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Kino-Eye (Kino-Glaz)

Kino Eye, apart from being a fascinating look at life in the young Soviet state, is also a brilliant demonstration of Dziga Vertov's radical film theories: his rejection of narrative structure as "the opium of the masses," his sense of ordinary life as the stuff of cinematic art. For him, the camera is an extension of the human eye—but this is the eye of an artist, recording "separate frames of truth, thematically organized so that the whole is also truth." In order to decompose phenomena and events into their constituent parts, Vertov and his cameraman, his brother Mikhail Kaufman, employed every shooting method then known, from ultra-high speed to "microcinematography" and multiple-exposure.

- Directed and Written by Dziga Vertov. Photographed by Mikhail Kaufman. Edited by Elizaveta Svilova. (1924, 77 mins, Silent with Russian intertitles and live English translation by Kevin O'Brien, 35mm, Print from PFA Collection)