



Film Manifestos and Global Cinema Culture

A Critical Anthology

EDITED BY **Scott MacKenzie**

FILM MANIFESTOS AND GLOBAL CINEMA CULTURES

A Critical Anthology

Scott MacKenzie



UNIVERSITY OF CALIFORNIA PRESS

Berkeley Los Angeles London

University of California Press, one of the most distinguished university presses in the United States, enriches lives around the world by advancing scholarship in the humanities, social sciences, and natural sciences. Its activities are supported by the UC Press Foundation and by philanthropic contributions from individuals and institutions. For more information, visit www.ucpress.edu.

University of California Press
Berkeley and Los Angeles, California

University of California Press, Ltd.
London, England

© 2014 by The Regents of the University of California

For acknowledgments of permissions, see page 635.

Library of Congress Cataloging-in-Publication Data

MacKenzie, Scott, 1967–.

Film manifestos and global cinema cultures : a critical anthology / Scott MacKenzie.

p. cm.

Includes index.

ISBN 978-0-520-27674-1 (cloth : alk. paper)

I. Motion pictures—Philosophy. I. Title.

PN1995.M2335 2014

791.4301—dc23

2013025528

Manufactured in the United States of America

23 22 21 20 19 18 17 16 15 14
10 9 8 7 6 5 4 3 2 1

The paper used in this publication meets the minimum requirements of ANSI/NISO Z39.48-1992 (R 2002) (*Permanence of Paper*).

CONTENTS

| | | |
|--|---|-----------|
| Acknowledgments | · | xix |
| Introduction. “An Invention without a Future” | · | I |
| 1. THE AVANT-GARDE(S) | · | 13 |
| The Futurist Cinema (Italy, 1916) | · | 15 |
| <i>F. T. Marinetti, Bruno Corra, et al.</i> | | |
| Lenin Decree (USSR, 1919) | · | 19 |
| <i>Vladimir Ilyich Lenin</i> | | |
| The ABCs of Cinema (France, 1917–1921) | · | 20 |
| <i>Blaise Cendrars</i> | | |
| WE: Variant of a Manifesto (USSR, 1922) | · | 23 |
| <i>Dziga Vertov</i> | | |
| The Method of Making Workers’ Films (USSR, 1925) | · | 27 |
| <i>Sergei Eisenstein</i> | | |
| Constructivism in the Cinema (USSR, 1928) | · | 29 |
| <i>Alexei Gan</i> | | |
| Preface: <i>Un chien Andalou</i> (France, 1928) | · | 31 |
| <i>Luis Buñuel</i> | | |

| | |
|--|--|
| Manifesto of the Surrealists Concerning <i>L'Age d'or</i> (France, 1930) · 31 <i>The Surrealist Group</i> | |
| Manifesto on "Que Viva Mexico" (USA, 1933) · 38 <i>The Editors of Experimental Film</i> | |
| Spirit of Truth (France, 1933) · 41 <i>Le Corbusier</i> | |
| An Open Letter to the Film Industry and to All Who Are Interested in the Evolution of the Good Film (Hungary, 1934) · 44 <i>László Moholy-Nagy</i> | |
| Light*Form*Movement*Sound (USA, 1935) · 47 <i>Mary Ellen Bute</i> | |
| Prolegomena for All Future Cinema (France, 1952) · 49 <i>Guy Debord</i> | |
| No More Flat Feet! (France, 1952) · 50 <i>Lettriste International</i> | |
| The Lettristes Disavow the Insulters of Chaplin (France, 1952) · 51 <i>Jean-Isidore Isou, Maurice Lemaître, and Gabriel Pomerand</i> | |
| The Only Dynamic Art (USA, 1953) · 52 <i>Jim Davis</i> | |
| A Statement of Principles (USA, 1961) · 56 <i>Maya Deren</i> | |
| The First Statement of the New American Cinema Group (USA, 1961) · 58 <i>New American Cinema Group</i> | |
| Foundation for the Invention and Creation of Absurd Movies (USA, 1962) · 61 <i>Ron Rice</i> | |
| From <i>Metaphors on Vision</i> (USA, 1963) · 62 <i>Stan Brakhage</i> | |
| Kuchar 8mm Film Manifesto (USA, 1964) · 69 <i>George Kuchar</i> | |
| Film Andependan [Independents] Manifesto (Japan, 1964) · 70 <i>Takahiko Jimura, Koichiro Ishizaki, et al.</i> | |

