinema could be a way of life that leads, through passion, into the unknown; that a commitment to revolution in art should be married to the same devotion to the defense of human rights in the political and social sphere; and that cinema can be deployed as a force for subversion, in the most progressive and enlightening sense possible. He was born Amos Vogelbaum on April 18, to an upper middle class family of assimilated Jews. His father was a lawyer; his mother was a kindergarten teacher who had worked with Alfred Adler pioneer in the field of individual psychology and co-founder, with Freud, of the Institute for Psychoanalytic Study and helped open the first kindergarten in Vienna following the chaos of World War One. He credits his parents with instilling in him an early sense of political consciousness. As a small child, he was given a magic lantern as a toy " a kind of early slide projector, now seen as a 19th century cinematic precursor, which had survived into the 20th century as a juvenile plaything. When Vogel was 10, his father brought home a French-made 9. His father shot and shared family movies, and Amos learned how to project a collection of cartoons and silent shorts. By age 12, Vogel was already attending screenings at a Viennese film society held at the Urania. Two films seen there which he has frequently cited as making a lasting impression on his consciousness were masterpieces of the poetic documentary: In early adolescence, Vogel took a class on film-making offered at his school. Of course, this was only the beginning of worse events to come. In , he and other Austrian Jews were expelled from school. Despite or because of this repressive climate, Vogel became involved with a Socialist-Zionist youth group as a teenager later in life, Vogel would reject the anti-Arab strain which developed within Zionism. Many of its members emigrated to Palestine, but Vogel was not allowed to do so, being a few months older than the cut-off point for youth emigration permits. Instead, thanks to an uncle living in the United States, Vogel and his parents obtained visas and left for America, finally arriving there in But Vogel recalls that America did not live up to its myth of all-embracing immigrant melting-pot and universal freedoms. His immediate family squeezed in under a strict quota of Polish immigrants his father was born in Poland , while much of his extended family, who could not come, remained behind and were later killed in the war. Around this time, Vogel met Marcia Diener; they married in , on the day that the US dropped the atomic bomb on Hiroshima. The Vogels recall leaving the synagogue after their wedding to see the headlines in the newspapers on the street. At this time, there were no regular venues for showing contemporary avant-garde film; Deren had rented out the Playhouse herself. Their first screening was an enormous success"so much, that it was repeated sixteen evenings, with two shows per night. In an era when movie theaters screened Hollywood product exclusively, and television was only in its infancy, the Vogels quickly realized that they had stumbled upon a heretofore untapped desire for new and exciting moving images. The Vogels set up a private, non-profit membership-based society, which allowed them to avoid the strictures of the censorship board. Thus was born Cinema 16, named for the lowly 16mm film gauge which was then the preferred medium of the independent filmmaker. In its first year, Cinema 16 had a few hundred members. By , its membership had grown to over 2,, and in the early s, its numbers grew to an incredible 7, Each season would screen eight shows, typically repeating the same show twice per date. As a forum for independent cinema, Cinema 16 was without precedent, and its programming contained a creative eclecticism rarely seen since. A documentary on American life might transform into an anthropological study

