

# THE MAN WITH A MOVIE CAMERA, 1929

(Chelovek s kinoapparatom), 80 min.

Director: DZIGA VERTOV, 1896-1954

**Dziga Vertov** (born Denis Abramovich Kaufman in Bialystok, Poland) argued in opposition to Eisenstein that the role of film in a revolutionary society should be to raise the consciousness of the audience by creating a film form that provoked an active viewer. You were introduced to his background in the morning lecture so instead of repeating that information, here are snippets from his writing to put *THE MAN WITH A MOVIE CAMERA* in the context of his own creative process and theoretical ideas:

## **From the film treatment:**

*The Man With a Movie Camera* is an experiment in conveying visual phenomena without the aid of titles (a film without titles), scenario (a film without a scenario), or, the theatre (a film without actors or sets).

...The man with the camera must give up his usual fixed position. He must exert his powers of observation and his agility to the maximum in order to keep up with the speed of life (19 March 1928)

## **From the RESOLUTION OF THE COUNCIL OF THREE 10/5/1923**

Do not copy from the Eyes.



I am eye.

I take the most agile hands of one, the fastest and most graceful legs of another, from a third person I take the handsomest and most expressive head, and by editing I create an entirely new perfect man.

I am eye. I am a mechanical eye.

## **From KINO-EYE, LECTURE II**

The school of Kino-Eye requires that the cine-thing be built upon *intervals*, that is, upon a movement between the pieces, the frame; upon the proportions of these pieces between themselves, upon the transitions from one visual impulse to the one following it.

In *The Man With a Movie Camera* Vertov was more concerned with revealing process than revealing the self. He wanted the audience to understand how film works (mechanically and technically as well as conceptually). He also wanted the audience to know filmmaking IS work and the filmmaker is a worker. Finally, he wanted to aid the audience in their understanding of the construction of a film so that they could develop a more critical attitude. As you view this film, consider the above.