

THE CINEMA OF ORIGINS

PEDAGOGICAL BOOKLET



I – INTRODUCTION

I - INTRODUCTION

- · CinEd: a collection of films, a cinema education p. 2
- Why these films? p. 3
- The "Cinema of origins" program p. 3

II THE FILMS: CONTEXT p. 4

III THE FILMS, ONE BY ONE p. 8

- Views Lumière (1895-1900) p. 8
- Tour in Italy, Camille Legrand (1904) p. 12
- · Gypsy Life, Unknown filmmaker (1908) p. 14
- Rescued by Rover, Cecil Hepworth, Lewin Fitzhamon (1905) p. 16
- A Little Jules Verne, Gaston Velle (1907) p. 18
- Gulliver's travel, Georges Méliès (1902) p. 20
- The Spring Fairy, Ferdinand Zecca, Segundo de Chomón (1902-1906) p. 22
- The '?' Motorist, Robert William Paul, Walter R. Booth (1906) p. 24

IV CONNECTIONS p. 26

- Images-rebounds p. 26
- Cinema questions, dialogues between the films p. 27
- Bridges p. 31

V EDUCATIONAL PATHS p. 36

CINED: A COLLECTION OF FILMS, A CINEMA EDUCATION

CinEd is committed to promoting the "seventh art" as a cultural form and a tool for understanding the world. To do so, a common teaching approach was developed based on a collection of films produced by European partner countries of the project. The approach is adjusted to our era, where our way of watching, receiving, distributing and producing images is characterised by constant, fast and major changes. These changes are apparent on a multitude of screens: from the largest screens (in theatres) to the smallest (down to smart phones), including TV sets, computers and tablets. The cinema is still a young art, and its death has been predicted more than once; but it is clearly alive and well.

The changes have an impact on cinema and must be considered as we seek to promote it, especially in view of the fragmented way that films are watched on different screens. CinEd publications offer and support a teaching programme that is sensitive and inductive, interactive and intuitive, providing knowledge, tools for analysis and the possibility of dialogue between images and films.

The works are considered at different scales: as a whole, of course, but also through fragments and in different temporalities— photograms, shots, and sequences. The files that accompany the film enable the teacher or mediator to make use of the film freely and with flexibility. One of the major objectives is to perceive the cinematic image with understanding compiled from multiple points of view: the description, an essential phase of any analytical approach; the ability to extract and select images, to classify and compare them, to study them – images of the film but also others from representational and narrative arts (photography, literature, painting, theatre, comic books, etc.). The goal is to reveal meaning in otherwise fleeting images; film is, in this regard, a synthetic art that is especially valuable for young people who are developing their own perception.

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Thanks: Isabelle Bourdon pour ses relectures, Elodie Imbeau, Julie Ferrif, Marie Gaumy et Jean-Christophe Marti.

General General Coordination: 1st edition Institut Français

General General Coordination: 2nd edition and revised translation, 2024, Cinemateca Portuguesa – Museu do Cinema, I.P.

Copyright: CinEd

Revised Translation: CinEd, Cinemateca Portuguesa, Museu do Cinema, I.P. - 2024

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WHY THESE FILMS TODAY?

Cinema has been around for more than a century now (officially 125 years in 2020!), which may seem a long time, but is still very close and very recent if we compare it with the emergence of other arts, which are thousands of years old, such as architecture, music, painting...

Born in 1895, cinema extends the 19th century into the 20th, which it recorded and accompanied throughout the world. Today, in the 21st century, discovering its first images could be to better understand what, for us spectators, is the basis of the cinematic spectacle and thus to better grasp its emotions. To go back to the origins of cinema, to the years 1900-1910, is to rummage through a treasure chest and and gather a thousand faces, bodies in motion, the appearances (and disappearances) of those men or women, who were amateur or professional actors, or of other anonymous passers-by, who were "caught" by the first film or the first cameras. It is about marvelling at the images of streets, buildings, cars, and costumes, and let yourself be carried away by the spectacle of mischievous adventures and games. The eyes of the youngest, aged six and over, can be opened wide in front of these short films, attentive to the wind in the waves, to smoke of a volcano, the work of a craftsman, the traffic in the streets, the distinctive signs of social classes. It is also a journey into extravagant imaginary worlds, under the sea or in the stars.