of a strange land. The collisions of different genres and styles also invited productive fodder for further discussion between audience members: The one sure result is cinema fare at an opposite pole from the rutted entertainment of the movie palaces. Their attempts to destroy the dominant cinematic representational codes and deal with taboo-ridden themes infuriated that part of the Cinema 16 audience which preferred social documentaries. Simultaneously, the serious, often conventional formal codes and narratives of the documentarians brought protests from the avant-gardists in the audience. As a result, showings were never dull; disgruntled members stalking out in the middle of a show had to be mollified in the lobby by Marcia Vogel, who often got involved in bitter arguments. Since, due to our membership structure, we were not subject to box office considerations, we never succumbed to audience pressures. In order to do so, however, Vogel stressed that the figure of the programmer must stand his ground against potential resistance. A truly productive experience of film-going, Vogel contends, must be dialectical, its revelations and joys produced through symbolic conflict and challenges to normalcy. The commercial movie theater aims to entertain; the film society aims to further the appreciation of film and of new experiments in the medium. The commercial theater steers clear of controversy, the film society welcomes it. If the films shown by the film society are entertaining, so much the better; but entertainment value cannot be the sole criterion for film society programming, nor can audience approval or disapproval. Film societies must remain at least one step ahead of their audiences and must not permit themselves to be pulled down to the lowest common denominator in the audience — a very easy, common, and dangerous occurrence in the mass media. Cinema 16 indeed provided its members with access to potentially volatile fare. Initially stopped at the border by US Customs, the film was allowed to screen only once, and showed with extensive program notes written by Siegfried Krakauer, who was himself a German-Jewish refugee. In , Vogel invited Alfred Hitchcock to attend and show sequences from *The Man Who Knew Too Much*, which was in production; Hitchcock surprised both Vogel and the Cinema 16 crowd by bringing the finished film for an unannounced premiere. Beginning in , Cinema 16 worked to distribute films as well. In , under mounting financial strains, Vogel ended Cinema 16. Although membership remained high, the moneys brought in by fees could no longer sustain the costs of what had become a substantial organization, and in the early 60s, no government or foundational grants yet existed in the U. And by this time, American arthouses were already starting to show the foreign fare which a decade ago could only be seen at Cinema 16. Likewise, a new generation of experimental filmmakers were creating their own exhibition spaces across the country, and more schools and universities began teaching film. Many of these new developments were no doubt influenced by the successes of Cinema 16. Organizer and, for 15 years, executive secretary of the avant-garde film society, Cinema 16, he is accustomed to violent reactions to controversial films and he likes the film festival audience for its youth and involvement. Such controversy was part of an ongoing feud between Mekas and Vogel that had begun years earlier — one that, in retrospect, seems odd, given that Vogel and Mekas appear to be more in agreement, aesthetically, than not. Mekas had supported Cinema 16 in his *Voice* columns, but as the 60s progressed, had laid down a stronger line of generational rivalry. The avant-garde is being kept out. There is an open fear of poetry. What seemed to be at stake for Mekas was the lack of inclusion of work by a younger generation of the American underground, then dubbed the New American Cinema, for which Mekas had become its most visible and passionate advocate. Now I know, yes, it reflects, but its mirrors are pretty dusty. The American film avant-garde suffers today, for the first time in its history, from an ominous new ailment: Crime of crimes, it has become fashionable. Its gurus and artists are in danger of becoming the avant-garde establishment; its growing fame hides only imperfectly an inner weakness. To begin the process of an informed critique of the American avant-garde and more specifically, the ideology and style of the New American Cinema tendency within it, is an act of the highest and most necessary loyalty to the movement. The time has come to rescue it from the blind rejection of commercial reviewers and the blind acceptance of its own apostles, both posing as critics and neither subjecting it to dispassionate, informed analysis. The question arises whether the largest, most influential cultural center in the country can omit one of the dominant arts of this century from its program and still expect to be taken seriously. Soon after leaving Lincoln Center, Vogel was invited to join Grove as film editor of *Evergreen Review* and special film consultant to Grove, which at the time was exploring numerous

cinema-related projects. I have joined Grove because I believe it has the potential to become a major force for modern cinema in America. Vogel also programmed a unique project underwritten by the company, The Grove Press International Press Film Festival, a twelve-feature series that ran in March. The Festival kicked off an innovative distribution plan: *Mandabi*, for example, was distributed to New York public high schools as a tool for teaching about modern Africa. The event garnered attention in the trades, and Vincent Canby noted in *The New York Times* that conceivably, if New Line, Grove with its current Grove Press International Film Festival of 12 films, Janus and other distributors can succeed in finding a public for films that would probably collapse in regular theaters, it will provide further impetus for the production of the kind of films that the major producers simply are not geared to handle. Over the years, he has also contributed writing to *The Village Voice*, *Film Comment*, and other publications. Though reprinted in several languages, *Film as a Subversive Art* has sadly gone out of print in the US. Despite this, it remains one of the most sought-after historical texts of the history of avant-garde cinema for enthusiasts, even those who were born long after its first publication. In *Film as a Subversive Art*, Vogel argues that the unique properties of cinematic exhibition allow film to function as a potential force for heightened political consciousness. The attack on the visual taboo and its elimination by open, unhindered display is profoundly subversive, for it strikes at prevailing morality and religion and thereby at law and order itself. It calls into question the concept of eternal values and rudely uncovered their historicity. It proclaims the validity of sensuality and lust as legitimate human prerogatives. It reveals that what state authority proclaims as harmful may in fact be beneficial. It brings birth and death, our first and last mysteries, into the arena of human discourse and eases their acceptance. It fosters rational attitudes which fundamentally conflict with atavistic superstitions. It demystifies organs, and excretions. It does not tolerate man as a sinner, but accepts him and his acts in their entirety. Once again, we find ourselves at a historical junction in which it is crucial that we remain uncomfortable with censorship, and ready to question the conventions of our own existence.