| | |
|---|--------------|
| Discontinuous Films (Canada, 1967) | · 72 |
| <i>Keewatin Dewdney</i> | |
| Hand-Made Films Manifesto (Australia, 1968) | · 76 |
| <i>Ubu Films, Thoms</i> | |
| Cinema Manifesto (Australia, 1971) | · 77 |
| <i>Arthur Cantrill and Corinne Cantrill</i> | |
| For a Metahistory of Film: Commonplace Notes and Hypotheses (USA, 1971) | · 78 |
| <i>Hollis Frampton</i> | |
| Elements of the Void (Greece, 1972) | · 86 |
| <i>Gregory Markopoulos</i> | |
| Small Gauge Manifesto (USA, 1980) | · 87 |
| <i>JoAnn Elam and Chuck Kleinhans</i> | |
| Cinema of Transgression Manifesto (USA, 1985) | · 88 |
| <i>Nick Zedd</i> | |
| Modern, All Too Modern (USA, 1988) | · 89 |
| <i>Keith Sanborn</i> | |
| Open Letter to the Experimental Film Congress: Let's Set the Record Straight (Canada, 1989) | · 100 |
| <i>Peggy Ahwesh, Caroline Avery, et al.</i> | |
| Anti-100 Years of Cinema Manifesto (USA, 1996) | · 102 |
| <i>Jonas Mekas</i> | |
| The Decalogue (Czech Republic, 1999) | · 103 |
| <i>Jan Švankmajer</i> | |
| Your Film Farm Manifesto on Process Cinema (Canada, 2012) | · 105 |
| <i>Philip Hoffman</i> | |
| 2. NATIONAL AND TRANSNATIONAL CINEMAS | · 109 |
| From "The Glass Eye" (Italy, 1933) | · 112 |
| <i>Leo Longanesi</i> | |
| The Archers' Manifesto (UK, 1942) | · 116 |
| <i>Michael Powell and Emeric Pressburger</i> | |
| What Is Wrong with Indian Films? (India, 1948) | · 117 |
| <i>Satyajit Ray</i> | |

| | |
|---|-------|
| Buñuel the Poet (Mexico, 1951) | · 120 |
| <i>Octavio Paz</i> | |
| French Cinema Is Over (France, 1952) | · 123 |
| <i>Serge Berna, Guy Debord, et al.</i> | |
| Some Ideas on the Cinema (Italy, 1953) | · 124 |
| <i>Cesare Zavattini</i> | |
| A Certain Tendency in French Cinema (France, 1954) | · 133 |
| <i>François Truffaut</i> | |
| Salamanca Manifesto & Conclusions of the Congress of Salamanca (Spain, 1955) | · 144 |
| <i>Juan Antonio Bardem</i> | |
| Free Cinema Manifestos (UK, 1956–1959) | · 149 |
| <i>Committee for Free Cinema</i> | |
| The Oberhausen Manifesto (West Germany, 1962) | · 152 |
| <i>Alexander Kluge, Edgar Reitz, et al.</i> | |
| Untitled [Oberhausen 1965] (West Germany, 1965) | · 153 |
| <i>Jean-Marie Straub, Rodolf Thome, Dirk Alvermann, et al.</i> | |
| The Mannheim Declaration (West Germany, 1967) | · 154 |
| <i>Joseph von Sternberg, Alexander Kluge, et al.</i> | |
| Sitges Manifesto (Spain, 1967) | · 155 |
| <i>Manuel Revuelta, Antonio Artero, Joachin Jordà, and Julián Marcos</i> | |
| How to Make a Canadian Film (Canada, 1967) | · 157 |
| <i>Guy Glover</i> | |
| How to Not Make a Canadian Film (Canada, 1967) | · 161 |
| <i>Claude Jutra</i> | |
| From “The Estates General of the French Cinema, May 1968” (France, 1968) | · 162 |
| <i>Thierry Derocles, Michel Demoule, Claude Chabrol, and Marin Karmitz</i> | |
| Manifesto of the New Cinema Movement (India, 1968) | · 165 |
| <i>Arun Kaul and Mrinal Sen</i> | |
| What Is to Be Done? (France, 1970) | · 169 |
| <i>Jean-Luc Godard</i> | |
| The Winnipeg Manifesto (Canada, 1974) | · 170 |
| <i>Denys Arcand, Colin Low, Don Shebib, et al.</i> | |

| | |
|---|-------|
| Hamburg Declaration of German Filmmakers (West Germany, 1979) | · 172 |
| <i>Rainer Werner Fassbinder, Werner Herzog, Wim Wenders, et al.</i> | |
| Manifesto I (Denmark, 1984) | · 173 |
| <i>Lars von Trier</i> | |
| Manifesto II (Denmark, 1987) | · 174 |
| <i>Lars von Trier</i> | |
| Manifesto III: I Confess! (Denmark, 1990) | · 174 |
| <i>Lars von Trier</i> | |
| The Cinema We Need (Canada, 1985) | · 176 |
| <i>R. Bruce Elder</i> | |
| Pathways to the Establishment of a Nigerian Film Industry (Nigeria, 1985) | · 183 |
| <i>Ola Balogun</i> | |
| Manifesto of 1988 (German Democratic Republic, 1988) | · 192 |
| <i>Young DEFA Filmmakers</i> | |
| In Praise of a Poor Cinema (Scotland, 1993) | · 194 |
| <i>Colin McArthur</i> | |
| Dogme '95 Manifesto and Vow of Chastity (Denmark, 1995) | · 201 |
| <i>Lars von Trier and Thomas Vinterberg</i> | |
| I Sinema Manifesto (Indonesia, 1999) | · 203 |
| <i>Dimas Djayadinigrat, Enison Sinaro, et al.</i> | |
| 3. THIRD CINEMAS, COLONIALISM, DECOLONIZATION, AND POSTCOLONIALISM | · 207 |
| Manifesto of the New Cinema Group (Mexico, 1961) | · 209 |
| <i>El grupo nuevo cine</i> | |
| Cinema and Underdevelopment (Argentina, 1962) | · 211 |
| <i>Fernando Birri</i> | |
| The Aesthetics of Hunger (Brazil, 1965) | · 218 |
| <i>Glauber Rocha</i> | |
| For an Imperfect Cinema (Cuba, 1969) | · 220 |
| <i>Julio García Espinosa</i> | |

