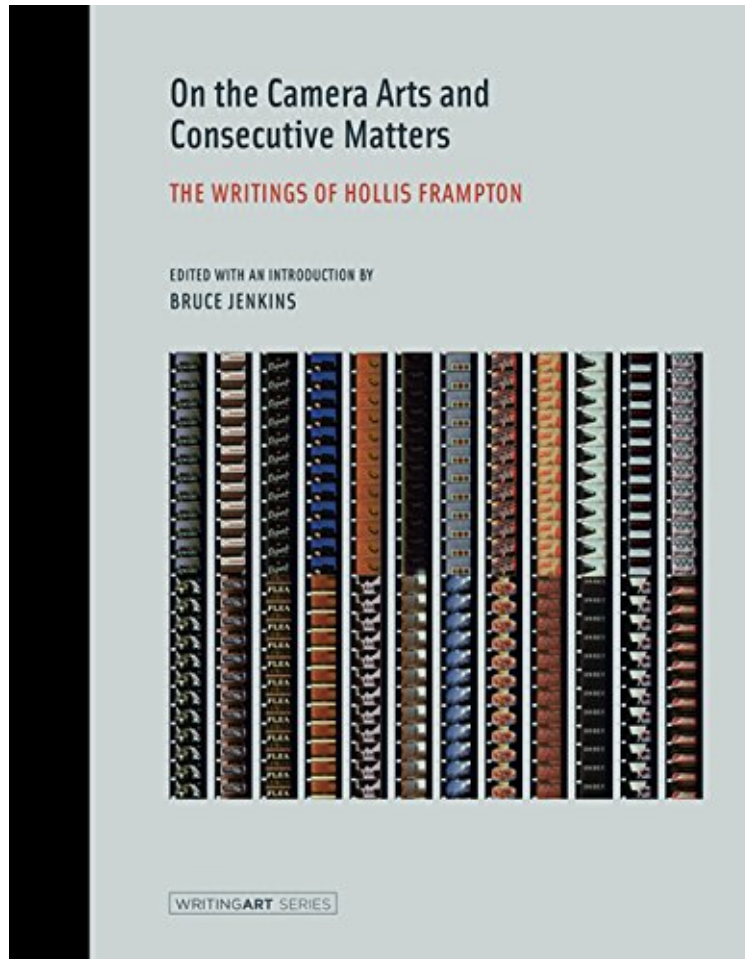


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# On the Camera Arts and Consecutive Matters: The Writings of Hollis Frampton (Writing Art)

*Hollis Frampton*

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#1971981 in Books 2009-02-13Original language:EnglishPDF # 1 9.00 x 1.00 x 7.001, 2.60 #File Name: 0262062763352 pages | File size: 77.Mb

**Hollis Frampton : On the Camera Arts and Consecutive Matters: The Writings of Hollis Frampton (Writing Art)** before purchasing it in order to gage whether or not it would be worth my time, and all praised On the Camera Arts and Consecutive Matters: The Writings of Hollis Frampton (Writing Art):

0 of 0 people found the following review helpful. Five StarsBy CustomerA deeply perceptive writer on difficult subjects. The result is satisfying and eye-opening.0 of 0 people found the following review helpful. Four StarsBy scoutDense but informative

As Hollis Frampton's photographs and celebrated experimental films were testing the boundaries of "the camera arts" in the 1960s and 1970s, his provocative and highly literate writings were attempting to establish an intellectually

resonant form of discourse for these critically underexplored fields. It was a time when artists working in diverse disciplines were beginning to pick up cameras and produce films and videotapes, well before these practices were understood or embraced by institutions of contemporary art. This collection of Frampton's writings presents his critical essays (many written for *Artforum* and *October*) along with additional material, including lectures, correspondence, interviews, and production notes and scripts. It replaces -- and supersedes -- the long-unavailable *Circles of Confusion*, published in 1983. Frampton ranged widely over the visual arts in his writing, and the texts in this collection display his unique approaches to photography, film, and video, as well as the plastic and literary arts. They include critically acclaimed essays on Edward Weston and Eadweard Muybridge as well as appraisals of contemporary photographers; the influential essay, "For a Metahistory of Film," along with scripts, textual material, and scores for his films; writings on video that constitute a prehistory of the digital arts; a dialogue with Carl Andre (his friend and former Phillips Andover classmate) from the early 1960s; and two inventive, almost unclassifiable pieces that are reminiscent of Borges, Joyce, and Beckett.

From Publishers Weekly This expansive collection of Frampton's critical writing is long overdue, replacing the out-of-print (and less comprehensive) *Circles of Confusion* from 1983. In addition to in-depth deconstructions of photography and film, this volume includes previously unpublished letters, lecture transcripts and Frampton's own notes for the production of his films. Divided into four sections, the book first covers essays about photography, then essays on film, on Video and Digital Arts, and finally on the "Other Arts," mainly painting and sculpture. Though somewhat dense, the material is rewarding for its eloquence, humor and flair. In "Some Propositions on Photography," Frampton discusses the ambiguity of the form as an art, a science, and (to the artist's horror) a hobby ("conceived in the belly of the Muse, but later plucked from her ashes and nurtured in the thigh of Commerce"). His "Notes on Composing a Film" reads like a manifesto: "the whole history of art is no more than a massive footnote to the history of film." Even obscure writings, like a letter to the editor of *Artforum*, showcase Frampton at his best: an articulate, meticulous and thorough defender of his aesthetic principles. 18 color and 16 b/w illus. Copyright Reed Business Information, a division of Reed Elsevier Inc. All rights reserved. At long last, a near complete collection of Hollis Frampton's idiosyncratic, scholarly, recondite, funny writings, which might justly be called 'Offbeat Ways to Think About Everything.' A cursory look at a few essay titles -- 'Time, Space, Causality,' 'The Invention Without a Future,' 'Segments of Eternity,' 'Inconclusions' -- reveals the astonishing breadth and brilliance of a mentor to many. This book is an invaluable resource for artists, pedagogues, autodidacts, and anyone who enjoys being intellectually provoked. (Yvonne Rainer, author of *Feelings are Facts*) This volume does more than excavate the literary remains of a major figure from the '70s. Indeed, Hollis Frampton's writings appear more relevant today than ever before. (Tom Gunning *Artforum*) About the Author Hollis Frampton (1936--1984) was a filmmaker, artist, and writer. Among his best-known works are (nostalgia), *Zorns Lemma*, and the unfinished epic film cycle *Magellan*. He was one of the founders of the Digital Arts Laboratory in the Center for Media Study at SUNY Buffalo. Bruce Jenkins is Professor of Film, Video, and New Media at the School of the Art Institute of Chicago.