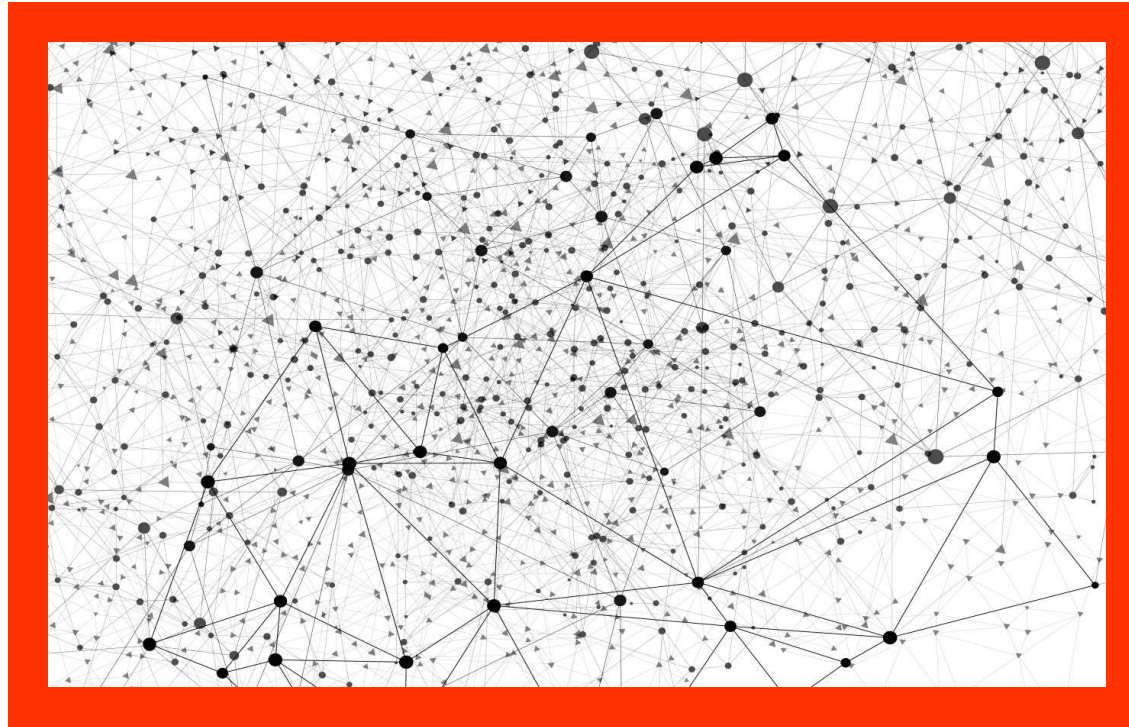
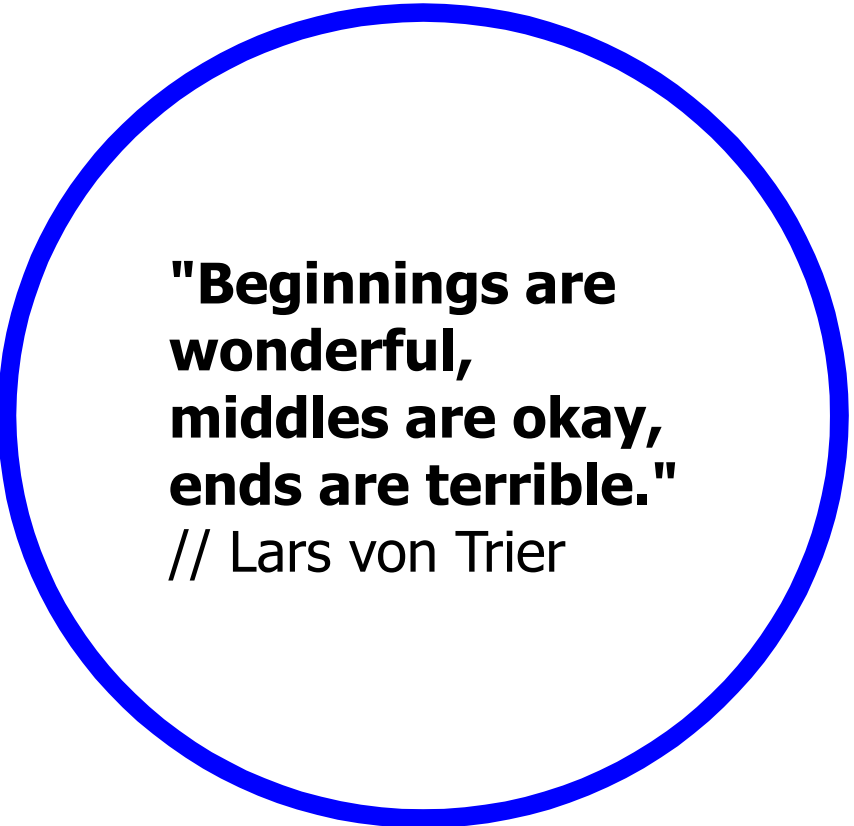


