

**Maya Deren**  
and the **American Avant-Garde**



**Edited by Bill Nichols**

INCLUDES THE COMPLETE TEXT OF AN ANGRAM OF IDEAS ON ART, FORM AND FILM

# Maya Deren And The American Avant Garde

**P. Adams Sitney**



## **Maya Deren And The American Avant Garde:**

**Maya Deren and the American Avant-Garde** Bill Nichols, 2001-10-31 Regarded as one of the founders of the postwar American independent cinema Maya Deren was a poet photographer ethnographer and filmmaker These essays examine Deren's writings films and legacy from a variety of perspectives Maya Deren and the American Avant-Garde Bill Nichols, 2010 Regarded as one of the founders of the postwar American independent cinema the legendary Maya Deren was a poet photographer ethnographer filmmaker and impresario Her efforts to promote an independent cinema have inspired filmmakers for over fifty years *Meshes of the Afternoon* 1943 ranks among the most widely viewed of all avant garde films The eleven essays gathered here examine Maya Deren's writings films and legacy from a variety of intriguing perspectives Some address her relative neglect during the rise of feminist film theory all argue for her enduring significance The essays cast light on her aesthetics and ethics her exploration of film form and of other cultures her role as woman artist and as film theorist *Maya Deren and the American Avant Garde* also includes one of the most significant reflections on the nature of art and the responsibilities of the filmmaker ever written Deren's influential but long out of print book *An Anagram of Ideas on Art Form and Film* in its entirety Among the topics covered in this volume are Deren's ties with the avant garde of her day and its predecessors her perspective on vodoun ritual possession ceremonies and social harmony her work in relation to the modern dance tradition and its racial inflections her thoughts written in the shadow of Hiroshima and Nagasaki about science including how form can embody moral principles the complex issue of the woman artist in an avant garde dominated by men her famous dispute with Anaïs Nin and an exploration of issues of identification and desire in her major films As the first critical evaluation of the enduring significance of Maya Deren this book clarifies the filmmaker's theoretical and cinematic achievements and conveys the passionate sense of moral purpose she felt about her art It is a long overdue tribute to one of the most important and least written about filmmakers in American cinema an artist who formulated the terms and conditions of independent cinema that remain with us today Points of Resistance Lauren Rabinovitz, 2003 In detailing the relationship of three women filmmakers lives and films to the changing institutions of the post World War II era Lauren Rabinovitz has created the first feminist social history of the North American avant garde cinema At a time when there were few women directors in commercial films the postwar avant garde movement offered an opportunity Rabinovitz argues that avant garde cinema open to women because of its marginal status in the art world included women as filmmakers organizers and critics Focusing on Maya Deren Shirley Clarke and Joyce Wieland Rabinovitz illustrates how women used bold physical images to enhance their work and how each provided entrance to her subversive art while remaining culturally acceptable She combines archival materials with her own interviews to show how the women's labor and films even their identities as women filmmakers were produced disseminated and understood With a new preface and an updated bibliography *Points of Resistance* simultaneously demonstrates the avant garde's importance as an organizational network for women filmmakers

and the processes by which women remained marginal figures within that network      *The Oxford Handbook of Screendance Studies* Douglas Rosenberg, 2016-06-03 The Oxford Handbook of Screendance Studies offers a full overview of the histories practices and critical and theoretical foundations of the rapidly changing landscape of screendance Drawing on their practices technologies theories and philosophies scholars from the fields of dance performance visual art cinema and media arts articulate the practice of screendance as an interdisciplinary hybrid form that has yet to be correctly sited as an academic field worthy of critical investigation Each chapter discusses and reframes current issues as a means of promoting and enriching dialogue within the wider community of dance and the moving image Topics addressed embrace politics of the body agency race and gender in screendance the relationship of choreography to image constructs of space and time representation and effacement production and curatorial practice and other areas of intersecting disciplines The Oxford Handbook of Screendance Studies features newly commissioned and original scholarship that will be essential reading for all those interested in the intersection of dance and the moving image including film and video makers dance artists screendance artists academics and writers producers composers as well as the wider interested public It will become an invaluable resource for researchers and professionals in the field      **Meshes of the Afternoon** John David