| | |
|--|-------|
| Towards a Third Cinema: Notes and Experiences for the Development of a Cinema of Liberation in the Third World (Argentina, 1969) | · 230 |
| <i>Fernando Solanas and Octavio Getino</i> | |
| Film Makers and the Popular Government Political Manifesto (Chile, 1970) | · 250 |
| <i>Comité de cine de la unidad popular</i> | |
| Consciousness of a Need (Uruguay, 1970) | · 253 |
| <i>Mario Handler</i> | |
| Militant Cinema: An Internal Category of Third Cinema (Argentina, 1971) | · 256 |
| <i>Octavio Getino and Fernando Solanas</i> | |
| For Colombia 1971: Militancy and Cinema (Colombia, 1971) | · 258 |
| <i>Carlos Alvarez</i> | |
| The Cinema: Another Face of Colonised Québec (Canada, 1971) | · 264 |
| <i>Association professionnelle des cinéastes du Québec</i> | |
| 8 Millimeters versus 8 Millions (Mexico, 1972) | · 272 |
| <i>Jaime Humberto Hermosillo, Arturo Ripstein, Paul Leduc, et al.</i> | |
| Manifesto of the Palestinian Cinema Group (Palestine, 1973) | · 273 |
| <i>Palestinian Cinema Group</i> | |
| Resolutions of the Third World Filmmakers Meeting (Algeria, 1973) | · 275 |
| <i>Fernando Birri, Ousmane Sembène, Jorge Silva, et al.</i> | |
| The Luz e Ação Manifesto (Brazil, 1973) | · 284 |
| <i>Carlos Diegues, Glauber Rocha, et al.</i> | |
| Problems of Form and Content in Revolutionary Cinema (Bolivia, 1976) | · 286 |
| <i>Jorge Sanjinés</i> | |
| Manifesto of the National Front of Cinematographers (Mexico, 1975) | · 294 |
| <i>Paul Leduc, Jorge Fons, et al.</i> | |
| The Algiers Charter on African Cinema (Algeria, 1975) | · 296 |
| <i>FEPACI (Fédération panafricaine des cinéastes)</i> | |

| | |
|---|--|
| Declaration of Principles and Goals of the Nicaraguan Institute of Cinema (Nicaragua, 1979) · 298 | |
| <i>Nicaraguan Institute of Cinema</i> | |
| What Is the Cinema for Us? (Mauritania, 1979) · 300 | |
| <i>Med Hondo</i> | |
| Niamey Manifesto of African Filmmakers (Niger, 1982) · 303 | |
| <i>FEPACI (Fédération panafricaine des cinéastes)</i> | |
| Black Independent Filmmaking: A Statement by the Black Audio Film Collective (UK, 1983) · 307 | |
| <i>John Akomfrah</i> | |
| <i>From Birth Certificate of the International School of Cinema and Television in San Antonio de Los Baños, Cuba, Nicknamed the School of Three Worlds (Cuba, 1986) · 309</i> | |
| <i>Fernando Birri</i> | |
| FeCAViP Manifesto (France, 1990) · 312 | |
| <i>Federation of Caribbean Audiovisual Professionals</i> | |
| Final Communiqué of the First Frontline Film Festival and Workshop (Zimbabwe, 1990) · 313 | |
| <i>SADCC (South African Development Coordination Conference)</i> | |
| Pocha Manifesto #1 (USA, 1994) · 316 | |
| <i>Sandra Peña-Sarmiento</i> | |
| Poor Cinema Manifesto (Cuba, 2004) · 318 | |
| <i>Humberto Solás</i> | |
| Jollywood Manifesto (Haiti, 2008) · 320 | |
| <i>Ciné Institute</i> | |
| The Toronto Declaration: No Celebration of Occupation (Canada, 2009) · 321 | |
| <i>John Greyson, Naomi Klein, et al.</i> | |
| 4. GENDER, FEMINIST, QUEER, SEXUALITY, AND PORN MANIFESTOS · 325 | |
| Woman's Place in Photoplay Production (USA, 1914) · 328 | |
| <i>Alice Guy-Blaché</i> | |
| Hands Off Love (France, 1927) · 330 | |
| <i>Maxime Alexandre, Louis Aragon, et al.</i> | |

