



Composing, Compressing

Intensive Forms of Editing in Avant-Garde and Experimental Cinema

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Abstract: This paper considers the posterity of certain forms of editing, primarily developed in the field of the cinematography of attractions, on avant-garde and experimental film practices. Alongside the extensive movement that characterizes film editing in the narrative-representative broader sense, some filmmakers have indeed considered editing as a tool meant to elaborate some film forms considered as fundamentally intensive. After pointing initially the esthetic issues of such practices, we will then approach in further details what could be an intensive experimental form of film, that of compression montage, which we will try to show the interest and fertility.

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