

FILMP/MEDP 160
Lec 01
Modes of Production

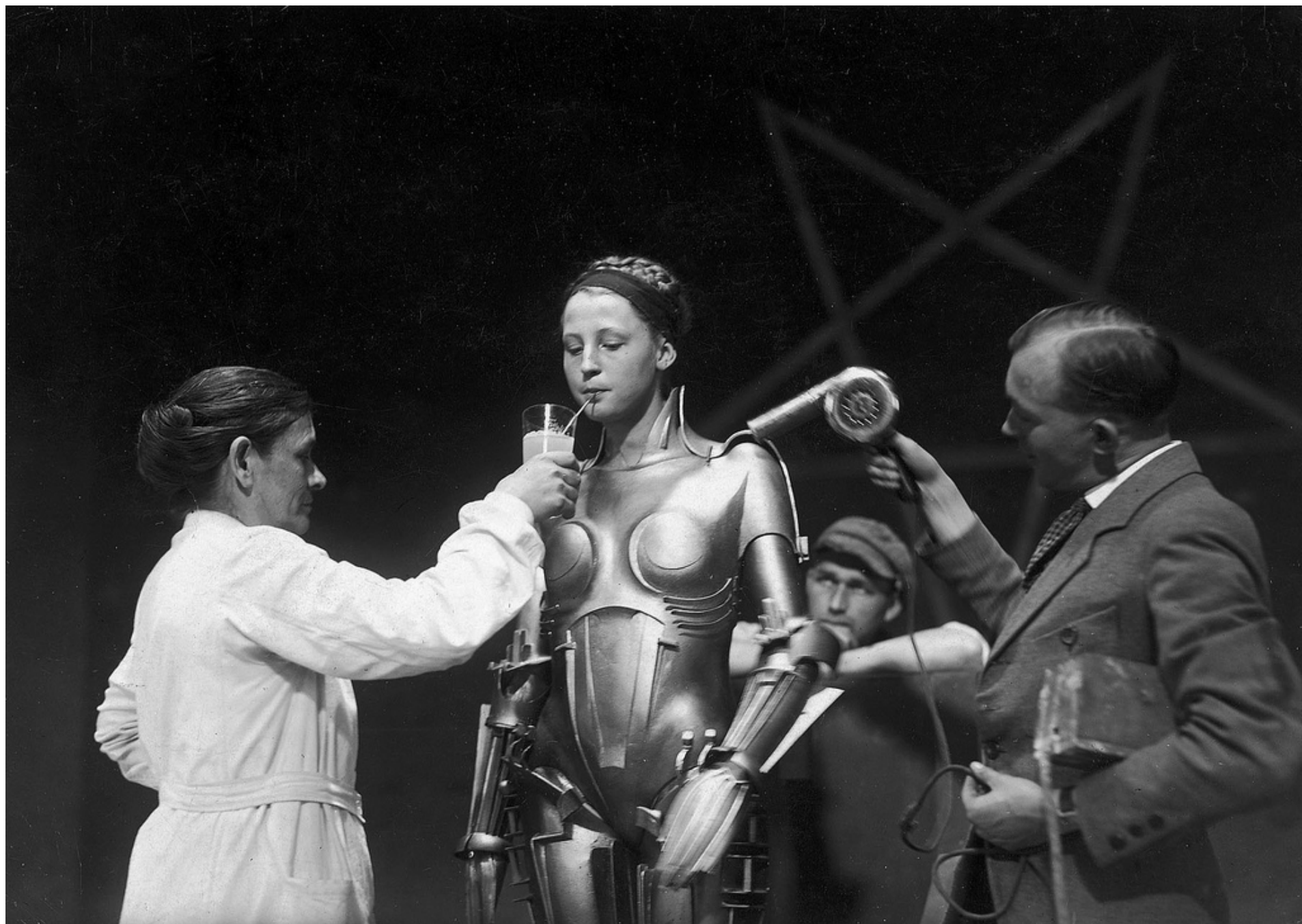
August 29, 2012



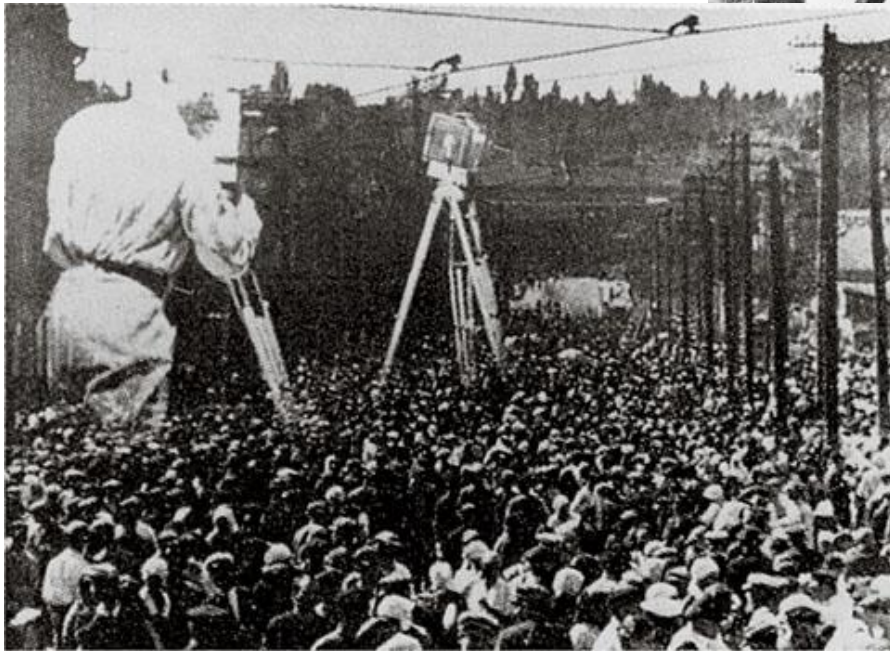
Allan Dwan & Douglas Fairbanks
Robin Hood 1922



Charlie Chaplin
Gold Rush, 1925



Dziga Vertov • Man With a Movie Movie





Robert
Flaherty







AT RISK: Parents grieve the loss of their children in China's *Unnatural Disaster: The Tears of Sichuan Province*. Filmmakers Jon Alpert (middle) and Matt O'Neill (bottom) knew their story could reach a wide audience. (Credits: (top to bottom) Ming Xia/HBO; Shiho Fukuda; Peter Kwong)



SOMETHING SLIMY: When *Crude* director Joe Berlinger, interviewing Trudie Styler, first saw the abandoned oil pits in the Amazon, he "felt the universe tapping me on the shoulder, enlisting me to make this film." (Credit: Sebastian Posingi)