### 3: Film as a Subversive Art | IDIS

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When screened at the Viennale in , Vogel was the subject of a retrospective. Watch Film as a Subversive Art here and read the dialogue transcript here. *Be Sand, Not Oil: The Life and Work of Amos Vogel* , edited by Paul Cronin and with a foreword by Werner Herzog , collects together writings by and about Vogel, including previously unpublished work and essays by various scholars about his time as a curator and teacher. Here for the table of contents. We are, as a race, aware of certain dangers that surround us. We comprehend that global warming and overcrowding of the planet are real dangers for mankind. We have come to understand that the destruction of the environment is another enormous danger, that resources are being wasted at an extraordinary rate. But I believe that the lack of adequate imagery is a danger of the same magnitude. Born in Austria in , Vogel lived in the United States from until his death in . He later embarked on an ambitious teaching career, during which he synthesized decades of experience and oriented his beliefs toward students and, eventually, the wider public. In he published the culmination of his thoughts "accompanied by an extraordinary assemblage of photographic stills" in *Film as a Subversive Art*, which exquisitely illustrates the notion Werner Herzog states above: The book was lauded from all sides upon its release. Over several decades, Vogel encouraged what could be termed an explosion of interest in cinema. Realistic narrative structures, clearly defined plots and characters are increasingly displaced by visual ambiguity, poetic complexity, restless improvisation; the editing is explosive, elliptic, unpredictable; camera movements are frequent, free, fluid; time and space are telescoped or destroyed; memory, reality and illusion are fused until, in a flash of frightful revelation, we realize that the totality of these uncertainties and discontinuities reflects nothing less than the modern worldview in philosophy existentialism , physics relativity, indeterminacy, quantum theory , psychology the subconscious, myth, the dream world as a place. And so film finally breaks with its sordid provincialism and inevitably becomes affected by modern theater Beckett, Ionesco, Artaud, Brecht , new literature Sarraute, Robbe-Grillet and the nouveau roman and the contemporary plastic arts. He invested his life in the promulgation of iconoclastic work that would otherwise be obscure, helping viewers absorb new patterns of representation, bringing the unknown to light. Vogel insisted that mass entertainment encountered worldwide in similar, if not identical, forms is never innocuous, always representative of the ideological and economic interests of those who indiscriminately bombard, distract, manipulate and impoverish the world with meretricious, trivializing, exploitative and counterfeit imagery. There is an unending urgency to resist its deadening effects because acquiescence and capitulation inexorably lead to something even more noxious and degraded. In so doing he empowered audiences by encouraging the sharpening of senses, at the same time inspiring generations of scholars, historians, critics, curators and cinema enthusiasts to follow similar paths. Everywhere he looked, Vogel saw films that challenged the status quo, expanded conceptual horizons, antagonized the homogenizing influences of the establishment, extended our understanding of storytelling, of art, of the world. This is the kind of counter-hegemonic cinema he counted on shocking spectators into recognition of fundamental truths. In a *Village Voice* article, where he writes about the conversation between Nikita Khrushchev and Soviet cosmonaut Gherman Titov the second human to orbit the planet , the villain of the piece is the unscrupulous world of commercial cinema that sucks in and swallows up willing audiences. Even at the time, of course, this malaise was ubiquitous. The notion of a passive spectator was anathema to Vogel. Looking was never enough. Action had to be taken, and was most effective when done with others, at a localized meeting place where communal learning could take place. In he wrote an article for *The New York Times* that expressed enthusiasm for the many loyal viewers who had flocked to the previous two seasons of the New York Film Festival: Instead, passionate, opinionated and vociferous, it testifies at the Festival to its commitments by applause, hisses and unswerving presence. Its hero