RHIZOM FILM GESCHICHTE



FILM HISTORY RHIZOME

Dr. Ines Bayer
bayer@dff.film
Deutsches Filminstitut & Filmmuseum



**"Beginnings are
wonderful,
middles are okay,
ends are terrible."**

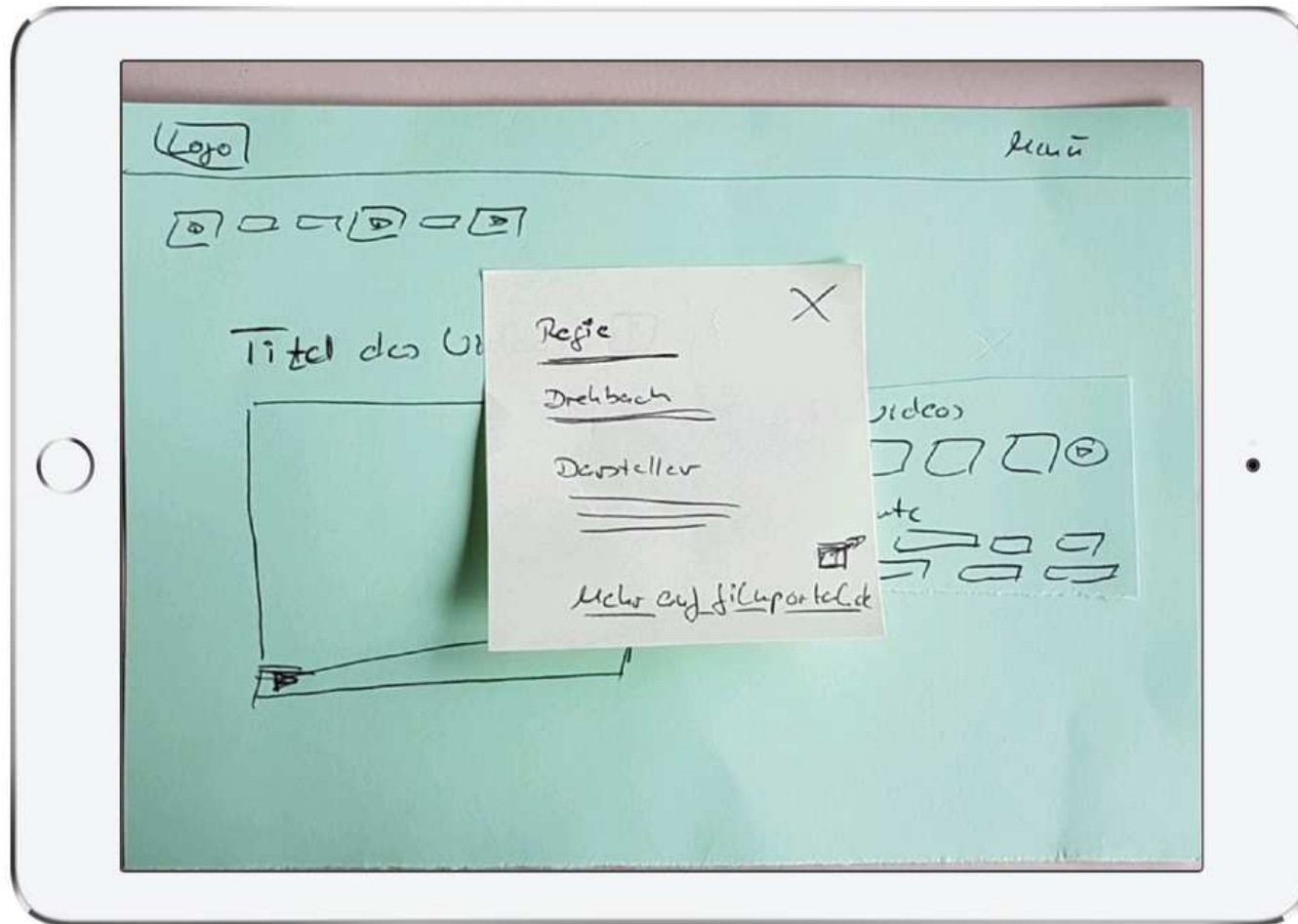
// Lars von Trier

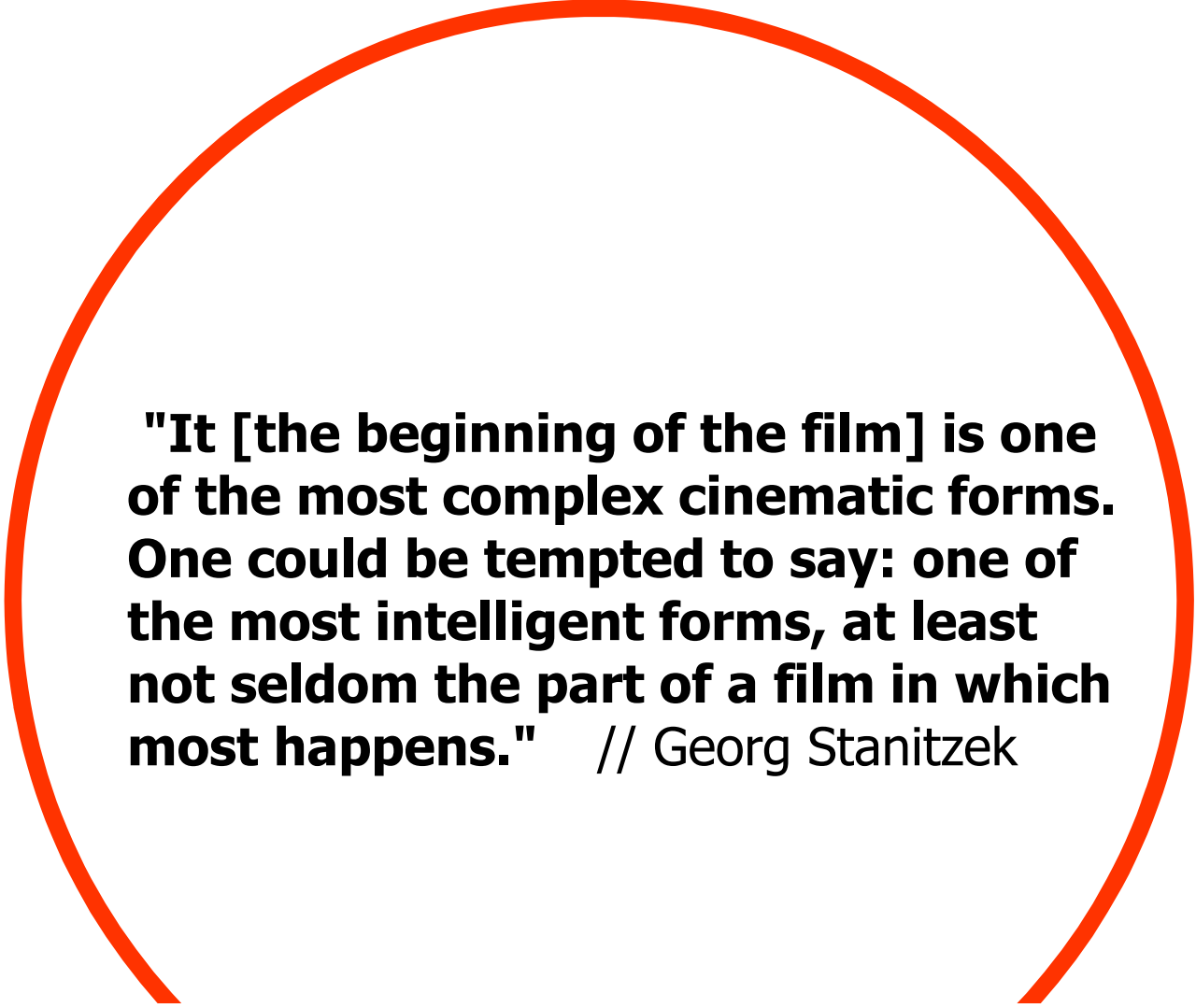