Rhodes, 2020-05-14 *Meshes of the Afternoon* 1943 filmed by Maya Deren and her then husband Alexander Hammid in their bungalow above Sunset Boulevard for a mere 274 90 is the most important film in the history of American avant garde cinema The artistic collaboration between Deren and Hammid finds its distorted reflection in the vision of the film's tormented female protagonist Its focus through a series of intricate and interlocking dream sequences on female experience and the domestic sphere links *Meshes* to the Hollywood melodramas of the period while its unsettling atmosphere of dread death and doubles makes it a counter cinematic cousin to film noir The film has influenced not only the subsequent history of experimental film but also on the work of Hollywood auteurs It is a touchstone of women's film making of modern cinema and of modern art John David Rhodes traces the film's history back into the lives of Maya Deren and Alexander Hammid but in particular that of Deren He reads the film as a culmination of Deren's abiding interest in modernism and her intense engagement in socialist politics Rhodes argues that while the film remains a powerful point of reference for feminist film makers and experimentalists it is also an example of political art in the broadest terms In his foreword to this new edition Rhodes reflects upon the film's continuing importance for and influence upon feminist and avant garde filmmaking

*Women's Experimental Cinema* Robin Blaetz, 2007-10-16 This volume offers introductions to the work of fifteen avant garde American women filmmakers      **The Concise Routledge Encyclopedia of the Documentary Film** Ian

Aitken, 2013-01-04 The Concise Routledge Encyclopedia of the Documentary Film is a fully international reference work on the history of the documentary film from the Lumi re brothers *Workers Leaving the Lumi re Factory* 1885 to Michael Moore's *Fahrenheit 911* 2004 Previously published in three volumes entries have been edited and updated for the new concise edition

and three new entries have been added on India China and Africa The Concise Routledge Encyclopedia of the Documentary Film Discusses individual films and filmmakers including little known filmmakers from countries such as India Bosnia China and others Examines the documentary filmmaking traditions within nations and regions or within historical periods in places such as Iran Brazil Portugal and Japan Explores themes issues and representations in documentary film including human rights modernism homosexuality and World War I as well as types of documentary film such as newsreels and educational films Elaborates on production companies organizations festivals and institutions such as the American Film Institute Ceylon Tea Propaganda Board Hot Docs Toronto and the World Union of Documentary Describes styles techniques and technical issues such as animation computer imaging editing techniques IMAX music and spoken commentary Bringing together all aspects of documentary film this accessible concise edition provides an invaluable resource for both scholars and students With film stills from key films this resource provides the decisive entry point into the history of an art form **Modern**

**Women: Women Artists at The Museum of Modern Art** Alexandra Schwartz, 2010 This text examines the collection of feminist art in the Museum of Modern Art It features essays presenting a range of generational and cultural perspectives

*Transculturating Auto/Biography* Rosalia Baena, 2013-10-18 Rosalia Baena's theoretically challenging analytical volume of essays explores the diversity of shapes that transcultural life writing takes demonstrating how it has become one of the most dynamic and productive literary forms of self inscription and self representation Expanding much of the contemporary criticism on life writing which tends to centre on content the essays highlight that reading contemporary forms of life writing from a literary perspective is a rich field of critical intervention that has been overlooked because of recent cultural studies concerns with material issues To read life writing as primarily cultural texts undercuts much of its value as a complex dynamic of cultural production where aesthetic concerns and the choice and manipulation of form serve as signifying aspects to experiences and subjectivities This book was previously published as a special issue of *Prose Studies* **Recharting the**

**Black Atlantic** Annalisa Oboe, Anna Scacchi, 2011-04-13 This book focuses on the migrations and metamorphoses of black bodies practices and discourses around the Atlantic particularly with regard to current issues such as questions of identity political and human rights cosmopolitics and mnemonic history *New Orleans in the Atlantic World* William

