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**New vernaculars and feminine *écriture*; twenty-first century
avant-garde film**

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"Treating each exhibition as a hub from which radiated myriad effects, the book also tracks the international impact of some twenty watershed shows through public and critical reaction. . . . For students of the twentieth century, it's an indispensable read." - - Alexandra Anderson-Spivy, *Art Journal*. From the Inside Flap. "Scholarly, sympathetic, lucid" and filled with fascinating detail" The Avant-Garde in Exhibition is as valuable as a reference as it is exciting as a narrative." "Arthur Danto. From the Back Cover. "Scholarly, sympathetic, lucid (and filled with fascinating detail (The Avant-G... This practice-based research project explores the parameters of " and aims to construct " a new film language for a feminine "critique within a twenty first century avant-garde practice. My two films, *Radio* and *The New World*, together with my contextualising thesis, ask how new vernaculars might construct subjectivity in the contemporary moment. Through interrogating the methodologies of feminist, independent, mainstream & experimental films, their use of protagonists, montage, mise en scene and soundtrack, I argue that my two films have developed new vernaculars, which offer the potential to constitute a new feminine "critique through a knowing revival of cinema as a form of exploratory language. This is chronological list of avant-garde and experimental films split by decade. Often there may be considerable overlap particularly between avant-garde/experimental and other genres (including, documentaries, fantasy, and science fiction films); the list should attempt to document films which are more closely related to the avant-garde, even if it bends genres. List of avant-garde films before 1930. List of avant-garde films of the 1930s. List of avant-garde films of the 1940s. In those twenty-one years the American avant-garde cinema has changed dramatically, above all, because of the great numbers of film-makers who continue to work in its inherited genres, to transform them, and to invent new ones. The films of the past two decades are so many and so varied that it would not be possible to discuss, even summarily, the best of them in one supplementary chapter. However, with the test of time, my failure to write about some of their contemporaries, particularly Warren Sonbert, Andrew Noren, James Benning, and Peter Hutton, grows more conspicuously short-sighted. Furthermore, although I had acknowledged the power of