-
- The Perfect Filmic Appositeness of Maria Montez (USA, 1962) · 336
Jack Smith
- On *Film No. 4* (In Taking the Bottoms of 365 Saints of Our Time) (UK, 1967) · 344
Yoko Ono
- Statement (USA, 1969) · 346
Kenneth Anger
- Wet Dream Film Festival Manifesto (The Netherlands, 1970) · 346
S.E.L.F. (Sexual Egalitarianism and Libertarian Fraternity)
- Women's Cinema as Counter-Cinema (UK, 1973) · 347
Claire Johnston
- Manifesto for a Non-sexist Cinema (Canada, 1974) · 356
FECIP (Fédération européenne du cinéma progressiste)
- Womanifesto (USA, 1975) · 359
Feminists in the Media
- Visual Pleasure and Narrative Cinema (UK, 1975) · 359
Laura Mulvey
- An Egret in the Porno Swamp: Notes of Sex in the Cinema (Sweden, 1977) · 370
Vilgot Sjöman
- For the Self-Expression of the Arab Woman (France, 1978) · 375
Heiny Srour, Salma Baccar, and Magda Wassef
- Manifesto of the Women Filmmakers (West Germany, 1979) · 376
Verband der Filmarbeiterinnen
- Wimmin's Fire Brigade Communiqué (Canada, 1982) · 377
Wimmin's Fire Brigade
- Thoughts on Women's Cinema: Eating Words, Voicing Struggles (USA, 1986) · 378
Yvonne Rainer
- The Post Porn Modernist Manifesto (USA, 1989) · 382
Annie Sprinkle, Veronica Vera, et al.

Statement of African Women Professionals of Cinema, Television
and Video (Burkina Faso, 1991) · 383

FEPACI (Fédération panafricaine des cinéastes)

Puzzy Power Manifesto: Thoughts on Women and Pornography
(Denmark, 1998) · 385

Vibeke Windeløv, Lene Børglum, et al.

Cinema with Tits (Spain, 1998) · 388

Icíaar Bollaín

My Porn Manifesto (France, 2002) · 390

Ovidie

No More Mr. Nice Gay: A Manifesto (USA, 2009) · 392

Todd Verow

Barefoot Filmmaking Manifesto (UK, 2009) · 396

Sally Potter

Dirty Diaries Manifesto (Sweden, 2009) · 397

Mia Engberg

5. MILITATING HOLLYWOOD · 403

Code to Govern the Making of Talking, Synchronized and Silent
Motion Pictures (Motion Picture Production Code) (USA,
1930) · 405

Motion Picture Producers and Distributors of America

Red Films: Soviets Spreading Doctrine in U.S. Theatres (USA,
1935) · 417

William Randolph Hearst

Statement of Principles (USA, 1944) · 420

Motion Picture Alliance for the Preservation of American Ideals

Screen Guide for Americans (USA, 1947) · 422

Ayn Rand

White Elephant Art vs. Termite Art (USA, 1962) · 432

Manny Farber

Super Fly: A Summary of Objections by the Kuumba Workshop
(USA, 1972) · 440

Kuumba Workshop

Full Frontal Manifesto (USA, 2001) · 441

Steven Soderbergh

| | |
|---|-------|
| 6. THE CREATIVE TREATMENT OF ACTUALITY | · 445 |
| Towards a Social Cinema (France, 1930) | · 448 |
| <i>Jean Vigo</i> | |
| From “First Principles of Documentary” (UK, 1932) | · 453 |
| <i>John Grierson</i> | |
| Manifesto on the Documentary Film (UK, 1933) | · 460 |
| <i>Oswell Blakeston</i> | |
| Declaration of the Group of Thirty (France, 1953) | · 461 |
| <i>Jean Painlevé, Jacques-Yves Cousteau, Alain Resnais, et al.</i> | |
| Initial Statement of the Newsreel (USA, 1967) | · 462 |
| <i>New York Newsreel</i> | |
| Newsreel, or the Potentialities of a Political Cinema (USA, 1970) | · 463 |
| <i>Robert Kramer, New York Newsreel</i> | |
| Documentary Filmmakers Make Their Case (Poland, 1971) | · 464 |
| <i>Bohdan Kosiński, Krzysztof Kieślowski, and Tomasz Zygadło</i> | |
| The Asian Filmmakers at Yamagata YIDFF Manifesto (Japan, 1989) | · 469 |
| <i>Kidlat Tahimik, Stephen Teo, et al.</i> | |
| Minnesota Declaration: Truth and Fact in Documentary Cinema (Germany, 1999) | · 471 |
| <i>Werner Herzog</i> | |
| Defocus Manifesto (Denmark, 2000) | · 472 |
| <i>Lars von Trier</i> | |
| Kill the Documentary as We Know It (USA, 2002) | · 473 |
| <i>Jill Godmilow</i> | |
| Ethnographic Cinema (EC): A Manifesto / A Provocation (USA, 2003) | · 476 |
| <i>Jay Ruby</i> | |
| Reality Cinema Manifesto (Russia, 2005) | · 478 |
| <i>Vitaly Manskiy</i> | |
| Documentary Manifesto (USA, 2008) | · 479 |
| <i>Albert Maysles</i> | |

