

Meshes Of The Afternoon

E. Ann Kaplan

Meshes of the Afternoon John David Rhodes, 2017-10-07 *Meshes of the Afternoon* (1943) is the most important film in the history of American avant-garde cinema and one of the most significant and influential films in the whole of film history. It was made by Maya Deren and her then husband Alexander Hammid in their bungalow above Sunset Boulevard in Los Angeles for a mere \$274.90. The artistic collaboration between Deren and Hammid – which was by all accounts harmonious – finds its distorted and unhappy reflection in the vision of the tormented female protagonist in *Meshes of the Afternoon*. The film's focus – through a series of intricate and interlocking dream sequences – on female experience and the domestic sphere link it 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 made its influence felt not only on the entire subsequent history of experimental film and video production, but also on the work of Hollywood auteurs. It is a touchstone of women's film-making, of modernist 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 places special significance on 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 the feminist film-makers and experimentalists who have claimed it as their birthright, it also offers itself as an example of political art in the broadest terms. In Rhodes's original study, *Meshes of the Afternoon* emerges as a film that is not only artistically ingenious, but also rich in historical significance and political potential.

[Meshes of the Afternoon](#), 1943 One of the most influential avant garde films of all time, Alexander Hammid and Maya Deren's *Meshes of the Afternoon* stars Deren as a woman inside of a labyrinthine nightmare, inhabited by her double as well as a mysterious cloaked figure with the face of a mirror. A woman returning home falls asleep and has vivid dreams that may or may not be happening in reality. Through repetitive images and complete mismatching of the objective view of time and space, her dark inner desires play out on-screen. No other film describes the illogical mystery of dreams quite like this one--its miraculous images are potent enough to find a way into your own dreamscape. .

[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.

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 entrée 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.

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.

Masterpieces of Modernist Cinema Ted Perry, 2006 Noted film scholars analyze some of the most challenging films of the 20th century

The Woman at the Keyhole Judith Mayne, 1990-12-22 [The Woman at the Keyhole is one] of the most significant contributions to feminist film theory since the 1970s. -- SubStance ... this intelligent, eminently readable volume puts women's filmmaking on the main stage.... serves at once as introduction and original contribution to the debates structuring the field. Erudite but never obscure, effectively argued but not polemical, *The Woman at the Keyhole* should prove to be a valuable text for courses on women and cinema. -- The Independent When we imagine a woman and a keyhole, it is usually a woman on the other side of the keyhole, as the proverbial object of the look, that comes to mind. In this work the author is not necessarily reversing the conventional image, but rather asking what happens when women are situated on both sides of the keyhole. In all of the films discussed, the threshold between subject and object, between inside and outside, between virtually all opposing pairs, is a central figure for the reinvention of cinematic narrative.

Film Stills Vol. 02 Reynaldo V. Rodríguez, 2015

Experimental Cinema Wheeler W. Dixon, Gwendolyn Audrey Foster, 2002 Brings together key writings on American avant-

garde cinema to explore the long tradition of underground filmmaking from its origins in the 1920s to the work of contemporary film and video artists.

Trauma Culture E. Ann Kaplan, 2005-07-11 E. Ann Kaplan explores the relationship between the impact of trauma on individuals and on entire cultures and nations. Arguing that humans possess a need to draw meaning from personal experience and to communicate what happens to others, she examines the forms that are used to bridge the experience.

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.

Boom and Bust Thomas Schatz, 1999-11-23 On the history of motion pictures

Beyond Document Charles Warren, 1996-05-31 Critics and writers consider nonfiction film both as document and as creative work with strong artistic, political, and moral implications. In essays by eleven of America's foremost writers, critics, and filmmakers, Beyond Document explores the full spectrum of nonfiction film and its creative possibilities. In addition to Charles Warren's broad introductory history of the genre, the book takes a close look at ethnographic films, cinema-verité, memoir and autobiography, docudramas, essay films, and newsreels, from classics like Night and Fog and Nanook of the North to more recent important work like Film about a Woman Who . . ., Harlan County, U.S.A., Sans Soleil, and Forest of Bliss. Representations of reality are increasingly contested, in courtrooms and in Congress, as well as in art. Asking what the art of film can achieve, Helene Keyssar considers the history of nonfiction films by women; Jay Cantor discusses film investigations of the Holocaust; Patricia Hampl looks at how autobiographical films render experience into narrative; Robert Gardner questions the filmmaker's impulse to preserve ; and poet Susan Howe explores structures of mourning in several filmmakers. All the book's essays provide deeply felt understanding of documentary film, and of how we live with, an d within, images. CONTRIBUTORS: Jay Cantor, Robert Gardner, Patricia Hampl, Maureen Howard, Susan Howe, Helene Keyssar, Phillip Lopatte, Vlada Petric, William Rothman, Charles Warren, Eliot Weinberger.

