

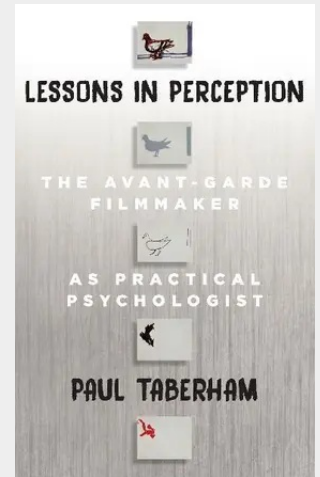
Taberham

Lessons in Perception

The Avant-Garde Filmmaker as Practical Psychologist

Narrative comprehension, memory, motion, depth perception, synesthesia, hallucination, and dreaming have long been objects of fascination for cognitive psychologists. They have also been among the most potent sources of creative inspiration for experimental filmmakers. *Lessons in Perception* melds film theory and cognitive science in a stimulating investigation of the work of iconic experimental artists such as Stan Brakhage, Robert Breer, Maya Deren, and Jordan Belson. In illustrating how avant-garde filmmakers draw from their own mental and perceptual capacities, author Paul Taberham offers a compelling account of how their works expand the spectator's range of aesthetic sensitivities and open creative vistas uncharted by commercial cinema.

It draws together cognitive film theory and avant-garde film theory. It is written in an intentionally accessible way. Particular films are analysed which haven't been explored elsewhere. It also features (I think) the most detailed analysis of Robert Breer's aesthetic to date. Themes that have been mentioned in passing in texts on experimental film (such as narrative, memory, visual perception and synaesthesia) are addressed directly in detail.



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