China Independent Film Festival Manifesto: Shamans * Animals
(People's Republic of China, 2011) · 480
*By several documentary filmmakers who participated and also who
did not participate in the festival*

7. STATES, DICTATORSHIPS, THE COMINTERN, AND THEOCRACIES · 487

Capture the Film! Hints on the Use of, Out of the Use of,
Proletarian Film Propaganda (USA, 1925) · 490
Willi Münzenberg

The Legion of Decency Pledge (USA, 1934) · 492
Archbishop John McNicholas

Creative Film (Germany, 1935) · 493
Joseph Goebbels

Vigilanti Cura: On Motion Pictures (Vatican City, 1936) · 495
Pope Pius XI

Four Cardinal Points of *A Revolução de Maio* (Portugal,
1937) · 505
António Lopes Ribeiro

From *On the Art of Cinema* (North Korea, 1973) · 506
Kim Jong-il

8. ARCHIVES, MUSEUMS, FESTIVALS, AND CINEMATHEQUES · 517

A New Source of History: The Creation of a Depository for
Historical Cinematography (Poland/France, 1898) · 520
Bolesław Matuszewski

The Film Prayer (USA, c. 1920) · 523
A. P. Hollis

The Film Society (UK, 1925) · 524
Iris Barry

Filmliga Manifesto (The Netherlands, 1927) · 525
Joris Ivens, Henrik Scholte, Men'no Ter Bbaak, et al.

Statement of Purposes (USA, 1948) · 527
Amos Vogel, Cinema 16

The Importance of Film Archives (UK, 1948) · 529
Ernest Lindgren

| | | |
|--|---|-----|
| A Plea for a Canadian Film Archive (Canada, 1949) | · | 533 |
| <i>Hye Bossin</i> | | |
| Open Letter to Film-Makers of the World (USA, 1966) | · | 534 |
| <i>Jonas Mekas</i> | | |
| A Declaration from the Committee for the Defense of <i>La Cinémathèque française</i> (France, 1968) | · | 539 |
| <i>Committee for the Defense of La Cinémathèque française</i> | | |
| Filmmakers versus the Museum of Modern Art (USA, 1969) | · | 540 |
| <i>Hollis Frampton, Ken Jacobs, and Michael Snow</i> | | |
| Anthology Film Archives Manifesto (USA, 1970) | · | 543 |
| <i>P. Adams Sitney</i> | | |
| Toward an Ethnographic Film Archive (USA, 1971) | · | 544 |
| <i>Alan Lomax</i> | | |
| Brooklyn Babylon Cinema Manifesto (USA, 1998) | · | 555 |
| <i>Scott Miller Berry and Stephen Kent Jusick</i> | | |
| Don't Throw Film Away: The FIAF 70th Anniversary Manifesto (France, 2008) | · | 556 |
| <i>Hisashi Okajima and La fédération internationale des archives du film Manifesto Working Group</i> | | |
| The Lindgren Manifesto: The Film Curator of the Future (Italy, 2010) | · | 558 |
| <i>Paolo Cherchi Usai</i> | | |
| Film Festival Form: A Manifesto (UK, 2012) | · | 559 |
| <i>Mark Cousins</i> | | |
| 9. SOUNDS AND SILENCE | · | 565 |
| A Statement on Sound (USSR, 1928) | · | 566 |
| <i>Sergei Eisenstein, Vsevolod Pudovkin, and Grigori Alexandrov</i> | | |
| A Rejection of the Talkies (USA, 1931) | · | 568 |
| <i>Charlie Chaplin</i> | | |
| A Dialogue on Sound: A Manifesto (UK, 1934) | · | 570 |
| <i>Basil Wright and B. Vivian Braun</i> | | |
| Amalfi Manifesto (Italy, 1967) | · | 572 |
| <i>Michelangelo Antonioni, Bernardo Bertolucci, Pier Paolo Pasolini, et al.</i> | | |

10. THE DIGITAL REVOLUTION · 575

Culture: Intercom and Expanded Cinema: A Proposal and
Manifesto (USA, 1966) · 576

Stan VanDerBeek

The Digital Revolution and the Future Cinema (Iran,
2000) · 580

Samira Makhmalbaf

The Pluginmanifesto (UK, 2001) · 586

Ana Kronschnabl

Digital Dekalogo: A Manifesto for a Filmless Philippines
(The Philippines, 2003) · 588

Khavn de la Cruz

11. AESTHETICS AND THE FUTURES OF THE CINEMA · 593

The Birth of the Sixth Art (France, 1911) · 595

Riccetto Canudo

The Birth of a New Avant Garde: *La caméra-stylo*
(France, 1948) · 603

Alexandre Astruc

From *Preface to Film* (UK, 1954) · 607

Raymond Williams

The Snakeskin (Sweden, 1965) · 614

Ingmar Bergman

Manifesto (Italy, 1965) · 616

Roberto Rossellini, Bernardo Bertolucci, Tinto Brass, et al.