Moving Images John Fullerton, Astrid Söderbergh Widding, 2000-06-22 Seventeen essays examining the impact of new media on the history of cinema. In 1888, Thomas Edison announced that he was experimenting on "an instrument which does for the eye what the phonograph does for the ear, which is the recording and reproduction of things in motion." Just as Edison's investigations were framed in terms of the known technologies of the phonograph and the microscope, the essays in this collection address the contexts of innovation and reception that have framed the development of moving images in the last one hundred years. Three concerns are of particular interest: the contexts of innovation and reception for moving image technologies; the role of the observer, whose vision and cognitive processes define some of the limits of inquiry and epistemological insight; and the role of new media, which, engaging with the domestic sphere as cultural interface, are

transforming our understanding of public and private spheres. The seventeen previously unpublished essays in Moving Images represent the best of current research in the history of this field. They make a timely and stimulating contribution to debates concerning the impact of new media on the history of cinema. Contributors include: William Boddy, Carlos Bustamante, Warren Buckland, Valeria Camporesi, Bent Fausing, Oliver Gaycken, Alison Griffiths, Christopher Hales, Jan Holmberg, Solveig Jülich, Frank Kessler, Jay Moman, Sheila C. Murphy, Pelle Snickars, Paul C. Spehr, Björn Thuresson, and Åke Walldius.

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.

Indiscretions Patricia Mellencamp, 1990-09-22 *Indiscretions* follows the path of U.S. avant-garde film and video from the underground of the 1960s to the academy of the 1980s. Patricia Mellencamp traces and charts the intersections of Lacanian psychoanalysis and the desiring male subject, Roland Barthes and texts of pleasure, Michel Foucault and the disciplinary society, the grotesque body and Mikhail Bakhtin, the rhizomatic alogic of Gilles Deleuze and Felix Guattari, and the female subject of feminist film theory. She creates a dialogue among theory and popular culture and politics through inventive readings of the films of Owen Land, Hollis Frampton, Ken Jacobs, Bruce Conner, Robert Nelson, Michael Snow, Yvonne Rainer, and Sally Potter, and videotapes by Ant Farm, TTV, Michael Smith, William Wegman, and Cecelia Condit.

The Film Experience Timothy Corrigan, Patricia White, 2012-01-03 A comprehensive introduction to film that recognizes students as movie fans and helps them understand the art form's full scope. The authors situate their strong coverage of the medium's formal elements within the larger cultural contexts that inform the ways we watch film, from economics and exhibition to marketing and the star system. -- Blackwells.

Stars Lucy Fischer, Marcia Landy, 2004 From two distinguished academics, this book includes contributions from top scholars such as Richard Dyer, and brings together key writings and new perspectives on stars and stardom in cinema across the world.

Avant Garde Film Alexander Graf,Dietrich Scheunemann,2007 This volume on avant-garde film has emerged as part of a wider reassessment of 20th century avant-garde art, literature and film carried out in the framework of a research project at the University of Edinburgh. It paves the way for a fresh assessment of avant-garde film and develops its theory as an integral part of a newly defined conception of the avant-garde as a whole, by closing the gap between theoretical approaches towards the avant-garde as defined on the basis of art and literature on the one hand and avant-garde cinema on the other. It gathers contributions by the most esteemed scholars in the field of avant-garde studies relating to the 'classical' avant-garde cinema of the 1920s, to new trends emerging in the 1950s and 1960s and to the impact that innovative technologies have recently had on the further development of avant-garde and experimental film. The contributions reflect the broad range of different moving-image media that make up what we refer to today simply as 'film', at the same time as reconsidering the applicability of the label 'avant-garde', to offer a comprehensive and updated framework that will prove invaluable to scholars of both Moving Image Studies and Art History disciplines.

The (Moving) Pictures Generation V. Dika,2012-03-14 Beginning in the late 1970s, a number of visual artists in downtown New York City returned to an exploration of the cinematic across mediums. Vera Dika considers their work within a greater cultural context and probes for a deeper understanding of the practice.

Decoding **Meshes Of The Afternoon**: Revealing the Captivating Potential of Verbal Expression

In an era characterized by interconnectedness and an insatiable thirst for knowledge, the captivating potential of verbal expression has emerged as a formidable force. Its capability to evoke sentiments, stimulate introspection, and incite profound transformations is genuinely awe-inspiring. Within the pages of "**Meshes Of The Afternoon**," a mesmerizing literary creation penned by way of a celebrated wordsmith, readers embark on an enlightening odyssey, unraveling the intricate significance of language and its enduring impact on our lives. In this appraisal, we shall explore the book's central themes, evaluate its distinctive writing style, and gauge its pervasive influence on the hearts and minds of its readership.

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