Shades of black and white — with already the occasional burst of colour — no spoken dialogues, sometimes music

but above all a movement of images that speaks to everyone, whatever the country, whatever the language: a universal cinema, mixing documentary, *féerie*, fiction, trick film. From the Lumière brothers to Méliès, as well as Gaston Velle or Segundo de Chomón, from the open-air films produced by Pathé to those by the Englishmen Cecil Hepworth or Robert William Paul, this programme invites us to the high seas: to travel the globe as much as to invent imaginary worlds.

Little by little, and from its early years, the cinema invented and constructed itself: this research, undertaken with a mix of ingenuity and ingeniousness, is at the heart of this programme. It is a youth we get to see, with its inventiveness, daring, and, at times, candour too, these early films should be seen as sources of joy and wonder, rather than as museum pieces. Even if they are a reflection and a trace of the past, these films are not confined to their historical context. They weave links with other films, from here and elsewhere, and with more contemporary ones (such as those in the CinEd collection) and engage in dialogue in particular with the films in the experimental programme "Cinema Reinvented", which presents other inventions and freedoms of form. It is a safe bet that the young viewers will welcome these images which still regard us.

The program "Cinema of origins » CinEd was designed by La Cinémathèque française,

With the participation of the Cineteca di Bologna, as part of the partnership between CinEd and the European program FLICK (Film Literacy InCubator Klub).

General coordination of CinEd: Institut français (France);

CinEd partners: A Bao A Qu (Spain) / Asociace českých filmových klubů (Czech Republic) / Arte Urbana Collectif (Bulgaria) / Cinémathèque française (France) / Cooperativa Sociale GET (Italy) / IhmeFilmi (Finland) / NexT Cultural Society (Romania) / Meno Avilys (Lithuania) / Os Filhos de Lumière (Portugal).

"CINEMA OF ORIGINS" PROGRAM ACROSS THE WORLD/FANTASY WORLDS

Four-stage film programme

Across the world

1

Views Lumière (1895-1900) - 13'

Cordelier's Square in Lyon / August-Brücke / Boat Leaving the Port / The Sea / Kids fishing Shrimps / Arrival of a Train at La Ciotat / Unloading of a Ship / Launching of a Ship / The Pyramids / Single File in the Mountains / Panorama during the Climb of the Eiffel Tower / Panorama of the Grand Canal Taken from a Boat / Namo Village: Panorama taken from a Rickshaw.

2

Tour in Italy, Camille Legrand (1904)

Gypsy Life, Unknown filmmaker (1908)

Rescued by Rover, Cecil Hepworth, Lewin Fitzhamon (1905) - 7'

Fantasy worlds

3

A Little Jules Verne, Gaston Velle (1907) - 6' Gulliver's travel, Georges Méliès (1902) - 4'

4

The Spring Fairy, Ferdinand Zecca, Segundo de Chomón (1902-1906) - 4'

The '?' Motorist, Robert William Paul, Walter R. Booth (1906) - 3'

Total duration of the programme: 46'

II – THE FILMS : CONTEXT

BY MARCOS UZAL

The films presented in this CinEd programme cover a period from the first screenings of the Lumière Cinematograph in 1895 to the end of the 1900s, from the birth of cinema as a technique and a form of entertainment to the beginnings of its industrialisation. The modes of production and distribution of these films were still diverse and ill-defined, but scientists and artists were already experimenting the essentials of what would become its language.

FOUNDATIONS OF THE CINEMATOGRAPH

The word cinema is a diminutive of "cinematograph", the name of the invention of the Lumière brothers, a technical tool that would become an art of its own. The Cinematograph is the result of many discoveries and inventions that preceded it. The year 1895 is often cited as the year of its birth, the year of the first Lumière screenings.