Manifesto on the Release of *La Chinoise* (France, 1967) · 618

Jean-Luc Godard

Direct Action Cinema Manifesto (USA, 1985) · 618

Rob Nilsson

Remodernist Film Manifesto (USA, 2008) · 619

Jesse Richards

The Age of Amateur Cinema Will Return (People's Republic
of China, 2010) · 622

Jia Zhangke

| | |
|---------------------------------------|-----|
| Appendix. What Is a “Manifesto Film”? | 625 |
| Notes | 629 |
| Acknowledgments of Permissions | 635 |
| Index | 641 |

ACKNOWLEDGMENTS

This book has been a long time in the making as I have searched far, wide, and somewhat obsessively for film manifestos over the course of the last few years. I was aided in this Sisyphean task by a great many people who passed on manifestos, provided hard-to-find articles and essays on manifesto movements, helped me track down the diverse and often obscure documents I needed, and discussed in detail their own thoughts and theories on film and moving image manifestos. Many thanks, then, to those who sent materials my way, answered emails, spent time talking about niches in film history with which I was relatively unfamiliar, and all in all made this book far better as a result of their collegiality and generosity: Hata Ayumi, John Belton, Moinak Biswas, Marcel Beltrán, Paul Coates, Donald Crafton, Scott Forsyth, John Greyson, Lillah Halla, Sharon Hayashi, Jennie Holmes, Eli Horwatt, Takahiko Imura, Stephen Kent Jusick, Ali Kazimi, David Kidman, Chuck Kleinhans, Paisley Livingston, Alan Lovell, Tadeusz Lubelski, Scott MacDonald, Nicholas Mercury, Sahar Moridani, Laura Mulvey, Zuzana M. Pick, Paula Potter, Eric Rentschler, Sarah Schulman, Elena Pinto Simon, Martin Stollery, Ava Tews, Thomas Waugh, and Brian Winston. Joseph Ditta at the New York Historical Society generously located and passed along some hard-to-find material, as did Mike Hamilton at the University of Toronto's Media Commons.

I must also thank the film studies and production students in my 2006–2007 film theory class at York University, all of whom wrote manifestos and took part in a project called *Manifest This!* My two teaching assistants, Shana MacDonald and Aimée Mitchell, went above and beyond the call of duty, helping type out student manifestos, writing their

own screeds, and co-organizing the *Manifest This!* launch-declamation event in which the students read out their manifestos (not on a soapbox but on a chair in a pub). I must also thank Aimée for pointing me in the direction of the Hye Bossin manifesto. Thanks also go to John McCullough, the head of film studies at York at the time, who allotted funds to print up the manifestos.

The book benefited greatly from the Experimental Writing Workshop in 2011; the workshop is held each year in conjunction with the Independent Imaging Workshop (“Film Farm”) in Mount Forest, Ontario. The participants that year, Susan Lord and Mike Zryd, along with my co-organizer Janine Marchessault, helped structure the book and forced me to clarify many of my more extreme pronouncements (a process that goes hand in hand with writing on manifestos). Mike in particular compelled me to formalize my thoughts on “manifesto films,” a concept he thought outlandish and untenable (and one about which, of course, he might very well be right). For Mike and Susan’s collegiality, feedback, insights, friendship, and support, I offer my thanks.

The book was completed as I took up a post at Queen’s University. My new colleagues in the Department of Film and Media deserve thanks for combining intellectual stimulation and generous conviviality.

Many friends, colleagues, and collaborators have played a central and ongoing role in the development and realization of this book. Thanks go first to Mette Hjort, as the work we did together on both national cinemas and Dogme ’95 led me to consider the role of manifestos more generally in film culture. Thanks also to Bill Wees, whose course on the history of avant-garde cinema introduced me to avant-garde, experimental, and found footage film when I was an undergraduate at McGill. Having shared countless taco lunches with me over the past fifteen years, Bill has been a key resource for all things avant-garde, including introducing me to many of the manifestos that populate these pages. He’s also been a great friend. Brenda Longfellow’s friendship, acuity, and solidarity, over many glasses of red wine, were indispensable components in the completion of the book and in thinking through the political implications of many of the manifestos contained herein, especially those related to feminism and third cinemas. Anna Stenport also deserves a great deal of thanks for motivating me in her resolute and tenacious way to get this project finished, so I could move on to the next one, with her, on the Arctic. As the book was cascading to its conclusion, Anna read through all the introductory material for each chapter and offered incisive and invaluable feedback, all the while maintaining a glass-half-full attitude toward my writing, cheering me toward the finish line.

My partner, Darlene, put up with what must have seemed like (because it almost was) a never-ending project, providing many pleasurable diversions and some truly magnificent rants (she was born to write manifestos). She also helped with the Herculean task of data entry and, with a great deal of mock rage and good humor, argued with the ideas put forth in the manifestos that she undertook the unenviable task of transcribing, given her background in scientific thought. For this, her support, dark sense of humor, and so much more, she deserves my profound thanks and heartfelt gratitude.