Stan Brakhage

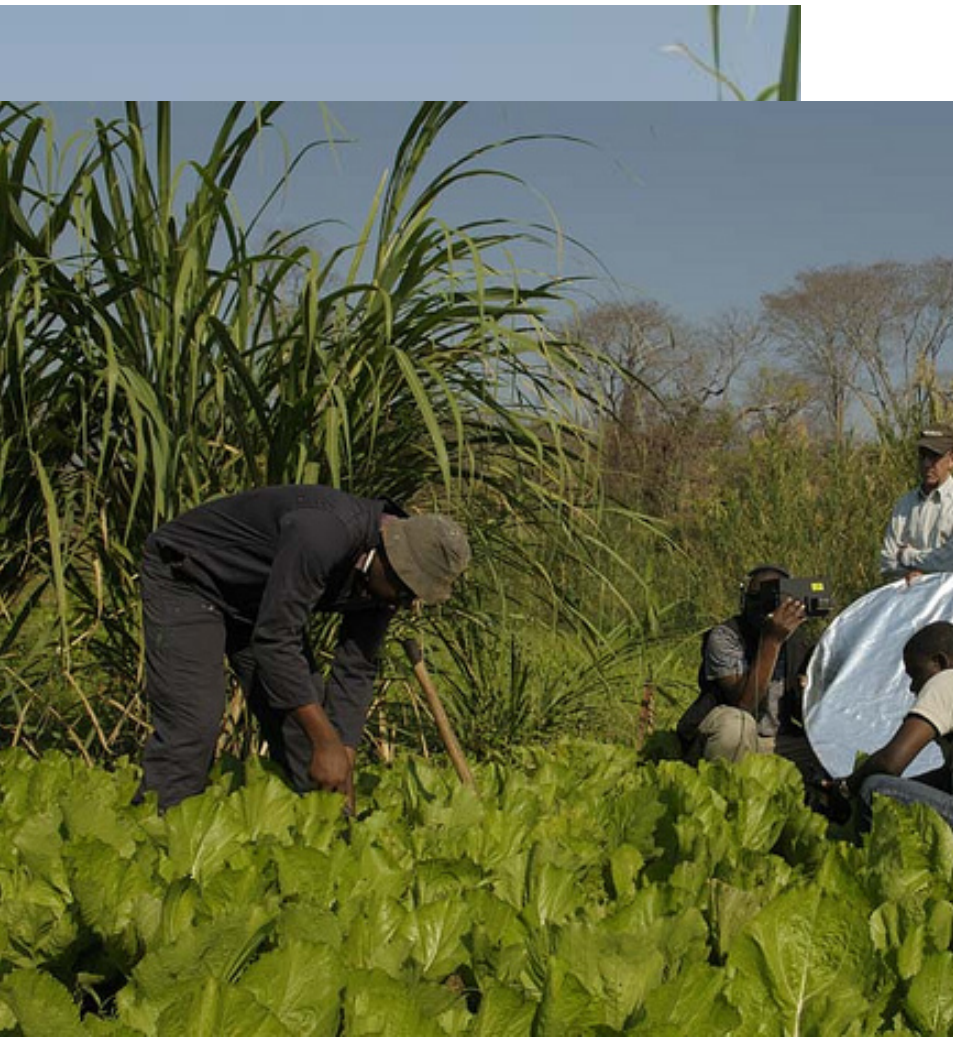


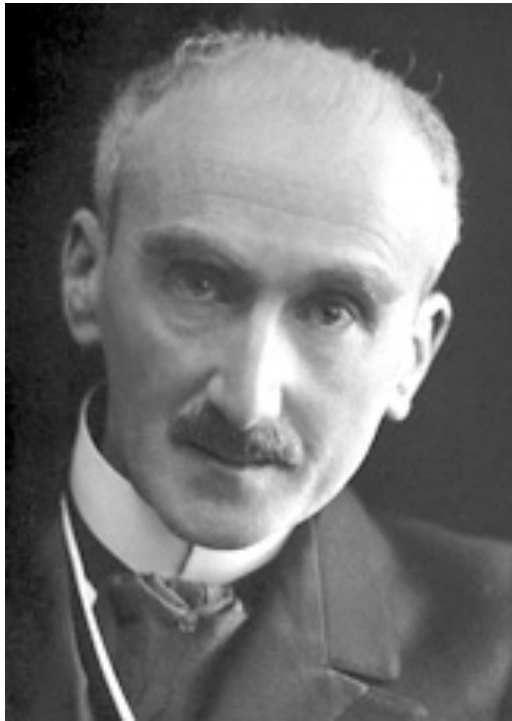






- Welcome to my webisode...





Henri Bergson

Henri Bergson was a major French philosopher at the turn of the 19th c. Bergson convinced many thinkers that immediate experience and intuition can be as significant as rationalism for understanding reality. His *Matter and Memory* (1896) has been cited as anticipating the development of film theory during the birth of cinema. Bergson commented on the need for new ways of thinking about movement, and coined the terms "the movement-image" and "the time-image". However, in his 1906 essay *L'illusion Cinematographique*, he rejects film as an exemplification of what he had in mind.

