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| 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*, a series of eighteen films (many later re-edited) produced beginning in 1967. Beavers’ use of shaped mattes (used to obscure aspects of the image), and gelatine filters (used to produce varieties of coloured light) are hallmark elements of his films, many of which depict labour and craftwork (including his own filmmaking).  Born in Brookline, Massachusetts, Beavers attended Deerfield Academy before meeting 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. Two of his earlier works, *Plan of Brussels* (1967-1968) and *Winged Dialogue* (2000), are multi-layered psychic explorations; *From the Notebook of...* (1971/1998) is set in Florence and inspired by Leonardo's notebooks, while *Ruskin* (1975/1997) is shot at the various sites of the titular artist/critic’s work in London, the Alps, and Venice. Beavers’ only film to use intertitles, the dialogic *Sotiros* (1976-78/1996), marked the end of his use of filters and mattes. His later films including *Wingseed* (1985), *The Hedge Theater* (1986-90/2002), *The Stoas* (1991-97), and *The Ground* (1993-2001) predominately take place in pastoral environments and baroque spaces in both Italy and Greece.  Beavers has produced three films outside the *Hand Outstretched* cycle: *Pitcher of Coloured 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. |
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| Further reading:  (Beavers)  (Horwath)  (Sitney)  (The Temenos) |