Finally, I thank Janine Marchessault and Phil Hoffman. Much of the editorial material in the book was composed during writing sessions with Janine, who supported this project from the beginning. She read drafts of the editorial material, brainstormed endlessly, and was my main sounding board for the ideas in the book. Indeed, the present structure of the book came about after I spent a weekend talking with Janine and Phil. Janine was discussing the extensive primary materials she was using in her book on Expo '67. A couple of hours later, Phil handed me a copy of Fernando Birri's *Birth Certificate of the . . . School of Three Worlds* manifesto, saying, "I don't think you've seen this." The realization that my book ought to be built around the combination of primary materials composed of the plethora of manifestos that many film and media scholars have heard of but never seen, or indeed have just never heard of, became the backbone of the project and crystallized through the synthesis of these two conversations. Their friendship, generosity of spirit, and intellectual and artistic stimulation (as well as our shared, near-obsessive love of *The Office* and *Kitchen Nightmares*) have been a constant source of inspiration and, in the latter parenthetical case, pleasurable distraction for me. For all these reasons, and too many more to enumerate, I offer my heartfelt thanks.

The first steps of this project were possible thanks to initial funding from the British Academy. Queen's University generously provided a Fund for Scholarly Research and Creative Work and Professional Development research grant, which allowed me to undertake research at La Cinémathèque française in Paris; the Library of Congress in Washington, DC; and the British Film Institute in London.

Any mistakes remaining herein are my own.

INTRODUCTION

“An Invention without a Future”

The cinema is an invention without a future.

—LOUIS LUMIÈRE, AUTHOR OF THE
FIRST FILM MANIFESTO

To forge oneself iron laws, if only in order to obey
or disobey them *with difficulty* . . .

—ROBERT BRESSON, *NOTES ON THE CINEMATOGRAPHER*

THE FOURTH COLUMN

Manifestos are typically understood as ruptures, breaks, and challenges to the steady flow of politics, aesthetics, or history. This is equally true of film and other moving image manifestos. Paradoxically, film manifestos pervade the history of cinema yet exist at the margins of almost all accounts of film history itself. An examination of this elision raises not simply the question of whether manifestos have changed the cinema (even if their existence has often been marginalized in film history) but whether the act of calling into being a new form of cinema changed not only moving images but the world itself. For this proposition to make any sense at all, one cannot take moving images to be separate from the world or to be simply a mirror or reflection of the real. Instead, one must see moving images as a constitutive part of the real: as images change, so does the rest of the world. By way of introduction to *Film Manifestos and Global Cinema Cultures*, I examine what exactly a manifesto is, consider the role played by manifestos in film culture, offer an overview of some of the film manifestos and manifesto movements covered in the book, and map out a critical model of what constitutes a film manifesto and a manifesto-style of writing. My aim is to outline a theoretically informed counterhistory that places film manifestos, often neglected, at the center of film history, politics, and culture.

Film manifestos are a missing link in our knowledge of the history of cinema production, exhibition, and distribution. Often considered a subset of aesthetics or mere political propaganda, film manifestos are better understood as a creative and political engine, an often unacknowledged force pushing forward film theory, criticism, and history. Examining these writings as a distinct category—constituting calls to action for political and aesthetic changes in the cinema and, equally important, the cinema’s role in the world—allows one not only to better understand their use-value but also the way in which

they have functioned as catalysts for film practices outside the dominant narrative paradigms of what Jean-Luc Godard pejoratively calls “Hollywood-Mosfilm.” Yet manifestos and manifesto-style writing have also greatly influenced, and indeed regulated, narrative cinema, especially that of the classical Hollywood period.

One of the other goals of *Film Manifestos and Global Cinema Cultures* is to reconsider the status of the film manifesto in film theory and history. Part of my desire to do this stems from my coming of age, as an academic, during the “theory wars” of the 1990s (nowhere near as sexy as the “Clone Wars” but similarly populated with mutterings about the “dark side”). Many of the most contentious essays at the center of the “theory wars” are better understood not as theory *qua* theory, in some empirical sense, but as manifestos—calls to arms to change, destroy, and reimagine the cinema. Certainly, this is the political and aesthetic power that lies behind a multitude of central writings on the cinema, from Sergei Eisenstein’s “The Method of Making Workers’ Films,” and Dziga Vertov’s “WE: Variant of a Manifesto” through Laura Mulvey’s “Visual Pleasure and Narrative Cinema” and Claire Johnston’s “Women’s Cinema as Counter-Cinema” (indeed, some of the writings from the analytic side of the debate by Noël Carroll and Gregory Currie can be read as manifestos for film theory itself).¹ To get tied up in positivist arguments about the empirical nature of these texts is to miss the means by which they functioned as catalysts for writers and filmmakers alike to reimagine the cinema.

Film Manifestos and Global Cinema Cultures brings together film manifestos from the global history of cinema, constituting the first historical and theoretical account of the role played by film manifestos in filmmaking and film culture.² Focusing equally on political and aesthetic manifestos (and the numerous ones that address the relationship between aesthetics and politics), *Film Manifestos and Global Cinema Cultures* uncovers a neglected yet central history of cinema through the exploration of a series of documents that postulate ways in which to reimagine the medium, how moving images intervene in the public sphere, and the ways film might function as a catalyst to change the world. Many film manifestos accomplish these goals by foregrounding the dialectical relationship between questions of aesthetic form and political discourse, raising salient questions about how cinematic form is in and of itself a form of political action and intervention in the public sphere. Indeed, one of the defining characteristics of film manifestos could be understood by the maxim “aesthetics as action.”