“ a young boy “ goes missing, seemingly devoured by New York City, presumably never to be seen again. He preferred to shutter Cinema 16 rather than accept subsidies and the conditions that would inevitably accompany such financial support, and five years later walked away from the New York Film Festival because he felt his vision “ and that of the Lincoln Center Film Department “ was being recklessly compromised. Open-minded, principled, intellectually honest and adventurous, for Vogel there was little difference between screening films made by a host of unknown European directors to discerning New York audiences throughout the s and, decades later, tentatively enthusing over the early years of MTV he went to a Madonna concert at Madison Square Garden in Vogel cast his net wide, always willing to take chances on the new and unfamiliar. It was an approach that made him an anti-auteurist, pushing against the idea of a cinematic pantheon, that every film by a significant director automatically had value. It represents a cinema of passion. Might it ever be definitively deracinated and overcome by the mainstream? As Vogel told Scott MacDonald: I must tell you that no matter what the present situation is, despite the social factors that are operating against us and the narrowness of the existing showcases, I have a very optimistic attitude. In my opinion, the avant-garde will never die; it cannot die. There will always be people who want to go against whatever the current orthodoxies are, who want to strike out in new directions and find new ways of expression. When people ask me how I can be optimistic now about the possibilities for progressive politics or for subversive art, I have a saying: The power of the artistic impulse that creates what we call the avant-garde cannot be overcome; it will always rise again. Writing in , Vogel described his quest as being a simple, if arduous one: A militant antitheist, he espoused imagery that was sometimes inscrutable and unfathomable, but always in the knowledge that honest engagement with the actuality underwriting human experience is a concrete and potential panacea for society. As a skeptic in the Jewish tradition, from Maimonides and Spinoza to Karl Marx and Freud , he was at odds with the apparently self-evident truths espoused by many of his contemporaries on the Left. Any triumph of subversion, of aesthetic innovation, will be immediately and creatively supplanted because “ as explained in the final chapter of *Film as a Subversive Art* “ the subversive as expressed by the artist , at the moment of victory as expounded upon by the social commentator , is already outdated. A version of this essay appears in *Be Sand, Not Oil: The Life and Work of Amos Vogel*.

#### 4: full of juice pt. 1

*Editor's note: Amos Vogel “ founder of Cinema 16 and the New York Film Festival, author of *Film as a Subversive Art*, and one of the most titanically important cineastes of all time “ died on Tuesday at age*

#### 5: Amos Vogel - Wikipedia

*Amos Vogel. *Film as a Subversive Art: Amos Vogel and Cinema 16* () tells the story of Austrian-born historian, curator and all-round man of cinema Amos Vogel, who in established Cinema 16, America's most important film club, and later the New York Film Festival, as well as publishing in one of the most legendary books on cinema ever, *Film as a Subversive Art*.*

#### 6: File:Vogel Amos Film as a Subversive www.enganchecubano.com - Monoskop

*The original edition of Amos Vogel's seminal book, *Film as a Subversive Art* was first published in , and has been out of print since According to Vogel--founder of Cinema 16, North America's legendary film society--the book details the "accelerating worldwide trend toward a more liberated cinema, in which subjects and forms hitherto.*

#### 7: Film as a Subversive Art: Amos Vogel And Cinema 16 “ Variety

*Film as a Subversive Art, del curador y cr tico de cine Amos www.enganchecubano.comalmente publicada en , se trata de una obra fundamental en la historia del cine, donde el autor lleva a cabo una revisi n hist rica del s ptimo*

*arte a la luz del concepto de subversión.*

### 8: AMOS VOGEL'S FILM AS A SUBVERSIVE ART - Movies List on MUBI

*Wiki for Collaborative Studies of Arts, Media and Humanities.*

### 9: Anthology Film Archives : Film Screenings

*Directed by Paul Cronin. With Amos Vogel, Marcia Vogel, Scott McDonald, Jack Goelman. An hour-long filmed profile of Amos Vogel, year old New York resident and Austrian emigre, founder of the New York Film Festival and America's most important film society, Cinema*

*Models of restorative justice Resources : the literature of music. M : the music scores and recordings ; ML : music literature ; MT : i Remarkable geography Selected poems of Samuel Johnson and Oliver Goldsmith David Octavius Hill Samuel Johnson and the age of travel Mahatma Gandhi: the man who became one with the universal being. Hp 42s manual Clementines winter wardrobe Heart of a Hooligan The DNA of Ireland On virginity ; Against remarriage Robbers aboard : workplace violence and (in)security in public transport in Salvador, Brazil Eduardo Paes The little brown essential handbook 8th edition An address on the origin and progress of avarice How the military will help you pay for college Flemming Reading For Results Ninth Edition Plus Getting Focused Cdrom Classic Christianity From lance to firearm. Essentials of geology 5th edition by stephen marshak This book isnt fat its fabulous Police Administrative Issues Merchant marine officers handbook 5th edition To expand, we divide In Search of the G-Spot 2017 vw routan owners manual I: First News of the Greatest Marine Disaster In History Washington and American POWs House That Jack Built (Visual Books) The Singing of the New World The best of country cooking, 2000 Oregon Blue-Ribbon Fly Fishing Guide German novel of education, 1792-1805 The Measurement, Instrumentation and Sensors Handbook on CD-ROM Introduction to time series forecasting Classification. Class K, subclass KD: Law of the United Kingdom and Ireland. [Prepared in the Subject Cat First in their hearts Mapping the work of policy H.K. Colebatch and Beryl A. Radin. The scoundrel becomes a saint. A summer like turnips*