

Lecture Notes: October 21, 2002

Pre-Cinema, Birth of Cinema through Surrealism, and Digital Cinema

Louis and Auguste Lumière, technically gifted inventors and the first documentary moviemakers.

Workers Leaving a Factory, 1894
The first “news” film
The first movie screening, 1895

Georges Méliès, a master entertainer and showman, he learned to distort time and space in film, and developed complex special effects. He created the first double exposure (*La Caverne maudite*, 1898), the first split-screen shot with performers acting opposite themselves.

A Voyage to the Moon, excerpts, 1902

Dziga Vertov, a master of lighting, montage, camera angle, fast and slow motion, freeze-frame, flicker effects... Vertov tells the story of the life of a city energized by a Soviet five-year plan.

Man with a Movie Camera, excerpts, 1926

Man Ray, born Emmanuel Radnitsky in Philadelphia, becomes a central Dadaist and Surrealist figure, while also simultaneously maintaining a distinguished career in fashion and portrait photography.

Emak Bakia, A Cinema Poem, excerpts, 1926

Salvador Dali and Luis Bunuel: two of the paradoxical and central figures of Surrealism, Dali principally a painter and Bunuel a filmmaker.

Un Chien Andalou (The Andalusian Dog), excerpts, 1928

Maya Deren: A dancer, “visual poet”, filmmaker, Voudoun ritualist...

Meshes of the Afternoon, 1948

Digital Cinema:

Jim Campbell, *Digital Watch*, 1991, video installation

Lee Boot: *Making Art With Tape: Corporate Corporal Brains*, 1996, animation and video

Lisa Moren: *la_alma*, 1999, interactive narrative video installation