

DISGUISE THE LIMIT

artEficial (ed.) 391-31: videodynamism - information. 9/9/02 <<http://www.391.org/31/>>

A manifesto written by a group of video artists, outlining an art movement they've developed by combining several Futurist manifestos. Although I don't plan on working with in the aesthetic they've outlined, it's a useful example of a contemporary revision of Futurist theory and practice.

Caws, Mary Ann. (Ed.) (2001) *Manifesto; a century of ISMS*. Lincoln and London: University of Nebraska Press.

The collected manifestos of a number of 20th century avant garde movements. While few of the manifestos refer directly to cinema, I've found that the theory and aesthetics are still somewhat applicable to what I'm doing.

Clark, Toby (1997) *Art and Propaganda; In the Twentieth Century*. New York; Harry N. Abrams, INC.

Clark looks at the relationship between artists and the state. The book is broken up into five parts, two of which, one examining the Nazis, and the other Soviet Russia, were relevant to my research.

LAIBACH. Project Manager Robert Schilling. Videodisk. Mute Records Limited, 2004.

Laibach's music videos, examples of NSK's film theory and technique. The videos also serve as examples of a deconstruction fascism/communism through the appropriation of their aesthetics.

Laibach. The Occupied Europe Tour. Side Effects Records, 1986.

Another example of Laibach's particular brand of totalitarian deconstruction. The band combines monotonous industrial beats, with found audio of the former Yugoslavian dictator Tito's political speeches, inter cut with nazi rally crowd noise.

Marinetti, F.T. (1971). *Marinetti; Selected Writings*. (Coppotelli, A. and Flint, R.W. trans.) New York: Farrar, Straus and Giroux.

A collection of his manifestos, essays, poems and short stories. The manifestos describe the Italian Futurist philosophy and technique, while the essays, poems and short stories demonstrate their use.

Monroe, Alexei. (2005) *Interrogation Machine*. Cambridge: The MIT Press.

A critical analysis of NSK, written by an outsider. Monroe, examines their ideology and actions, through the investigation of their artistic output and theoretical writings. The book contains an excellent interpretation of NSK's "Retro Principle," a concept which is quite vital to success of my video.

NEW COLLECTIVISM. (Ed.) (1991) *Neue Slowenische Kunst*. (Golobic, Marjan trans.) Los Angeles: AMOK.

A catalogue of NSK's work. Along with images of their paintings, lyrics, and photos of their theatrical productions, they've included interviews, manifestos, and transcribed speeches, that help explain their motivation for operating in the fashion that they do.

Olympia. Dir. Leni Riefenstahl. 1938. Videocassette. Home Vision Cinema, 1997.

Riefenstahl's "documentary" on the 1936 Olympics. Both her technique and financing had developed since Triumph Of The Will. The concept of "the body beautiful," is extremely apparent in this film, to such an extent that she pays excessive attention to the african-american athlete Jesse Owens, despite his race.

Osborn, Bob FUTURISM AND THE FUTURISTS. Retrieved 3/11/06.
<<http://www.futurism.org.uk>>

An excellent website, based out of the United Kingdom, about all things Futurist. Osborn has compiled paintings, manifestos, timelines, biographies, and original writings of his own on the subject.

Perloff, Marjorie. (1986) *The Futurist Moment; Avant-Garde, Avant Guerre, and the Language of Rupture*. Chicago and London: The University of Chicago Press.

A scholarly work, examining the influence that Italian Futurism exerted on later 20th century avant-garde movements.

Reeves, Nicholas. (1999) *The Power of Film Propaganda; Myth Or Reality?* London and New York: Cassell.

Reeves examines Film Propaganda's influence, and reevaluates its effectiveness. The book pays specific attention to the films of Britain, the Soviet Union, Germany and Italy.

Scarborough, Kim. Futurism: Manifestos and Other Resources. Updated 6/14/02.
<<http://www.unknown.nu/futurism/>>

An Italian Futurist database, containing more futurist manifestos, alternate translations, and a host of links.

Sontag, Susan. Susan Sontag: Fascinating Fascism. Retrieved 3/10/06 <<http://www.anti-rev.org/textes/Sontag74a/>>

A reprinting of an essay written by Sontag entitled, *Fascinating Fascism*. She looks at the later work of Leni Riefenstahl, and compares it to her Nazi propaganda films. Pointing out that she still employs the fascist aesthetic, despite the fact that she's photographing the Nuba in Africa.

The Wonderful horrible life of Leni Riefenstahl Dir. Ray Müller. 1993. Videocassette. Kino On Video, 1995.

An excellent resource, a German film crew interviewing a ninety something year old Leni Riefenstahl. She discusses such topics as, her short lived yet infamous film career, the time spent documenting the Nuba, and her current excursion into the field of deep sea photography. A particularly interesting element of the film, is hearing her accounts of the past, which are occasionally in direct opposition with recorded history.

Triumph des Willen Dir. Leni Riefenstahl. 1935. Videodisk. Synapse Films, 2001.

Leni Riefenstahl's infamous "documentary" of the 1934 Nazi Party rally in Nuremberg. Despite the content, relation to history, and purpose of the film, the cinematography is amazing. Many view it as the greatest piece of propaganda ever created.