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| Stanley J. Seeger '52 Center for Hellenic Studies, Princeton University | | | |

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| **Your article** |
| **Beavers, Robert (1949--)** |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| Robert Beavers is an American experimental filmmaker best known for *My Hand Outstretched to the Winged Distance* and *Sightless Measure*, an epic cycle comprising 18 of his films (many later re-edited) made since 1967. Beavers’s use of shaped mattes to obscure aspects of the image and gelatine filters that produce varieties of coloured light are hallmarks of some of his films, many of which observe hand- and craftwork (including his own filmmaking).  Born in Brookline, Massachusetts, Beavers attended Deerfield Academy before meeting the filmmaker Gregory J. Markopoulos in 1966. They moved to Europe in 1967 and removed their films from distribution; Beavers did not show his films in the United States again until 1996. Beavers made films in Greece, Belgium, Switzerland, Germany, and Italy. His early *Plan of Brussels* and *Winged Dialogue* (1967-68/2000) are multi-layered psychic explorations; *From the Notebook of...*(1971/1998) is set in Florence and inspired by Leonardo's notebooks. *Ruskin* (1975/1997) is shot at the various sites of the titular artist/critic’s work in London, the Alps, and Venice. Beavers’s only film to use intertitles, the dialogic *Sotiros* (1976-78/1996) marks the end of his use of filters and mattes. *Wingseed* (1985), *The Hedge Theater* (1986-90/2002), *The Stoas* (1991-97), and *The Ground* (1993-2001) dwell in pastoral environments and Baroque spaces in Italy and Greece.  Beavers has produced three films outside the Hand Outstretched cycle: *Pitcher of Colored Light* (2007), *The Suppliant* (2010) (both shot in the U.S.), and *Listening to the Space in My Room* (2013). He lives with the German filmmaker Ute Aurand in Berlin and in Massachusetts. |
| Robert Beavers is an American experimental filmmaker best known for *My Hand Outstretched to the Winged Distance* and *Sightless Measure*, an epic cycle comprising 18 of his films (many later re-edited) made since 1967. Beavers’s use of shaped mattes to obscure aspects of the image and gelatine filters that produce varieties of coloured light are hallmarks of some of his films, many of which observe hand- and craftwork (including his own filmmaking).  Born in Brookline, Massachusetts, Beavers attended Deerfield Academy before meeting the filmmaker Gregory J. Markopoulos in 1966. They moved to Europe in 1967 and removed their films from distribution; Beavers did not show his films in the United States again until 1996. Beavers made films in Greece, Belgium, Switzerland, Germany, and Italy. His early *Plan of Brussels* and *Winged Dialogue* (1967-68/2000) are multi-layered psychic explorations; *From the Notebook of...*(1971/1998) is set in Florence and inspired by Leonardo's notebooks. *Ruskin* (1975/1997) is shot at the various sites of the titular artist/critic’s work in London, the Alps, and Venice. Beavers’s only film to use intertitles, the dialogic *Sotiros* (1976-78/1996) marks the end of his use of filters and mattes. *Wingseed* (1985), *The Hedge Theater* (1986-90/2002), *The Stoas* (1991-97), and *The Ground* (1993-2001) dwell in pastoral environments and Baroque spaces in Italy and Greece.  Beavers has produced three films outside the Hand Outstretched cycle: *Pitcher of Colored Light* (2007), *The Suppliant* (2010) (both shot in the U.S.), and *Listening to the Space in My Room* (2013). He lives with the German filmmaker Ute Aurand in Berlin and in Massachusetts.  List of works  *Plan of Brussels* (1968/2000)  *Winged Dialogue* (1967/2000)  *From the Notebook of...*(1971/1998)  *Ruskin* (1975/1997)  *Sotiros* (1976-78/1996)  *Wingseed* (1985)  *The Hedge Theater* (1986-90/2002)  *The Stoas* (1991-97)  *The Ground* (1993-2001)  *Pitcher of Colored Light* (2007)  *The Suppliant* (2010)  *Listening to the Space in My Room* (2013)  *Spiracle* (1966)  *Early Monthly Segments* (1968-70/2002)  *The Count of the Days* (1969/2001)  *Palinode* (1970/2001)  *Diminished Frame* (1970/2001)  *Still Light* (1970/2001)  *The Painting* (1972/1999)  *Work Done* (1972/1999)  *AMOR* (1980)  *Efpsychi* (1983/1996)  Paratextual material:  [www.the-temenos.org](http://www.the-temenos.org) |
| Further reading:  (vers, 1999) (Horwath, 2010) (Sitney, 2008) |