

Abstract

Jonas Mekas connects in his work amateur mode of filming with professional motivations of experimental filmmaker. His film style is based on the aesthetics of home movies and he turns attention to his own personal, individual experience. He and the other filmmakers of The New American Cinema wrested film from the classical studio mode of production, established a new distributional circuit of the independent cinema and founded institutions dedicated to archive and study avantgarde and experimental cinema.

The main objective of this thesis is to describe, how home movies came into use as a formal medium of communication for independent filmmakers in New York in the fifties and sixties. This thesis focuses mainly on the work of Lithuanian experimental filmmaker, poet, film critic and organiser Jonas Mekas. The main interest is in, how Mekas removes home movies from their original context and how are home movies perceived beyond their primary context in general. Therefore I define according to Roger Odin signs and functions of home movies in terms of the family institution. I specify various fields of cinema, which Mekas merges in his work.

I study strategies, which are used to process home movies in a detailed analysis of Mekas's film *As I Was Moving Ahead Occasionally I Saw Brief Glimpses of Beauty* (2000). I am not concerned only with the method in which home movies are used but at the same time, how Mekas interacts with the viewer through his film.