



Film Manifestos and Global Cinema Cultures: A Critical Anthology

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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. Focussing 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, Sanjinés, Espinosa, Solanas); radical art and the *avant-garde* (Buñuel, Brakhage, Deren, Mekas, Ono, Sanborn); and world cinemas (Iimura, Makhmalbaf, Sembene, Sen). It also contains previously untranslated manifestos co-written by figures including Bollaín, Debord, Hermosillo, Isou, Kieslowski, Painlevé, 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.

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(*CHOICE* 2014-09-01)

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"Embracing the entire history of cinema, this work maps in detail territory barely explored hitherto, and is fully contextualized through historically informed and theoretically informative commentary that places the manifesto at the heart of film history and film culture. A hugely impressive achievement."

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"This is a galvanizing collection of hundreds of calls to arms for the cinema. It's an inspiring affirmation of the core vitality of this most important art across decades and throughout the world."

—Bill Nichols, author of *Introduction to Documentary*, 2nd edition, and *Engaging Cinema*

About the Author

Scott MacKenzie is Adjunct Professor of Film and Media Studies at Queen's University in Ontario. He is co-editor of *The Perils of Pedagogy: The Works of John Greyson* (2013) and author of *Screening Québec: Québécois Moving Images, National Identity and the Public Sphere* (2004).

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