Boelhower, 2013-09-13 The thematic project *New Orleans in the Atlantic World* was planned immediately after hurricane Katrina and focuses on what meteorologists have always known the city's identity and destiny belong to the broader Caribbean and Atlantic worlds as perhaps no other American city does Balanced precariously between land and sea the city's geohistory has always interwoven diverse cultures languages peoples and economies Only with the rise of the new Atlantic Studies matrix however have scholars been able to fully appreciate this complex history from a multi disciplinary multilingual and multi scaled perspectivism In this book historians geographers anthropologists and cultural studies scholars bring to light the atlanticist vocation of New Orleans and in doing so they also help to define the new field of Atlantic Studies This

book was published as a special issue of *Atlantic Studies*

**Movie Journal** Jonas Mekas, 2016-04-19 In his *Village Voice* *Movie Journal* columns Jonas Mekas captured the makings of an exciting movement in 1960s American filmmaking Works by Andy Warhol Gregory J Markopoulos Stan Brakhage Jack Smith Robert Breer and others echoed experiments already underway elsewhere yet they belonged to a nascent tradition that only a true visionary could identify Mekas incorporated the most essential characteristics of these films into a unique conception of American filmmaking's next phase He simplified complex aesthetic strategies for unfamiliar audiences and appreciated the subversive genius of films that many dismissed as trash This new edition presents Mekas's original critiques in full with additional material on the filmmakers film studies scholars and popular and avant garde critics whom he inspired and transformed *The SAGE Handbook of Film Studies* James Donald, Michael Renov, 2008-04-16 Written by a team of veteran scholars and exciting emerging talents *The SAGE Handbook of Film Studies* maps the field internationally drawing out regional differences in the way that systematic intellectual reflection on cinema and film has been translated into an academic discipline It examines the conversations between Film Studies and its contributory disciplines that not only defined a new field of discourse but also modified existing scholarly traditions It reflects on the field's dominant paradigms and debates and evaluates their continuing salience Finally it looks forward optimistically to the future of the medium of film the institution of cinema and the discipline of Film Studies at a time when the very existence of film and cinema are being called into question by new technological industrial and aesthetic developments

*There She Goes* Corinn Columpar, Sophie Mayer, 2009 Examines the exchanges within and through feminist film culture to expand critical horizons in film scholarship Following in the footsteps of the filmmakers whose work it features including Miranda July Janie Geiser Tracey Moffatt Sally Potter Cindy Sherman Samira Makhmalbaf Sadie Benning Agnès Varda Kim Longinotto and Michelle Citron *There She Goes* *Feminist Filmmaking and Beyond* seeks to make trouble not only in the archives but also at the boundaries between artistic industrial political critical and disciplinary practices Editors Corinn Columpar and Sophie Mayer have assembled scholarship that responds to women's work in the interstices between different branches of the film industry modes of filmmaking national or transnational contexts exhibition media and varieties of visual representation in order to assess the exchanges such work enables Essays in the first three sections of *There She Goes* explore connections at the level of curation and exhibition while the subsequent four consider local connections such as those between the film and the audience or between works within an oeuvre down to those occurring on the surface of the film Contributors reach beyond traditional screen cinema to interact with a larger field of artistic production including still photography music videos installation art digital media performance art and dance Essays also pay particular attention to a variety of contextual factors that have shaped women's filmmaking from the conditions of production and circulation to engagement with various social movements and critical traditions including but not limited to feminism By foregrounding fluidity *There She Goes* presents a an exciting new appraisal of feminist film culture as well as