**„Beginnings are
always difficult“**

// TROUBLE IN
PARADISE, US 1932,
R: Ernst Lubitsch

WORK IN PROGRESS





"It [the beginning of the film] is one of the most complex cinematic forms. One could be tempted to say: one of the most intelligent forms, at least not seldom the part of a film in which most happens." // Georg Stanitzek



100+ film beginnings

**across all epochs of
German film history and
across cinematic genres**

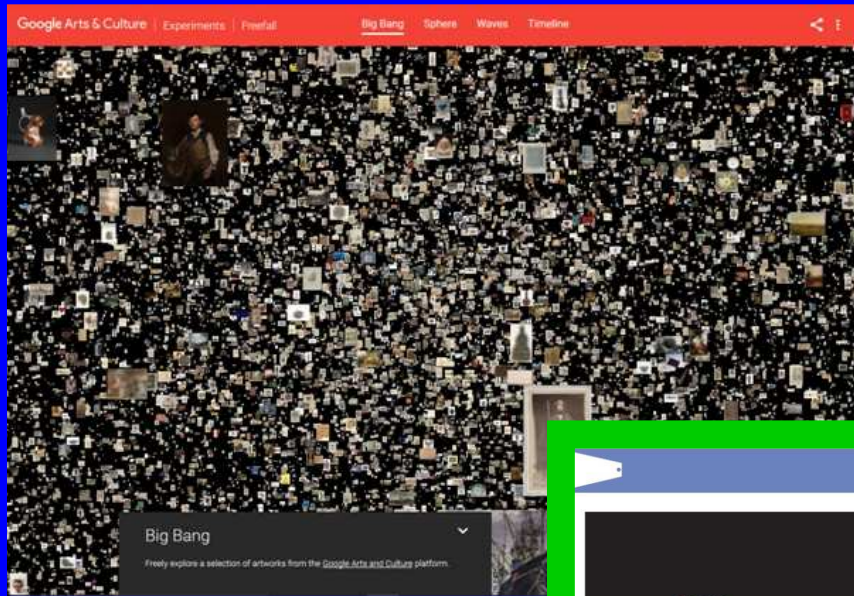
**aesthetic, motivic or thematic
similarities,
Use of film language means,
standard dramaturgical situations**



