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

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Avant-garde filmmakers in the 1920s defined themselves in opposition to the professional, who was an employee of Hollywood, for hire to produce a profit benefiting the corporate hierarchy rather than the cause of film art. Thus, both Stauffacher and Amos Vogel at Cinema 16 in New York could not fall back on established distribution outlets for avant-garde film, but were dependent on personal contacts to find films and filmmakers, usually borrowing films directly from the makers for about $10 per film. 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. The precise relationship of the avant-garde cinema to American commercial film is one of radical otherness. They operate in different realms with next to no significant influence on each other. In the forties when the first generation of native independent film-makers learned their art, young people could not make films freely within the industry.