During the first half of the 19th century, scientists became interested in the fact that our retina retains light, and therefore that the shapes and colours that form images, during a very short instance, vary according to the light intensity of the object. Nowadays, we tend to think that this phenomenon is located in the brain rather than in the retina, but the important thing is that this physiological characteristic, the retinal persistence, enables us to superimpose one image on another if they follow each other in the eye at a sufficiently fast speed. If we break down a simple movement into several drawings, we can reconstruct it by making them scroll rapidly before our eyes: this is the synthesis of movement. Several optical toys (phenakistiscope, zoetrope, praxinoscope...) are based on this discovery; the simplest and best-known is the folioscope or flipbook, a small booklet of drawings breaking down an action, which is then reconstructed when you flip through the pages very quickly.



Phenakistiscope disk (1833), La Cinémathèque française collection



Zoetrope (1890), collection La Cinémathèque française



Praxinoscope à manivelle

While these discoveries were being made, photography, invented by Nicéphore Niépce in 1826, was being perfected. Scientists studying animal locomotion devised processes that enabled them to take series of snapshots in a sufficiently short space of time to decompose the movement of a living creature and then analyse it. In England, Eadweard Muybridge succeeded in synchronising several cameras (up to forty) which were triggered successively at a very high speed, to capture the different stages of an animal's movement. Perfecting this principle, the French physiologist Étienne-Jules Marey succeeded in taking photographs in bursts with a single camera and on a single medium (a circular disk or a flexible strip of film) – first with the chronophotographic gun (to photograph the flight of birds) and later with chronophotography (1889) By seeking to capture the different stages of a movement, the principle of the camera had been found.



Photographic gun Marey (1882)



Kinetoscope - Kinetophone (1894), collection La Cinémathèque française

But it was not enough to record movement photographically, like Muybridge or Marey did, one had also to be able to reproduce it. In 1891, Thomas Edison developed a device called the Kinetoscope. This large wooden box, fitted with an eyepiece, allowed a moving scene recorded on a strip of flexible film to be viewed in a loop. The Kinetoscope did create an illusion of a movement due to the rapid scrolling of successive images being conveyed, but this illusion was only visible to one person at a time.



Man Walking, Étienne-Jules Marey, Chronophotograph (1883)

As well as perfecting filming techniques, the great idea of the Lumière brother was to make the camera also a projection device. To achieve this, they drew inspiration from the magic lantern (first image projection device, invented in the 17th century, whose shows remained popular until the 19th century) and from Émile Renaud's Optical Theatre, which projected strips of drawings on a big screen.



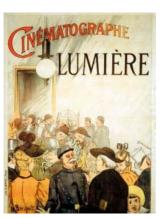
By enlarging images through projection, the Cinematograph was from the outset a collective spectacle. For Jean-Luc Godard, Edison invented television (because the viewer of the kinetoscope was alone facing a small image rotating in a loop in a box), before the Lumières invented cinema, i.e., a public projection of a film in a room.

Théâtre optique (reconstitution), collection La Cinémathèque française

FIRST PROJECTION VENUES

The first paid public screenings of the Cinematograph took place at the Salon Indien, in the basement of the Grand Café, on December 28, 1895. A stretched canvas was used as a screen, around a hundred chairs were laid out. Admission was 1 franc. The programme consisted of ten one-minute-films, including *Cordelier's Square in Lyon and The Sea*. The first screening attracted only thirty-three spectators, and no press. But word-of-mouth spread, and on some days the Salon Indien welcomed no less than two thousand spectators.





Original poster by Auzolle (1896)

In January 1896, the first screenings took place in Lyon. They then multiplied in France and around the world. In June 1896, an envoy from the Lumière company organised triumphant screenings in New York. But in the United States, the market was rapidly stifled by the emergence of competing devices, such as those created by the American Mutoscope Company, a film production and distribution company.

Until 1907, films were mainly screened in bistro annexes, café-concerts, music-halls, fairs, theatres, casinos, wax museums and circuses. In these temporary screening rooms, the 30-minute programme consisted of films lasting between one and ten minutes. The audience varied culturally and socially depending on the venue.

