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(Trans)figuring the Works of Maya Deren: Ideological Meshes and the Avant-Garde Subject

Moderated by Professors Bill Nichols and Akira Lippit



"Moving the Dancers' Souls: Techniques of Transition
in Maya Deren's *Ritual in Transfigured Time*"
Ute Holl, Humboldt University, Berlin, Germany

"ANAGRAM: Film Theory from the
'Androgynous Mind' of Maya Deren"
Renata Jackson, New York University

"Reading Histories and Tracing Traditions"
Holly Willis, Univ. of Southern CA

"Disavowing Deren's Disavowal: Lesbian Fetishism,
Nice Russian Jewish Girls, and Bolex Envy"
Elizabeth Block, UC Santa Cruz

"Seeing Double(s): Reading Deren Bisexually"
Maria Pramaggiore, North Carolina State University

"An Anagrammatization of Deren's Haitian Footage"
Moirra Sullivan, Stockholm University, Sweden

"In Motion: Film, Dance, and Identity"
Amy Holberg, UC Berkeley

"Talley Beatty and the Choreographed Camera"
Mark Franko, UC Santa Cruz

"Dreamwork of the American Avant-Garde:
Maya Deren, Psychoanalysis and Surrealism"
Marisa V. Helms, SF State University

"MESHES: Dream Images and the Self-Castrating Glance"
Cecilia Hastings, SF State University

"Deren's Haiti Project: The Mythic Site of Origin"
Charles Merewether, The Getty Center for
the History of Art and Humanities.



San Francisco State University • Arts and Industry 101

Saturday, April 27, 1996 • 9:30 am -- 6:00 pm

Supported by SFSU Cinema Department, coordinated by Lise Carlson

For more information contact lcarlson@sfsu.edu or the Cinema Dept. at 415-338-1629.

Christine Saxton Memorial Symposium