|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **About you** | **[Salutation]** | Sarah | [Middle name] | Childress |
| [Enter your biography] | | | |
| Bowdoin College | | | |

|  |
| --- |
| **Your article** |
| **Dog Star Man (1962-1964)** |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| Dog Star Man is a five-part film cycle directed by avant-garde filmmaker Stan Brakhage. The films epitomize his beliefs that the personal is universal, and that subjective perceptions reveal objective truths – that one man’s experiences can describe the greater concerns of civilization. |
| Dog Star Man is a five-part film cycle directed by avant-garde filmmaker Stan Brakhage. The films epitomize his beliefs that the personal is universal, and that subjective perceptions reveal objective truths – that one man’s experiences can describe the greater concerns of civilization.  Brakhage draws on literary epics, modernist works, and world myths to create the central hero: the Dog Star Man. The plot involves his search for the World Tree, which he procures for his family’s fire. Each film uses superimposed image layers, filters, distorting lenses, paint, or scratches, and a moving subjective camera to depict the hero’s experiences, memories, and dreams.  *Prelude* (1962) depicts the dream of a day in the Dog Star Man’s life, with the subsequent four parts constituting that day. *Part 1* (1962) presents his difficult progress up the mountain to the World Tree, with intercut images portraying memories recalled as he struggles and fails. In *Part 2* (1963), the awakening senses of the Dog Star Man’s child help resurrect him, but his heart does not beat until the sexual daydream of *Part 3* (1964). *Part 4* (1964) employs dreamlike qualities and repeated motif images that recall the *Prelude* and bring the series full circle as he completes his mission. |
| Further reading:  (Brakhage) |