

Book/Journal articles

Brakhage, Stan. "Metaphors on vision / by Brakhage" Film Culture. No. 30, Fall. 1963.

This magazine was an amazing find. Buried in the basement of the library building in the rare books department, it had interviews, notes and letters that I could find nowhere else. This was a magazine that chronicled particular filmmakers, devoting one quarterly issue to a single filmmaker. The first half of the issue consisted of an extended interview with Brakhage. It was very illumination on what he thought of *Dog Star Man* while the film was still being made. He also talked about films that I am still in the process of finding like *Sirius Re-Membered*. It was valuable to my process in the same way that much of the Brakhage books and articles have been, they help me to better understand this filmmaker who has forced me reassess my motives, desires and purpose behind making films.

Stevens, Gwendolyn and Seldon Gardner. Separation Anxiety and the dread of abandonment in adult males. Westport, Conn. Praeger, 1994.

This book was very helpful in helping me think about how to classify and categorize feelings that I had not really ever tried to quantify before. It was helpful in the context of this project because it has helped me pick apart my feelings concerning the divorce of my biological father from my mother, which happened back when I was five years old. This is something that relates directly to how I am feeling right now towards me step-dad and mother who are currently in the process of getting a divorce after fifteen years. These are all issues that my film will be attempting to address.

Russet, Robert, and Starr, Cecile. Experimental Animation; Origins of a New Art. New York: Da Capo press, 1976.

This book was an excellent resource when it came to the process of boiling down what I wanted to do with this film. It is basically an abbreviated exploration of many different animators. It helped me realize that I wanted my film to be more of an experimental live action montage with elements of direct animation, then a standard direct animation film. The thing that I will be using from this book is the method that animators like Len Lye used to get consistent images from direct animation.

Barrett, Gerald R. and Braber, Wendy. Stan Brakhage: a guide to references and resources. Boston: G.K. Hall, 1983.

This is a sort of bibliography for Stan Brakhage. It had the best biography and early film breakdowns that I have been able to find on Brakhage. The thing that I'm going to take from this book and use in my project is that the best work that Brakhage did early in his career was collaborative. His family was the author of many of these films. For example

Window Water Baby Moving focused on the birth of one of his children and was filmed by both Brakhage and his wife. In the earlier films the signature “Brakhage” on his films apparently represents Stan, his wife Jane and their children.

Eisenstein, Sergei. The Eisenstein Reader. Ed. Richard Taylor. Trans. Richard Taylor and William Powell. Great Britain: St. Edmundsbury Press, 1998.

The thing that is going to sell my film is not going to be the animation or the soundtrack; it is going to be in the editing. Eisenstein is the king of film theory in this subject. His ideas about intellectual discourse coming through the implementation of metaphorically representative images being cut together is going to be very important to the editing process of my piece. Intelligent montage is something I have to get up close and personal with during spring quarter. This book is, in my mind, tied to two of my film sources, *Man with a Movie Camera* and *Powaqqatsi*. My reasoning for this is that they both attack very complex issues through metaphorically representative images stack on top of each other through edits or overlays.

Brakhage, Stan. Essential Brakhage: selected writings on filmmaking by Stan Brakhage.

Ed. Bruce R. McPherson. Kingston: New York. 2001.

This book was an excellent sampler for Brakhage’s writings. It helped to give me a broader context for his overall philosophical approach. Like *Notes to the Cinematographer*, and *Metaphors on vision / by Brakhage*, it gave me artistic questions and counter-points to apply to my own work.

Films

Dog Star Man (Prelude, I, II, III, IV). Dir. Stan Brakhage. 16mm. 1962-1964. Criterion 2003.

I plan on using Brakhage’s method of representational short montages mixed with direct animation and image overlays as an approach to my film.

A Man With a Movie Camera. Dir. Dziga Vertov. 35mm B&W Silent. 1929. Image Entertainment, 2002.

I plan to make use of Vertov’s method of montage and overlays. But instead of trying to make a statement about society, I want to focus the method into a very subjective film about the breakup of my family.

Brakhage. Dir. Jim Shedden. Zeitgeist Films, 1998.

This film shows Brakhage working on his films, talking about his method and summarizing positions that seem difficult to follow in his writings. His assertions that sound distracts from the image (an assertion put forth in this film) is something I have to keep in mind for my own work.

The Weir Falcon Saga. Dir. Stan Brakhage. 16mm. 1987. Zeitgeist Films, 1998.
Brakhage uses a method in this film of shooting in slow motion and cutting back and forth between negative and positive stock. I want to use this method in my film on the footage of my families' faces to offset the portraiture effect associated with the mid-shots that I plan on shooting.

Powaqqatsi. Dir. Godfrey Reggio. 35mm. 1988. MGM, 2002.
This film uses Eisenstein's Intelligent Montage method to explore complex issues without voiceover. This film lets the image recite the dialogue. This is what I need to let my film do.

Window Water Baby Moving. Dir. Stan Brakhage. 16mm. 1962. Criterion, 2003.
Brakhage focuses on what make up his understanding and experience of pregnancy by focusing on the physiology of his wife in labor. I find this film inspiring, in that Jane Brakhage would let Stan find his connection to the physical reality of birth through his art. I need to use my family to find out what they are to me now that they are not a unit.

The Dante Quartet. Dir. Stan Brakhage. 16mm. 1987. Criterion, 2003.
This is a great film to try to understand the dynamics of paint on film method, which is what I'm going to use it for.

Excerpt from symposium: pharmacology and clinical usefulness of soma.2006. Dir. Dusatko, Morgan and Tripp, Alex. 2006.
This film institutes innovative methods of warping the film image that I plan to emulate.

Online sources

Camper, Fred. Stan Brakhage on the Web. 2 Mar. 2006.
<http://www.fredcamper.com/Film/BrakhageL.html>

This was the single best spot to find extensive links to content on the web having to do with Stan Brakhage. Fred Camper is a film scholar and college of Brakhage. He oversaw the digital transfers for the Criterion release of Brakhage's work. There were pictures of strips from much of Brakhage's paint on film work on this website. This was invaluable in figuring out what I need to do to get the particular look I am going for in the ending of my film.

"Stan Brakhage." The Internet Movie Database. 16 Feb. 2006.

<http://www.imdb.com/name/nm0104132/?fr=c2l0ZT1kZnx0dD0xfGZiPXV8cG49MHxrdz0xfHE9c3RhbiBicmFraGFnZXxmdD0xfG14PTIwfGxtPTUwMHxjbz0xfGh0bWw9MXxubT0x;fc=1;ft=15;fm=1>

This is the most comprehensive listing on the films of Stan Brakhage. It was very useful at the beginning of my research. I used this to find out the names, dates and background on Brakhage's work.