In the United States, the concept of the cinema hall became established in 1905, with the nickelodeons, named after the very low cost of admission, a nickel (a five-cent coin). It was not until 1907, with the boom of cinema, that certain venues in Europe were transformed into cinemas specifically dedicated to film projections.

From 1896, the Cinematograph was shown at fun fairs, mainly in France, England and Holland. Some fair showmen bought projection equipment and built mobile cinemas powered by generators. The Lumière views soon gave way to comic films produced by Méliès, Charles Pathé or Léon Gaumont. In France, from 1907 onwards, Pathé favoured fixed venues, renting out films rather than selling them, thus controlling their distribution by excluding the travelling showmen from the market. The development of cinemas dealt a blow to fairground cinema, which resisted in more modest locations where the installation of fixed cinemas was impossible (certain suburbs, small rural towns).



poster by Henri Brispot (1896)

THE FIRST FILMERS

1) The Lumière operators

The Lumière brothers, wealthy industrialists from Lyon, produced all the film strips that made up their programmes themselves: family scenes, documentary "views", staged comedies. To complete their catalogue, they sent operators to France and all over the world (Europe, Mexico, Cuba, the United States, Australia, Japan, China, Vietnam, Algeria...) to bring back images.

Equipped with all the necessary filming gear (cameras, tripods, strips of blank film, developing baths), the operators organised screenings to promote the Cinematograph (the camera also acted as a projector). As a result, passers-by who had been filmed could later come and see themselves on the projection screen.

These operators remained anonymous, as the films were presented as Lumière productions, but some became well-known, namely for having recounted their experience afterwards: Félix Mesguich, Alexandre Promio, Gabriel Veyre.

2) Méliès and the magicians

Georges Méliès was already a famous magician at the Robert-Houdin theatre (which he would buy later in 1888) when he attended the screening at the Grand Café in 1895. He immediately saw cinema as a way to improve his magic tricks and included films in his shows from 1896, first some strips from Edison, and then, very quickly, films he made himself. Little by little, he refined the tricks that were properly cinematographic: for example, for substitutions and disappearances, he stopped filming long enough to replace one element with another (or to remove it completely) before starting to turn the handle again. In 1897, in Montreuil, he built his first studio (built in glass and iron), replicating there the machinery of the Robert-Houdin theatre. For his trick films, he drew inspiration from fairy tales and popular literature of the time, notably Jules Verne.

Authoring more than five hundred films, for which he was at the same time director, decorator, actor and trickster, Méliès created his own production company (Star Film). To him, differently from the Lumière brothers, cinema was a pure show, inventing a universe and producing *féeries*.

Unfortunately, he always remained dependent on the stage and its set, not knowing how to integrate notions of cutting, range of shots, angles and durations. His shots, always faraway and static maintained us in the situation of a theatre spectator, without ever varying the point of view. Little by little, his films ended up boring the spectators. He made his last film in 1913 and, broke, finished his life selling toys at Montparnasse train station in Paris.

A follower of Méliès, and the director of *A Little Jules Verne*, Gaston Velle was also trained as an illusionist. The Spanish Segundo de Chomón, director of *The Spring Fairy*, began, for his part, in cinema as a colourist, before becoming a specialist of frame-by-frame filming. He sometimes reused ideas from Méliès, using cinematographic cut to build very funny and well-paced narrations, sometimes more innovative than his rival's.

3) Brighton school

In 1895, in England, scientist Robert William Paul began manufacturing recording and projecting devices, as well as producing films. This is the beginning of the English film industry, marked by a quest for independence. Paul was also the technical advisor of two brilliant Brighton tinkerers: a photographer, George Albert Smith, and a pharmacist, James Williamson, who each made their own cameras from 1896 onwards and made their films with complete freedom. Soon, other apprentice filmmakers would join them, such as Cecil Hepworth, producer of *Rescued by Rover*. While cinematographic language was still in its infancy everywhere else, these enlightened amateurs made very audacious films, with complex cuts, inventing the shot-reverse shot¹, exploiting the depth of field, playing with changes of point of view, close-up or point-of-view shot². Their experiments, often very amusing (as shown in *The '?' Motorist*), have profoundly marked the evolution of the cinematographic art.

