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| **About you** | **[Salutation]** | Rebekah | [Middle name] | Rutkoff |
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| Princeton University; Stanley J. Seeger '52 Center for Hellenic Studies | | | |

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| **Your article** |
| BEAVERS, Robert (born February 10, 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 comprosed of eighteen 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). |
| Robert Beavers is an American experimental filmmaker best known for *My Hand Outstretched to the Winged Distance and Sightless Measure*, an epic cycle comprosed of eighteen 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.  He made films in Greece, Belgium, Switzerland, Germany, and Italy. His early *Plan of Brussels* and *Winged Dialogue* (1967-68; re-edited in 2000) are multilayered psychic explorations; *From the Notebook of...*(1971; 1998) is set in Florence and inspired by Leonardo's notebooks. *Ruskin* (1975; 1997) is shot at various sites of the titular artist and critic’s work in London: the Alps and Venice. Beavers’s only film to use intertitles, the dialogic *Sotiros* (1976 to 1978; 1996) marks the end of his use of filters and mattes. *Wingseed* (1985), *The Hedge Theater* (1986 to 1990; 2002), *The Stoas* (1991 to 1997), and *The Ground* (1993 to 2001) dwell in pastoral environments and Baroque spaces in Italy and Greece.  Beavers has produced three films outside the *Hand Outstretched* cycle: *Pitcher of Coloured Light* (2007) and *The Suppliant* (2010), both shot in the United States; and *Listening to the Space in My Room* (2013).  He lives with the German filmmaker Ute Aurand in Berlin and in Massachusetts. |
| Further reading:  Beavers, R. *The Searching Measure*, Berkeley: Berkeley: Pacific Film Archive/ Temenos. 1999.  Horwath, A. (ed.) *Robert Beavers. Die ausgestreckte Hand,* Vienna: Austrian Film Museum (In German and English). 2010.  Sitney, P. A. *Eyes Upside Down*, New York: Oxford University Press. 2008. 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) |