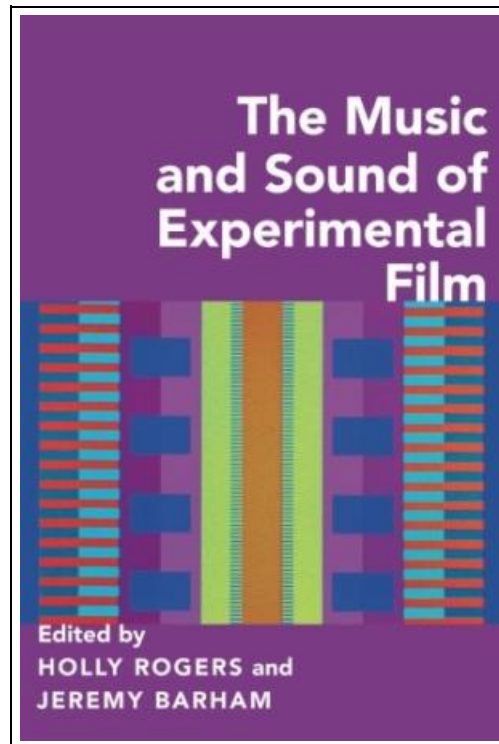


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Oxford University Press Inc, United States, 2017. Paperback. Condition: New. Language: English . Brand New Book. This book explores music/sound-image relationships in non-mainstream screen repertoire from the earliest examples of experimental audiovisuality to the most recent forms of expanded and digital technology. It challenges presumptions of visual primacy in experimental cinema and rethinks screen music discourse in light of the aesthetics of non-commercial imperatives. Several themes run through the book, connecting with and significantly enlarging upon current critical discourse surrounding realism and audibility in the fiction film, the role of music in mainstream cinema, and the audiovisual strategies of experimental film. The contributors investigate repertoires and artists from Europe and the USA through the critical lenses of synchronicity and animated sound, interrelations of experimentation in image and sound, audiovisual synchresis and dissonance, experimental soundscape traditions, found-footage film, re-mediation of pre-existent music and sound, popular and queer sound cultures, and a diversity of radical technological, aesthetic, tropes in film media traversing the work of early pioneers such as Walther Ruttmann and Len Lye, through the mid-century innovations of Norman McLaren, Stan Brakhage, Lis Rhodes, Kenneth Anger, Andy Warhol, and studio collectives in Poland, to latter-day experimentalists John Smith and Bill Morrison, as well as the contemporary practices of Vjing.



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