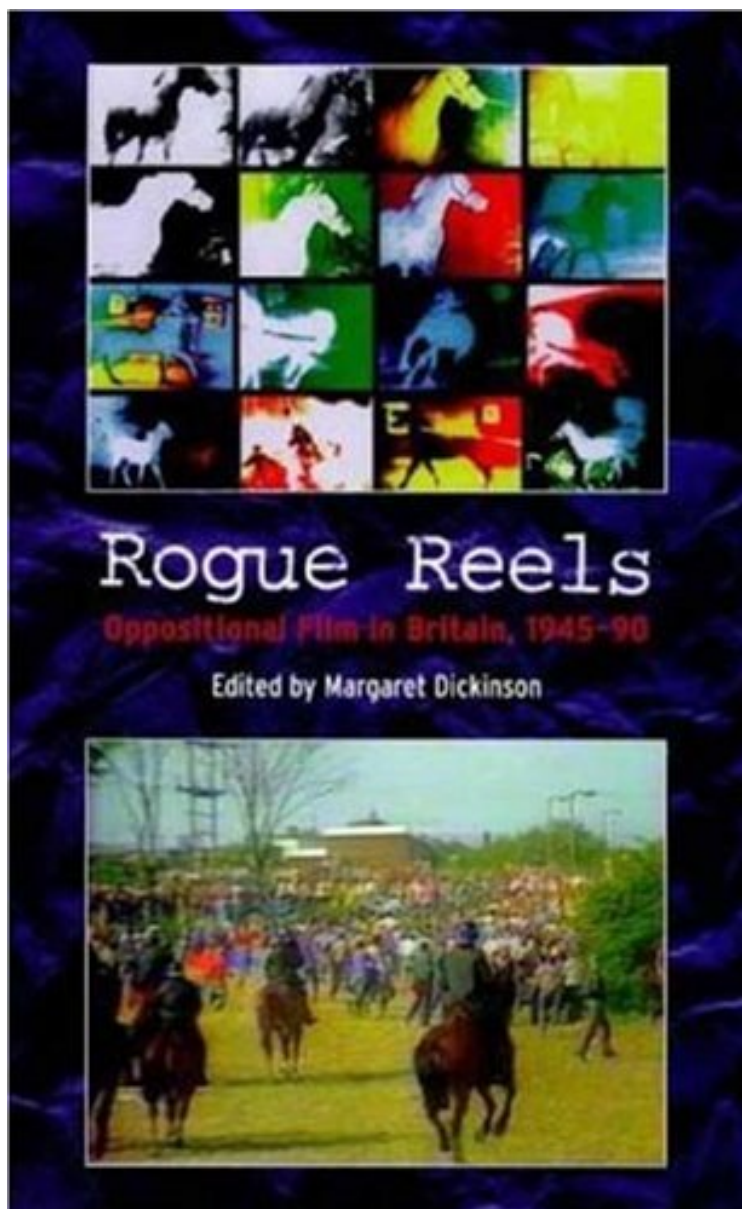


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Margaret Dickinson's history of oppositional film is a pioneering account of an important but little documented aspect of modern British Cinema: the often extreme form of independent cinema that accompanied the radical politics of the 1960s and 70s. During the 70s an organized independent film and video movement emerged (including such filmmaking groups as London Filmmakers' Co-op, Cinema Action, Amber, Liberation Films and Sheffield Co-op). This avant-garde exerted an increasing influence within the British media mainstream - changing attitudes and practice, and enabling cross-over work by filmmakers such as Peter Greenaway and Sally Potter. This oppositional sector revolutionized British media, especially during the formation of Channel Four at the start of the 1980s, even as the political landscape at large was shifting dramatically to the right. Organized into three parts, "Rogue Reels" provides the first overview of the various strands of politicized filmmaking that emerged in postwar Britain. Part I is a concise history of the movement. Part II collects key texts and documents from the period 1971-92. Part III is made up of seven oral histories of the most influential production houses. Recuperating the radical tradition of postwar filmmaking (which continues to impact on today's media culture), "Rogue Reels" raises urgent issues of policy and practice. Mixing narrative with first-hand accounts, and the important statements and documents of this movement the book provides the first overview of the different strands of filmmaking that are still impacting on avant-garde and mainstream practice.

"A book on this topic is long overdue and Margaret Dickinson has produced a highly interesting and thoroughly researched account."--"Multimedia Information Technology"From the Back CoverMargaret Dickinson's history of oppositional film is a pioneering account of an important but little documented aspect of modern British Cinema: the often extreme form of independent cinema that accompanied the radical politics of the 1960s and 70s. During the 70s an organized independent film and video movement emerged (including such filmmaking groups as London Filmmakers' Co-op, Cinema Action, Amber, Liberation Films and Sheffield Co-op). This avant-garde exerted an increasing influence within the British media mainstream - changing attitudes and practice, and enabling cross-over work by filmmakers such as Peter Greenaway and Sally Potter. This oppositional sector revolutionized British media, especially during the formation of Channel Four at the start of the 1980s, even as the political landscape at large was shifting dramatically to the right. Organized into three parts, "Rogue Reels" provides the first overview of the various strands of politicized filmmaking that emerged in postwar Britain. Part I is a concise history of the movement. Part II collects key texts and documents from the period 1971-92. Part III is made up of seven oral histories of the most influential production houses. Recuperating the radical tradition of postwar filmmaking (which continues to impact on today's media culture), "Rogue Reels" raises urgent issues of policy and practice. Mixing narrative with first-hand accounts, and the important statements and documents of this movement the book provides the first overview of the different strands of filmmaking that are still impacting on avant-garde and mainstream practice. About the AuthorMargaret Dickinson is a freelance filmmaker and critic (Sight and Sound, Screen) who was closely involved with political and avant-garde film in the '70s and '80s.