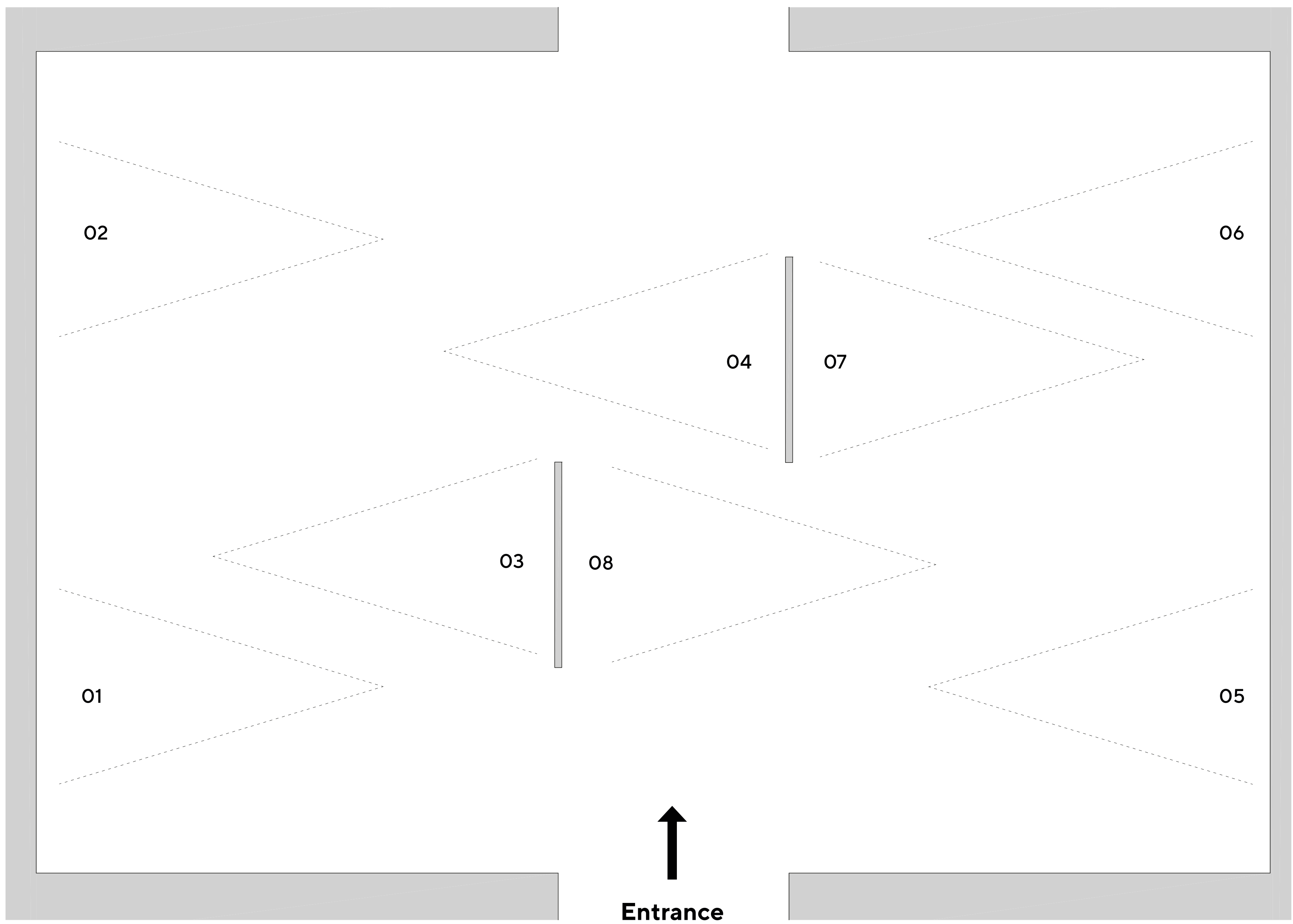


Technical and mechanical innovation in avant-garde film

In the first third of the 20th century, the cinema provided avant-garde artists with a new way to subvert the artistic principles inherited from the past and open up avenues of plastic experimentation bound up with the materiality of the image. Three of those experimental paths are illustrated in this room. The first reflects on how the perceptive capacity of individuals was modified by the upsurge of modernity, using the formal resources offered by the medium for the purpose. The second encompasses cinematic creations that broke away from normal narrative procedure, using montage to introduce multifaceted gazes on reality. The last group includes films influenced by advances in mechanical and technical engineering which were centred on an iconography dominated by the machine and the industrial landscape. The three paths converge and combine in nearly all the selected films, with aesthetics predominating over narrative.



01. Francis Bruguière

Light Rhythms, 1931. Duration: 5'31"

Courtesy of Light Cone

02. Francis Bruguière

Four sequences with special effects created by Moholy-Nagy from the film *Things to Come*, 1936

Duration: 2'35"

Courtesy of Light Cone

03. *Things to Come*, 1936

Director: William Cameron Menzies

Script: H. G. Wells

Production: Alexander Korda

London Film Productions

From 1:03:17 to 1:09:32

Courtesy of Internet Archive

04. Albrecht Viktor Blum

Im Schatten der Maschine, 1928

From 7'59" to 16'32"

Courtesy of Bundesarchiv, Berlin

05. Germaine Dulac

Disque 957, 1928

Duration: 6'

Courtesy of Light Cone

06. Ralph Steiner

Mechanical Principles, 1930

Duration 10'34"

Courtesy of Light Cone

07. Jean Mitry

Pacific 231, 1949

Music: Arthur Honegger. Duration: 9'19"

Courtesy of Periscope Film LLC

08. Joris Ivens

De Brug, Rotterdam, 1928.

Duration: 14'09"

Collection Eye Filmmuseum, The Netherlands