Film Manifestos and Global Cinema Cultures brings together key manifestos of the last 110 years, alongside many little-known manifestos that, despite their obscurity, have nevertheless served to challenge and reimagine cinema aesthetics, politics, distribution, production, and exhibition. To this end the book includes the major European manifestos (those of Sergei Eisenstein, François Truffaut, Free Cinema, Oberhausen, Dogme ’95, et al.), the Latin American political manifestos (Fernando Birri, Jorge Sanjinés, Julio García Espinosa, Fernando Solanas, et al.), those of the postcolonial nation-state independence movements (Scotland, Québec, Palestine) and those of avant-garde filmmakers and writers (Stan Brakhage, Maya Deren, Jonas Mekas, Keith Sanborn, et al.). *Film*

Manifestos and Global Cinema Cultures also brings to light many manifestos largely unknown in Anglo-American film culture, as the book contains many previously untranslated manifestos authored or coauthored by figures such as Icíar Bollaín, Luis Buñuel, Guy Debord, Jean-Luc Godard, Jaime Humberto Hermosillo, Isidore Isou, Krzysztof Kieślowski, and François Truffaut. The book also includes thematic sections addressing documentary cinema, feminist and queer film cultures, and state-controlled filmmaking and archives. Furthermore, it includes texts that have been traditionally left out of the canon of film manifestos, such as the Motion Picture Production Code and Pius XI's *Vigilanti Cura*, which have nevertheless played a central role in film culture (indeed, the Production Code can be seen as the most successful film manifesto of all time). Finally, I have also included many local manifestos, ones that were influential in specific scenes and micromovements. The counterhistory that emerges from these varied texts brings to life, in essence, a new history of the cinema.

WHAT IS A MANIFESTO?

Before turning to film manifestos, consideration must be given to what, in general, constitutes a manifesto. To begin, then, a perhaps audacious claim: the last three thousand years of Judeo-Christian history are based on a manifesto. The Decalogue, or the Ten Commandments, declaimed in both Exodus and Deuteronomy, functions as Western culture's first and most definitive manifesto. The rules it sets out defined the basic structures around which Western culture has organized itself and its belief systems. The Commandments, like any good subsequent manifesto, offer not only rules to live by but nothing less than a totalizing vision of how one ought to live one's life. An examination of the Decalogue also allows one to delineate the difference between a manifesto and what could be more broadly construed as rules: "You shall have no other gods before me" or "You shall not make wrongful use of the name of the Lord your God" (Exodus 20:3, 7; and Deuteronomy 5:7, 11) are imperatives that effect one's morality and ethics in a way that "don't run with scissors" does not (even though the latter may be considered a more pragmatic piece of advice).

While the Decalogue is only the most prominent of the myriad of totalizing theological proclamations of the way in which one ought to live one's life, contemporary manifestos and our understanding of them date from the upheavals of the eighteenth and nineteenth centuries, most notably with the United States' Declaration of Independence of 1776, the Constitution of 1788, and the Bill of Rights of 1791; France's *Déclaration des droits de l'homme et du citoyen* of 1789; and Karl Marx and Friedrich Engels's *Manifest der Kommunistischen Partei* (*The Communist Manifesto*) of 1848. These foundational documents of two of the three competing ideologies of the twentieth century (the other being fascism) have taken on a quasi-religious status, partly replacing old messianic principles with newly found societal and secular ones; for instance, James Madison once referred to the founding American documents as "political scripture." Here, the political

- [**download online The Realms of the Gods \(The Immortals, Book 4\) pdf**](#)
- [click Ragnar's Guide To Home And Recreational Use Of High Explosives](#)
- [**read online The Everlasting Story of Nory**](#)
- [download A Confident Heart: How to Stop Doubting Yourself and Live in the Security of God's Promises](#)
- [read online The Bellarosa Connection](#)
- [read Balsamic Vinegars: Tradition, Technology, Trade pdf, azw \(kindle\)](#)

- <http://berttrotman.com/library/The-Realms-of-the-Gods--The-Immortals--Book-4-.pdf>
- <http://test.markblaustein.com/library/Superheroes---Capes--Cowls--and-the-Creation-of-Comic-Book-Culture.pdf>
- <http://www.wybohaas.com/freebooks/The-Everlasting-Story-of-Nory.pdf>
- <http://monkeybubblemedia.com/lib/A-Confident-Heart--How-to-Stop-Doubting-Yourself-and-Live-in-the-Security-of-God---s-Promises.pdf>
- <http://paulbussman.com/ebooks/Extinction-Evolution--The-Extinction-Cycle--Book-4-.pdf>
- <http://econtact.webschaefer.com/?books/Balsamic-Vinegars--Tradition--Technology--Trade.pdf>