

## A Critical Cinema 2: Interviews with Independent Filmmakers (Bk. 2)

By Scott MacDonald

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This sequel to *A Critical Cinema* offers a new collection of interviews with independent filmmakers that is a feast for film fans and film historians. Scott MacDonald reveals the sophisticated thinking of these artists regarding film, politics, and contemporary gender issues.

The interviews explore the careers of Robert Breer, Trinh T. Minh-ha, James Benning, Su Friedrich, and Godfrey Reggio. Yoko Ono discusses her cinematic collaboration with John Lennon, Michael Snow talks about his music and films, Anne Robertson describes her cinematic diaries, Jonas Mekas and Bruce Baillie recall the New York and California avant-garde film culture. The selection has a particularly strong group of women filmmakers, including Yvonne Rainer, Laura Mulvey, and Lizzie Borden. Other notable artists are Anthony McCall, Andrew Noren, Ross McElwee, Anne Severson, and Peter Watkins.

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### **Editorial Review**

From Publishers Weekly

As he did in the first volume of this projected trilogy, MacDonald profiles and interviews 19 independent filmmakers whose works interrogate and criticize conventional film in a variety of ways, whether by fracturing conventional narrative or by eschewing traditional plots altogether in favor of more impressionistic, visual concerns. MacDonald has used this volume to fill in crucial gaps from the first, including such prominent pioneers of independent film as Michael Snow, Robert Breer (who speaks amusingly about his disastrous attempt to go mainstream by making a documentary for David Brinkley for network television) and Bruce Baillie, in order to give "a chronological overview of independent filmmaking since 1950, especially in North America." Equally important, he has given over much of this volume to women filmmakers, including such seminal figures as Yoko Ono (who speaks at length about her early work with the dadaist Fluxus group and her film collaborations with John Lennon) and Yvonne Rainer. MacDonald is a near-ideal interviewer--well-informed, concise and unobtrusive--and his subjects are good talkers. The filmographies and bibliographies included are especially welcome. The resulting book is a valuable contribution to the history of independent film in the U.S. Photos not seen by PW.  
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From the Inside Flap

"MacDonald's general introduction and those focused on his interviewees are first rate. . . . This work is exceptionally important, a really major contribution to film studies."—David E. James, author of *Allegories of Cinema*

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