Sensually designed

Intuitive handling

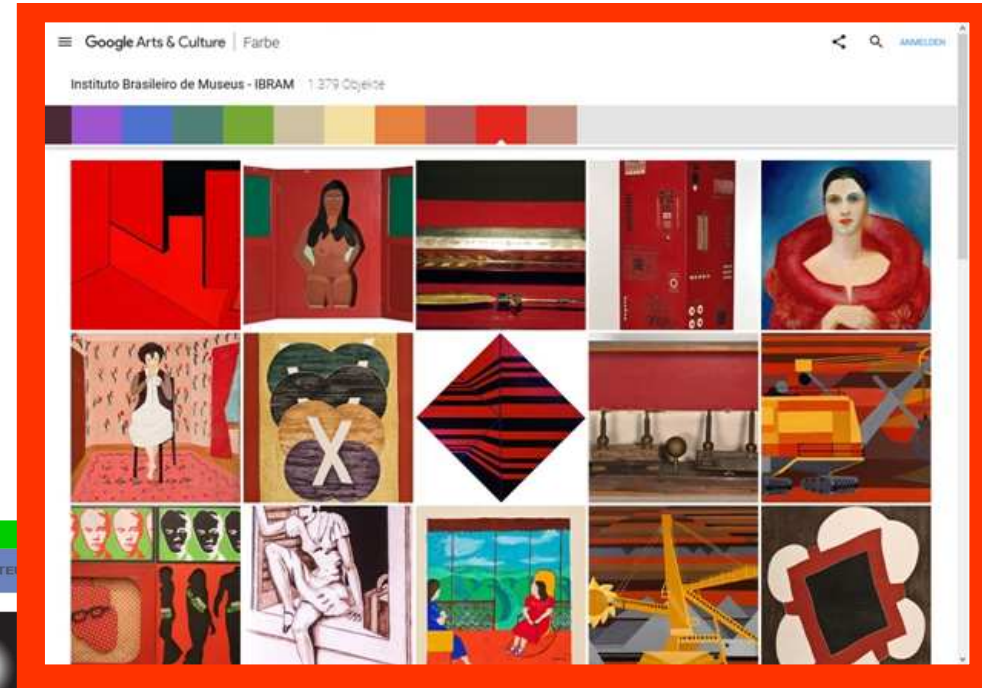
**Free of charge and accessible
without registration**



GOOGLE EXPERIMENTS // FREEFALL



LES ENFANTS DE CINÉMA // NANOUK



GOOGLE ARTS AND CULTURE

TARGETS

ACCESS!

// illustrate film history

// arouse curiosity for the richness of forms and stories

REFLECTION

// encourage critical vision

// familiarize with the means of expression
and style of the film

// to communicate knowledge about the
beginning of film as a special cinematic
form

PARADIGMS OF CULTURAL WORK IN THE DIGITAL WORLD

SUSTAINABILITY

// to create something that remains

RELEVANCE

// create something that will be used

Startseite » Videos

Videos

INSGESAMT: 3343 VIDEOS
 IHRE AUSWAHL: 3343 VIDEOS



Kolyma (2018) - Trailer
 13.06.2018 | Länge: 02:14 min



Halaleluja - Iren sind menschlich! (2018) - Trailer
 13.06.2018 | Länge: 01:34 min



Allein unter Schwestern (2018) - Trailer
 13.06.2018 | Länge: 01:35 min



Papst Franziskus - Ein Mann seines Wortes (2018) - Trailer 01
 11.06.2018 | Länge: 01:00 min



Papst Franziskus - Ein Mann seines Wortes (2018) - Trailer 02
 11.06.2018 | Länge: 01:31 min



Muhi - Generally Temporary (2018) - Trailer
 08.06.2018 | Länge: 03:07 min



Lost in the Living (2018) - Trailer
 08.06.2018 | Länge: 03:31 min



Aus einem Jahr der Nichtereignisse (2018) - Trailer
 08.06.2018 | Länge: 01:27 min

EINTRÄGE FILTERN

Nach Filmtitel

Nach Kategorie

- ☐ Spiel- und Dokumentarfilme
- ☐ Kurz- und Werbefilme
- ☐ Tonbilder
- ☐ Wochenschauen
- ☐ Filmausschnitte
- ☐ Feature und Aufzeichnungen
- ☐ Trailer

Nach Thema

- ☐ Auf die Sekunde gut – Highlights der KurzFilmAgentur Hamburg
- ☐ EFG1914 - Filme zum 1. Weltkrieg
- ☐ hFMA präsentiert Hessen Talents 2018
- ☐ hFMA präsentiert Hessen Talents 2017
- ☐ hFMA präsentiert Hessen Talents 2016
- ☐ hFMA präsentiert Hessen Talents 2015
- ☐ hFMA präsentiert Hessen Talents 2014

Master Filmkultur

master-filmkultur.de

master filmkultur

MASTER FILMKULTUR

JETZT BEWETZEN!

