

Cece Wheeler
Maya Deren and Avant-Garde Film: Redefining the Feminine in Cinema
Second Semester Bibliography

Arnheim, Rudolf. "The Complete Film." *Film Theory and Criticism*. Ed. Leo Braudy. Oxford: Oxford University Press, 1974.

A Study in Choreography for the Camera. Dir. Maya Deren. 1945.

___*At Land*. 1944.

___*Meditation on Violence*. 1948.

___*Meshes of the Afternoon*. 1943.

___*Ritual in Transfigured Time*. 1945-6.

___*The Very Eye of Night*. 1952.

Bazin, Andre. "The Myth of Total Cinema." *Film Theory and Criticism*. Ed. Leo Braudy. Oxford: Oxford University Press, 1974.

Bergson, Henri. *Time and Free Will: An Essay on the Immediate Data of Consciousness*. Dover Publications, 2001.

Blood of a Poet. Dir. Jean Cocteau. 1930.

Brakhage, Stan. *by Brakhage: Anthology*. Home Vision Entertainment, 2003.

___"Metaphors on Vision." *Film Theory and Criticism*. Ed. Leo Braudy. Oxford: Oxford University Press, 1974.

Butler, Alison. *Women's Cinema-The Contested Screen*. London: Wallflower Press. 2002.

Butler, Judith P. *Gender Trouble: Feminism and the Subversion of Identity*. New York: Routledge, 1990.

Clark, Veve A., Millicent Hodson, and Catrina Neiman. *The Legend of Maya Deren: A Documentary Biography and Works*. Ed. Hollis Melton. Vol.1, pts. 1 and 2. New York: Anthology Film Archives/Film Culture, 1988.

Deleuze, Gilles. *Cinema 2: The Time-Image*. University of Minnesota Press, 1989.

DeLauretis, Teresa. *Alice Doesn't: Feminism, Semiotics, Cinema*. Indiana University Press, 1984.

Deren, Maya. *An Anagram of Ideas on Art, Form and Film*. Yonkers: Alicat Book Shop Press, 1946.

___"Cinematography: The Creative Use of Reality." *Film Theory and Criticism*. Ed. Leo Braudy. Oxford: Oxford University Press, 1974.

In the Mirror of Maya Deren. Dir. Martina Kudlacek. Sundance Films, 2001.

Eisenstein, Sergei. "A Dialectical Approach to Film Form." *Film Form: Essays in Film Theory*. ed. Jay Leyda. New York: Harcourt, Brace and World, Inc., 1949.

___"Beyond The Shot." *Film Theory and Criticism*. Ed. Leo Braudy. Oxford: Oxford University Press, 1974,

Freeland, Cynthia A. "Feminist Film Theory." <<http://www.uh.edu/~cfreelan/aesth/femfilm.html>>

Gledhill, Christine. "Recent Developments in Feminist Criticism." *Film Theory and Criticism*. Ed. Leo Braudy. Oxford: Oxford University Press, 1974.

Hall, Stuart Hall. "Spectatorship and Subjectivization." *Representation: Cultural Representations and Signifying Practices*. Sage Publications, 1997.

Heck-Rabi, Louise. *Women Filmmakers: A Critical Reception*. London: The Scarecrow Press. 1984.

- Hoberman, J. "After Avant-Garde Film." *Art After Modernism: Rethinking Representation*. New York: The New Museum of Contemporary Art, 1984.
- Kaplan, E. Ann. *Women and Film: Both Sides of the Camera*. New York: Methuen, 1989.
- Maule, Rosanna. "The Importance of Being a Film Author: Germaine Dulac and Authorship." <<http://www.sensesofcinema.com/contents/02/23/dulac.html>> Female
- Metz, Christian. *Film Language (A Semiotics of the Cinema)*. Chicago: University of Chicago Press, 1991.
- Mulvey, Laura. "Film, Feminism and the Avant-Garde." *Visual and Other Pleasures*. Bloomington: Indiana University Press, 1989.
- "Visual Pleasure and Narrative Cinema." *Art After Modernism: Rethinking Representation*. New York: The New Museum of Contemporary Art, 1984.
- Nichols, Bill. *Maya Deren and the American Avant Garde*. University of California Press, 2001.
- Pearse, Maria. "Women in Film: That Object Named 'Desire' or In Search of True Liberation for Women." <http://www.hal-pc.org/~questers/womanhood/women_in_film.html>
- Rabinovitz, Lauren. *Points of Resistance: Women, Power and Politics in the New York Avant-garde Cinema, 1943-71*. Chicago: University of Illinois Press, 1991.
- Rees, A.L. *A History of Experimental Film and Video*. British Film Institute, 1999.
- Rice, Shelley, ed. *Inverted Odysseys: Claude Cahun, Maya Deren, Cindy Sherman*. Exhibition catalogue. New York: Grey Art Gallery, New York University; North Miami, Fla: Museum of Contemporary Art; and Cambridge and London: MIT Press, 1999.
- Sambucci, Franscesca. "The Real and the Unreal," *Maya Deren Forum*, <<http://www.algonet.se/~mjsull>>
- Silverman, Kaja. *The Subject of Semiotics*. New York: Oxford University Press, Inc., 1983.
- Sitney, P. Adams. *Film Culture Reader*. Cooper Square Press, 2000.
- *Visionary Film*. New York: Oxford University Press, 1974.
- Smiling Madam Beudet*. Dir. Germaine Dulac. 1922.
- *The Seashell and the Clergyman*. 1928.
- The Films of Germaine Dulac: Duty, Deviance, and Desire. <http://www.bampfa.berkeley.edu/pfa_programs/dulac/content.html>
- "The Studio Era: Women Behind the Camera. American Women-Moving Image Section." <http://memory.loc.gov/ammem/awhhtml/awmi10/studio_camera.html>
- Unterburger, Amy L. "A Short History of Women in Film." *The St. James Women Encyclopedica: Women on the Other Side of the Camera*. *Filmmakers* <<http://www.feminista.com/archives/v3n6/unterburger.html>>
- Vogel, Amos. *Film as a Subversive Art*. <<http://www.subcin.com/subindex.html>>