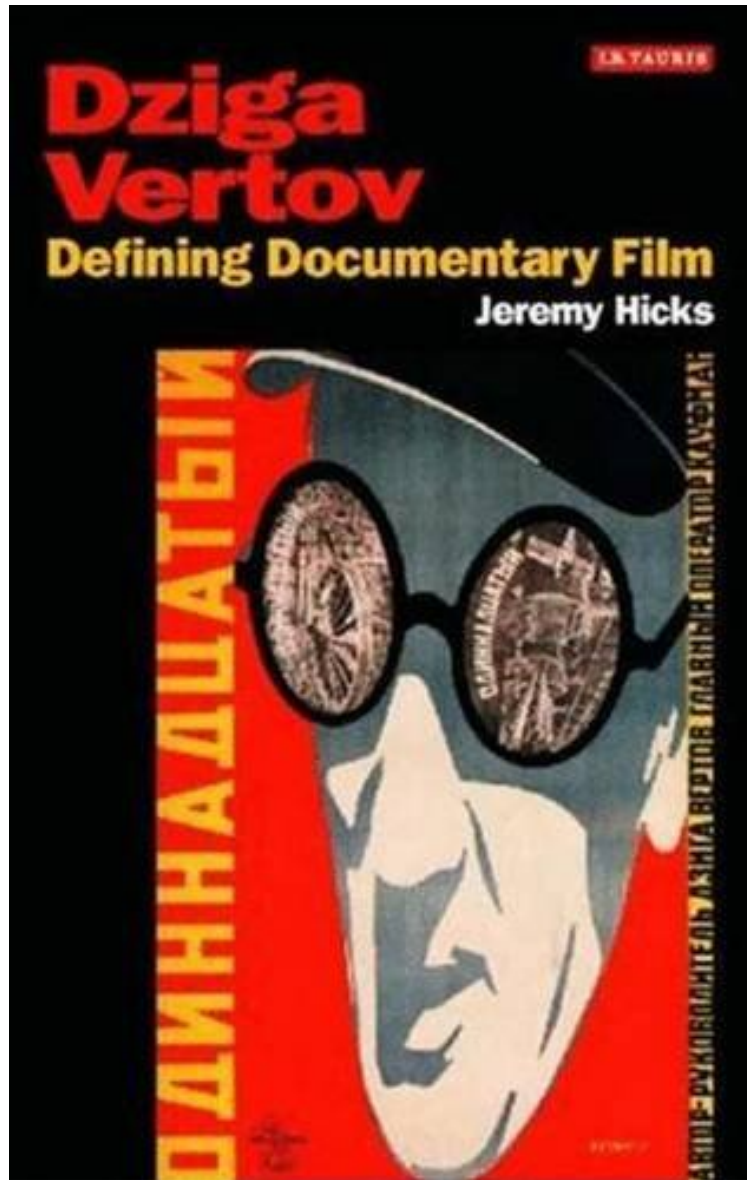


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Dziga Vertov: Defining Documentary Film (KINO - The Russian Cinema)

Jeremy Hicks

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Jeremy Hicks : Dziga Vertov: Defining Documentary Film (KINO - The Russian Cinema) before purchasing it in order to gage whether or not it would be worth my time, and all praised Dziga Vertov: Defining Documentary Film (KINO - The Russian Cinema):

2 of 3 people found the following review helpful. Rediscovery of Dziga Vertov as Father of Documentary By Bunuel
Recent academic writings on documentary have become bogged down in mind-numbing post modern debates about the impossibility of ever capturing reality, and, ergo, the impossibility of documentary. In the process, a century of documentary practise and tradition has been forgotten, not to mention the growing number of cinephiles who find documentaries both relevant and rewarding. Jeremy Hicks is a Russian scholar from England, and he has provided the perfect assault on the ivory tower with this clear and concise elegy to the man who arguably created the documentary genre - the Soviet genius Dziga Vertov. Benefitting from new Russian research on Vertov and Russian culture pre-Stalin, Hicks makes a strong case for Vertov's relevance to a new generation of digital documentarians.

Pioneer of political documentary and inventor of cinema vrité, Dziga Vertov has exerted a decisive influence on directors from Eisenstein to Godard. Yet his reputation long rested upon a lone masterpiece, *Man with a Movie Camera*. Recently, however Vertov has begun to be recognised as the creator of a body of innovative and distinct films and, as Jeremy Hicks argues, documentary as we know it today is unthinkable without the rediscovery of Vertov. This, the first book in English to cover the whole of Vertov's career, reveals him to be an auteur, allowing readers to combine the familiar and less familiar aspects of his filmmaking and thinking in a cohesive narrative. Jeremy Hicks demonstrates how Vertov draws on Soviet journalistic models for his transformation of newsreel into the new form of documentary film. Through analyses of *Cine-Pravda No 21 (Leninist Cine-Pravda)*, *Cine-Eye*, *Forward Soviet!*, *A Sixth Part of the Earth*, *The Eleventh Year*, *Man with a Movie Camera*, *Enthusiasm*, *Three Songs of Lenin*, and *Lullaby*, he shows how Vertov's greatest works combine authentic documentary footage ingeniously for tremendous rhetorical effect. Today, with the energetic revival of interest in documentary film, Vertov's reflexive and overtly partisan films are of great relevance; but they need to be better known and understood. This is the purpose of *Dziga Vertov - Defining Documentary Film*.

"the first English-language monograph devoted entirely to the career of Russia's greatest documentary filmmaker a valuable contribution to English-language scholarship on early Soviet cinema and an important resource to all those of us who teach the history of Russian or documentary cinema Anthony Anemone, *Slavic and East European Journal*