

STRANGE AND DIRE TIMES

Produced and Directed by: Tristram McDermott

Annotated Bibliography

Beyst, Stephen. Visual Music: An Inquiry into the Musical Potential of the Image. Retrieved March 16th, 2006 from <http://d-sites.net/english/visual%20music.htm>

A multi-part essay theorizing about how one may define movement characteristic to music, through which, how one might characterize still works of visual art as potential moving forms. This article had some intriguing things to say about how one might define movement, including as means of expression or simple will. That it was primarily concerned with the still image proved satisfying in its originality, as well as bringing about questions of how one could possibly display this to viewers' satisfaction.

The Contemplative Films of Oskar Fischinger. Dir. Oskar Fischinger. Center for Visual Music: Los Angeles, 2004. [VHS]

A short showcase of films by Oskar Fischinger, geared mostly towards his silent work attempting to use coloration as something symphonic to produce picture compositions. This is highly valued as one of the first filmmakers to work closely with musical representation, but also in attempting to represent music in such a visually rich way as to make it unnecessary to actually hear it.

Denora, Tia. Music in Everyday Life. Cambridge University Press: Cambridge, 2000.

A book attempting to place additional significance to the power of music and its generally unnoted subversive uses in the media and economic sphere. Useful in addressing concerns of music's place in a highly visually oriented culture.

Dickinson, Ralph. Hand Processing Super 8 and 16mm Film Site. Retrieved March 16th, 2006 from http://www.ralphdickinson.com/process_site/allpages.html

A small page giving step by step directions in doing a "down and dirty" hand processing job on super 8 and 16mm film. The approach this site takes in giving instructions and options to intentionally incorrectly process film is very handy for the technical portion of this project.

Lepart, Richard. Music and Image. Cambridge University Press: Cambridge, 1988.

A book which originally started as investigating music in the lives' of 18th century Englanders, eventually expanding into more of a discourse regarding the gross glorification of music in images resulting from that time period, in its ability to heighten personas and enforce themes and moods within. Useful for parts with more generalized speculation on the odd relationship of something as evanescent as music, to something as literal as images.

Meinhof, Ulrike and Theo Van Leeuwen. *Spitting Image: image, music, text and the Rock 'n' Roll Years*. from Intertextuality and the Media. Edited by Meinhof and Smith. Manchester University Press: Manchester, 2000.

An essay regarding Barthes's ideas of text appropriating images, but taking contrary note of proposed conflict rather than attunement, and applied to audiovisual contexts. Useful as a theoretical tool in attempting to decipher root meanings of audiovisual pieces inside their greater contexts.

Music in the Visual Arts. The Museum of Cultural History. University of California, Los Angeles: Los Angeles, 1973.

A short publication showcasing various pictures of early visual art forms depicting music with short lectures mainly in regards to using these remnants to attempt to decipher the importance of music in early ages. Useful for the notion of the dilemma involved in piecing together something that no longer exists (the exact music) from these visual representations, as well as the propensity exhibited in attempting to capture music in something sustainable.

Music Video. Wikipedia, the free encyclopedia. Retrieved March 16th, 2006 from http://en.wikipedia.org/wiki/Music_video

Although somewhat fopah to use, Wikipedia continues to offer solid information that's presented in a generally unbiased manner. Their page on music videos is rather informative for its timeline and history of the media form starting 1910 through the present.

Hanhardt, John G. Nam June Paik. Whitney Museum of American Art: New York, 1982

A mainly pictorial retrospective on the video work of Nam June Paik, cited within as the most important video artist of the 20th century. His interest in modifying classical instruments into media props and installation work proved rather interesting, and correlates to this project in the theme of visually representing music, though in case, tied specifically to video, more specifically, reflexive video art – an intriguing blend.

Reiss, Steve and Neil Feineman. Thirty Frames Per Second: The Visionary Art of the Music Video. Harry N Abrams, Inc.: New York, 2000.

A book focused on elevating Music Video into the territory of high art via a postmodernist viewpoint. Useful for the history of music video, as well as its unshakeable stance of not discrediting music video as merely commercial promotional material.

Vernallis, Carol. Experiencing Music Video. Columbia University Press: New York, 2004.

A book dedicated to advancing the study of the Music Video into its own cultural and aesthetic context. The whole book is invaluable for its pre-made synthesis of the gross range of factors and studies that can be incorporated into the Music Video framework, as well as including references to some experimental filmmakers pursuing the same root measure.

Vieuphoria. Dir. Various. Talent: The Smashing Pumpkins. Virgin, 2002. [DVD]

Originally released in the Siamese Dream era of 1993, this compilation features live performances inter-cut with skits, montages, interviews, and confessions from the band. The way in which it combines live performances with shorts featuring the band is rather seamless and works well together to give a greater sense of the time period, and the status of the group, as well as communicating a distinct feeling which helped to carve out the band as a unique entity.

The Work of Director Stephane Sednaoui. Dir. Stephane Sednaoui. Music Video Anthology. Palm Pictures, LLC., 2005. [DVD]

The music video artistry of director Stephane Sednaoui. Useful as a reference point for ideas regarding conceptualization of visual elements to set music, though nothing entirely too experimental.

The Work of Director Chris Cunningham. Dir. Chris Cunningham. Music Video Anthology. Palm Pictures, LLC, 2003. [DVD]

The music video artistry of Chris Cunningham. Wonderfully weird visuals and a generally odd aesthetic provide, unlike many directors, a near definitive director's stamp on his music videos.