4) Pathé and Gaumont, Zecca and Guy: the beginnings of the French industry

In 1896, the industrialist Charles Pathé created the Kinetograph, a device for recording and projecting films. Designed in his workshops, his inexpensive invention was a tremendous success. He began producing films in 1899, entrusting the management of this department to Ferdinand Zecca who directed realistic dramas (*History of a Crime, Alcohol and its Victims*). But Pathé soon had the desire to tackle all the genres that could easily be distributed worldwide: comedy scenes, trick films (often directed by Gaston Velle or Segundo de Chomón). In the meanwhile, Léon Gaumont began to take an interest in cinema. In 1897, he hired Alice Guy, his secretary, who became the first woman filmmaker in the history of cinema. She is credited with directing of most of the films of all genres produced by Gaumont between 1897 and 1906, in other words more than two hundred film rolls.

Even though some of the first Pathé and Gaumont directors have now been identified by historians - Ferdinand Zecca, Lucien Nonguet, Gaston Velle, Alice Guy, Segundo de Chomón – at the time, only the name of the production company mattered. With the exception of Méliès, a solitary creator and a well-known celebrity, the notion of a director still had no meaning; only the genre and the subject of the film mattered to the spectators.

¹ Technique consisting of filming a situation from an angle and then from the opposite angle, often used in dialogues or to show someone who looks at something followed by what they see

² The point-of-view shot makes the viewer adopt a character's point of view, as if they were seeing through the character's eyes.

FIRST SOUNDS

We must remember that at that time cinema was silent. Although sound recording existed since 1870, numerous experiences were needed to be able to synchronise image and sound with precision. Before, when projected in music-halls, the films were quite naturally accompanied by music: improvisation, new versions of classical tunes, or fashionable songs would also be used to fill in the interlude between reel changes or to drown the noise of the projector placed in the middle of the audience.

Sound effects were also sometimes used, as well as cards with texts to provide details. A speaker or a barker may have added commentary, dialogues, and dramatic or funny remarks. Film sellers provided booklets specifying the equipment needed for sound effects and providing instructions on commentary and dialogue. As a result, screenings were rarely silent.

FIRST COLOURS

As emulsions used could only film in black and white, certain film copies were coloured after development: each photogram was hand-painted afterwards (as in the case of *Gulliver's Travels* by Méliès). For the effect to be successful, it had to be planned already at the filming stage, using costumes, props, and sets in light grey, so that the image would be translucent enough to be painted. Colouring was entrusted to workshops already specialised in the colouring of lantern slides and photographs.

Pathécolor, developed by Segundo de Chomón in 1903 used stencils that were pre-cut from the films' shots, to distribute the final colours more precisely over the different parts of the image (each colour has its own stencil).

The tinting technique, less costly and simpler, consists of immersing the film in a dye that evenly penetrates the emulsion. This produces monochrome colours, that can be varied according to the shot or scene, as in Camille Legrand's *Tour in Italy.* The colour was often chosen according to the setting or atmosphere: green for landscapes, blue for night, red for fire...

Colour copies were sold at a much higher price. Colour was mainly for lavish and elaborate films: *féeries* or trick scenes. This also shows to what extent colour was seen at the time as a factor of illusion or visual beauty rather than realism. Colour effectively moved cinema away from photographic objectivity and gave it a more pictorial dimension.

FIRST WITNESSES

Following the first Lumière projections, two newspaper reports applauded the invention. In *Le Radical* from December 30th, 1895: "We already collected and reproduced speech, we now collect and reproduce life. We will be able, for example, to see our loved ones in action long after we have lost them". On the same day in *La Poste*: "When these devices become available to the public, when everyone will be able to photograph their loved ones, no longer in their motionless form, but in their movement, in action, in their familiar gestures, with words on their lips, death will cease to be absolute".

These early testimonies show the extent to which the invention of the cinematograph fulfilled a human dream, already very present in fantastic literature of the 19th century (Jules Verne, Mary Shelley...): to make our loved ones access a kind of immortality.