NOCH BIS 31. MAI 2018

Zum Bewerbungsportal

ARCHIVIERUNG

PROGRAMMIERUNG

PRÄSENTATION

MASTER FILMKULTUR

LEHR- UND LERNFORMATE

AKTUELL

NETZWERK

STUDIENORDNUNG

i

DE

EN

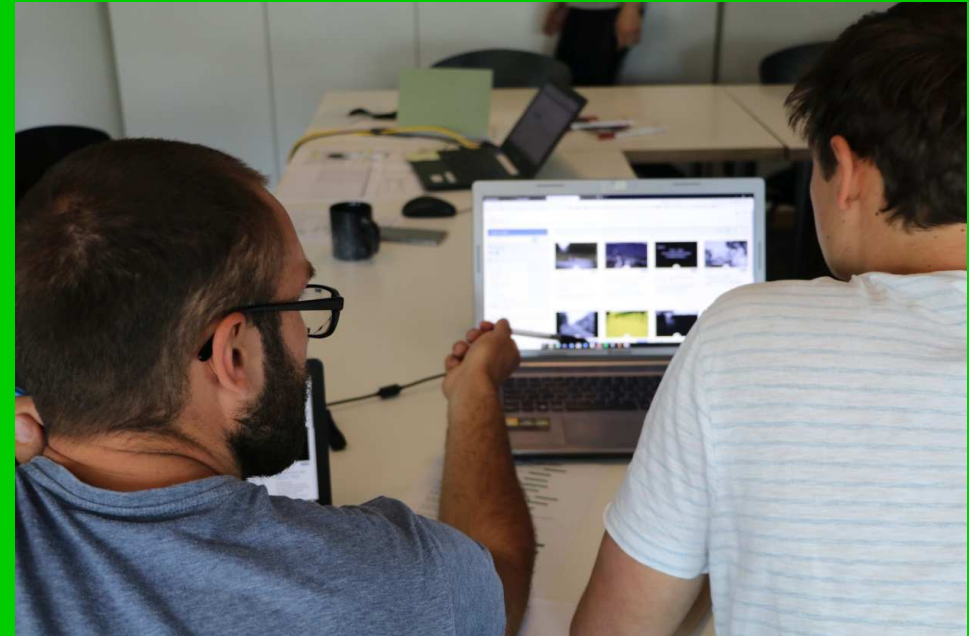
Archive, Museen, Festivals, Sendeanstalten, filmwirtschaftliche Verbände, Stiftungen, Kinos, Verleihe, AV-Verlage, sowie unabhängige Initiativen und Institute. Eine Kooperation mit dem National Archive of Film, Video and Sound, dem National Film Institute und der University of Jos in Jos, Nigeria befindet sich derzeit in der Planungsphase.

Als Mitglied der einschlägigen nationalen und internationalen Filmarchivverbände wie Kinematheksverbund, FIAF (Fédération Internationale des Archives du Film) und ACE (Association des Cinémathèques Européennes) unterhält das Deutsche Filminstitut intensive Arbeitsbeziehungen zu allen wesentlichen Kinematheken auf deutscher, europäischer und weltweiter Ebene. Es wirkt an großen Verbundprojekten mit zahlreichen internationalen Partnern mit, oft in leitender Funktion, ist an der Deutschen Digitalen Bibliothek und der Europeana beteiligt und unterhält Kooperationen mit Institutionen wie dem Goethe-Institut, der Deutschen Filmakademie u.v.m.