the intellectual and affective potential it holds for filmmakers and filmgoers alike Scholars of film and television studies and gender studies will appreciate the fresh outlook of *There She Goes* **Cognitive Media Theory** Ted Nannicelli, Paul Taberham, 2014-03-26 Across the academy scholars are debating the question of what bearing scientific inquiry has upon the humanities The latest addition to the AFI Film Readers series *Cognitive Media Theory* takes up this question in the context of film and media studies This collection of essays by internationally recognized researchers in film and media studies psychology and philosophy offers film and media scholars and advanced students an introduction to contemporary cognitive media theory an approach to the study of diverse media forms and content that draws upon both the methods and explanations of the sciences and the humanities Exploring topics that range from color perception to the moral appraisal of characters to our interactive engagement with videogames *Cognitive Media Theory* showcases the richness and diversity of cognitivist research This volume will be of interest not only to students and scholars of film and media but to anyone interested in the possibility of a productive relationship between the sciences and humanities **The Routledge Companion to Cinema & Gender** Kristin Hole, Dijana Jelača, E. Kaplan, Patrice Petro, 2016-11-10 Comprised of 43 innovative contributions this companion is both an overview of and intervention into the field of cinema and gender The essays included here address a variety of geographical contexts from an analysis of cinema Islam and women and television under Eastern European socialism to female audience reception in Nigeria to changing class and race norms in Bollywood dance sequences A special focus is on women directors in a global context that includes films and filmmakers from Asia Africa Australia Europe North and South America The collection also offers a solid overview of feminist contributions to thinking on genre from the chick flick to the action or Western film to film noir and the slasher Readers will find contributions on a variety of approaches to spectatorship reception studies and fandom as well as transnational approaches to star studies and essays addressing the relationship between feminist film theory and new media Other topics include queer and trans cinema eco cinema and the post human Finally readers interested in the history of film will find essays addressing the methodological dimensions of feminist film history essays on silent and studio era women in film and histories of female filmmakers in a variety of non Western contexts **Arnheim for Film and Media Studies** Scott Higgins, 2010-10-18 Rudolf Arnheim 1904 2007 was a pioneering figure in film studies best known for his landmark book on silent cinema *Film as Art* He ultimately became more famous as a scholar in the fields of art and art history largely abandoning his theoretical work on cinema However his later aesthetic theories on form perception and emotion should play an important role in contemporary film and media studies In this enlightening new volume in the AFI Film Readers series an international group of leading scholars revisits Arnheim's legacy for film and media studies In fourteen essays the contributors bring Arnheim's later work on the visual arts to bear on film and media while also reassessing the implications of his film theory to help refine our grasp of *Film as Art* and related texts The contributors discuss a broad range topics including Arnheim's film writings in relation to

modernism his antipathy to sound as well as color in film the formation of his early ideas on film against the social and political backdrop of the day the wider uses of his methodology and the implications of his work for digital media This is essential reading for any film and media student or scholar seeking to understand the meaning and contemporary impact of Arnheim's foundational work in film theory and aesthetics

**Avant-garde Film** Michael O'Pray, 2003 Annotation Few aspects of American military history have been as vigorously debated as Harry Truman's decision to use atomic bombs against Japan In this carefully crafted volume Michael Kort describes the wartime circumstances and thinking that form the context for the decision to use these weapons surveys the major debates related to that decision and provides a comprehensive collection of key primary source documents that illuminate the behavior of the United States and Japan during the closing days of World War II Kort opens with a summary of the debate over Hiroshima as it has evolved since 1945 He then provides a historical overview of the events in question beginning with the decision and program to build the atomic bomb Detailing the sequence of events leading to Japan's surrender he revisits the decisive battles of the Pacific War and the motivations of American and Japanese leaders Finally Kort examines ten key issues in the discussion of Hiroshima and guides readers to relevant primary source documents scholarly books and articles

Visionary Film P. Adams Sitney, 2002 Critics hailed previous editions of Visionary Film as the most complete work written on the exciting often puzzling and always controversial genre of American avant garde film This book has remained the standard text on American avant garde film since the publication of its first edition in 1974 Now P Adams Sitney has once again revised and updated this classic work restoring a chapter on the films of Gregory J Markopoulos and bringing his discussion of the principal genres and major filmmakers up to the year 2000

Film and Video Editing Theory Michael Frierson, 2018-03-28 Film and Video Editing Theory offers an accessible introductory guide to the practices used to create meaning through editing In this book Michael Frierson synthesizes the theories of the most prominent film editors and scholars from Herbert Zettl Sergei Eisenstein and No1 Burch to the work of landmark Hollywood editors like Walter Murch and Edward Dmytryk In so doing he maps out a set of craft principles for readers whether one is debating if a flashback reveals too much if a certain cut clarifies or obscures the space of a scene or if a shot needs to be trimmed The book is grounded in the unity of theory and practice looking beyond technical proficiency in a specific software to explain to readers how and why certain cuts work or don't work



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