INSTITUTIONEN, BEI DENEN FILMKULTUR-STUDIERENDE BISHER IHR PRAXISSEMESTER ABSOLVIERT HABEN:

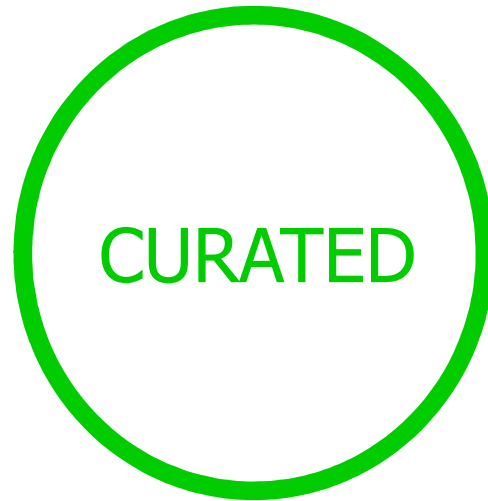
Academy of Motion Picture Arts and Sciences: Margaret Herrick Library, Special Collections (Los Angeles)

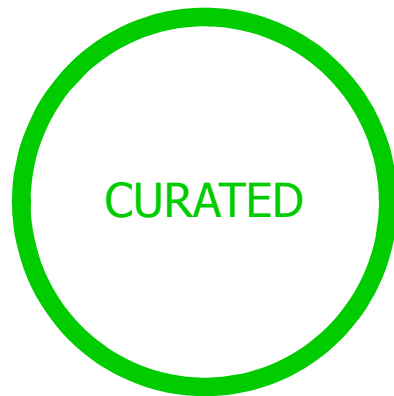
Amazon Video: Transactional Video on Demand (München)



MASTERS PROGRAM FILMCULTURE

METHOD





IndianCine.ma User List Item View Sort Find Data Help

Back to Movies View Editor

42 (Hemen Gupta) 1949

Find: All

00:13:13.593 01:52:46.802 01:51:41.512

Set Out Point

Houses and hearts...
Be more firm

seen already. He characteristically attempts to dissuade the men. He refers to Ajay's father who was shot to death by the police in the 30s. The movement he refers to is one of the many peasant movements that became a serious concern for the British in Bengal, Orissa, Andhra Pradesh and Punjab in 1930s and 40s.

The 'charkha' or the spinning wheel was one of the most significant symbols of the satyagraha and swadeshi movements supported by Gandhi. In fact the 'charkha' was there in the original tricolour flag adopted during the declaration of 'burna swara'. The old woman working at the 'charkha' firmly establishes the family as part of the swadeshi movement.

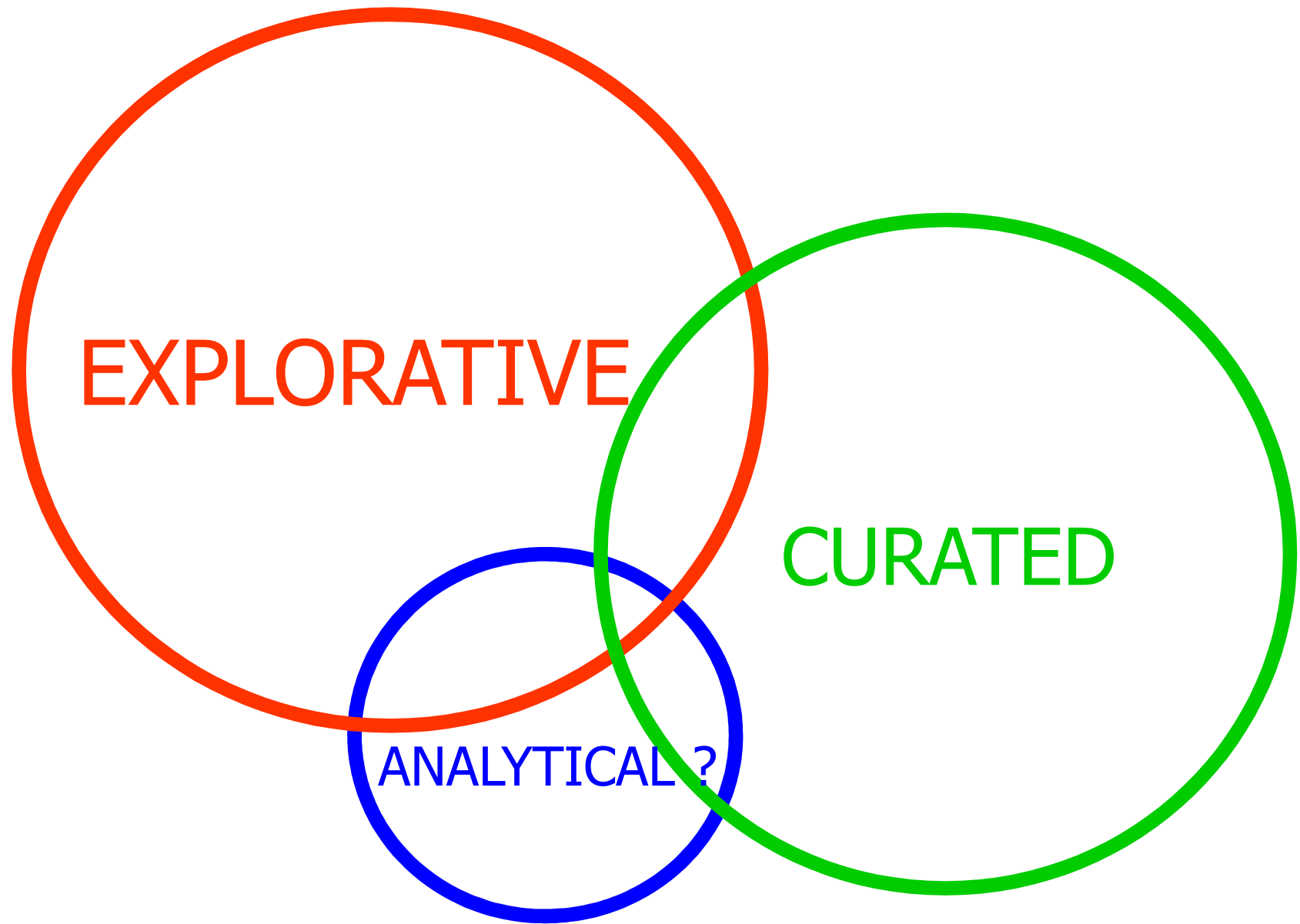
According to the old woman's words, the date ought to be 14 July, 1942, the last day of the Wardha Congress when the resolution was passed. We learn that Ajay is an active member of the Congress and has been sent to the village in anticipation of the resolution.

The events from 14 July 1942 (the passing of the resolution by the Congress) and 8 August 1942 (Gandhi's address) are depicted through the use of actual archive footages of the period. This attempt at documentation often has an aesthetic quite different from the film, interrupting the otherwise realist narrative and also abbreviates events. The tendency is noticeable in 'Chattogram...' and is later used remarkably in 'Chinnamul' (1952).

Four single-shot scenes depicting how the news of the Quit India Movement trickled down from London, through the then Viceroy Lord Linlithgow, to the district level in Bengal where the Movement had a huge impact. This move is important in the context of film as the narrative will now focus on the effect of the Movement at a local level.

Consequently, the last level is the local military commander Major Trivedi who will be the figure of colonial repression and violence henceforth. There are urban legends in film history about how Bikash Roy's performance in the role had such an impact that he had difficulty going out in public for a while because people could not get over his actions as the fictional Major.

Sebastian Lütgert, pan.do/ra, applied to <https://indiancine.ma>



QUESTIONS

Keywording

Multilinguality

Addressing target groups

THANK YOU!

Made possible by the support of:

ART MENTOR FOUNDATION LUCERNE
experimente  digital
EINE KULTURINITIATIVE DER AVENTIS FOUNDATION

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bayer@dff.film
Deutsches Filminstitut & Filmmuseum