In July 1896, after his first encounter with the Cinematograph at the Nijni-Novgorod fair, Maxime Gorki wrote a famous article about his experience: "Last night, I was in the Kingdom of Shadows. If only you knew how strange it is to be there. It is a world without sound, without colour. [...] It is not life but its shadow, it is not motion but its soundless spectre." Where the two journalists mentioned above saw more a recreation of life, Gorki contemplated disquieting phantoms, pointing to what distances these images from real life, rather than what unites them. These points of view are not in contradiction: if cinema preserves something of life, it is through the very notion of ghosts.

NEW SPECTATORS

Many films produced during the first ten years of cinema have either disappeared or reach us in a very poor condition, insofar that the first film strips, partly made of nitrate, were particularly flammable. Until the creation of film archives, in the 1930s, it was not considered important to preserve these films usually deemed obsolete entertainment. The prestige of the Lumière brothers and the longevity of Pathé and Gaumont kept their portfolios relatively safe, while Méliès's bankruptcy led to the destruction of his original negatives and the disappearance of most copies. But, simply finding these films was not enough, they had to be restored, so they could be watched in a condition as close as possible to that of the time they were conceived, even if the ravages of time inevitably left traces: scratches, stains, erasures due to the emulsion's dissolution. The unrestored copy of *Rescued by Rover* is a case in point.

Continuously nourished with images, we cannot become a spectator of the early days of the Cinematograph. However, these films must not be seen solely as mere archaeological artefacts. The life they captured and the energy that animates are not extinguished. They testify of the exhilaration felt by those who were taking possession of this new and innovative technique which was not yet an art, a language, or a true industry.

See how surprised they are, how they invent, how they have fun!

III – THE FILMS, ONE BY ONE

LUMIÈRE VIEWS - FRANCE (1895-1900)

LOUIS AND AUGUSTE LUMIÈRE, INVENTORS OF THE CINEMATOGRAPH

Born in the 1860s of a father who made photographic plates, Louis and Auguste Lumière, physics and chemistry graduates, contributed with their own innovations to the technical and financial growth of their father's industrial workshop, which became very prosperous in the late 1880s. Motivated by a contemporary movement that aimed at "reproducing life", and to a long technical research - developed by scientists such as Jules Janssen, Eadweard Muybridge or Étienne-Jules Marey (see Chap 2 Context) - Antoine Lumière who was curious about the optical inventions of his era (see Edison, page 4), encouraged his sons to direct their research towards what would become the Cinematograph. Patented in 1895, it consisted of a camera operated with a hand-crank and not electrically (a mechanism that enabled outdoor filming), and which was also used as a printer to make copies of films. Its third function was that of a projector: inspired by Émile Reynaud's optical theatre. The Cinematograph could be used to project on a big white screen in front of several spectators. Workers Leaving the Lumière Factory in Lyon, filmed by Louis Lumière at the entrance of the family factories, was the first film of the Cinematograph. It was screened with nine other films (including the Cordelier's Square in Lyon and The Sea, both part of this program) in the basement of the Grand Café in Paris, on December 28th, 1895, the first cinematographic projection for a paying audience. (see chapter 2 p. 5)



Cordeliers' Square in Lyon (1895)
Production: Lumière Company
Film Direction: Louis Lumière
Synopsis: On the Cordeliers' square in Lyon, carriages, carts and pedestrians go by.

PRODUCERS AND FILMMAKERS

These projections gradually had a big success. With the Lumière Company, Louis and Auguste made or produced "views", but also staged comedies (including The Sprinkler Sprinkled). Within a few years, the public got bored, their production stopped in 1902. The Lumière company only then made film strips in colours to try and improve reproduction of reality on screen.

REQUIREMENTS AND SUBJECT OF THE LUMIÈRE "VIEWS"

"Lumière Views" ("animated photographic views") are films shot by Louis Lumière, using the Cinematograph (Auguste is believed to have filmed only one), or by the operators trained between 1895 and the early 1900s. With the exception of the comical views, these views were of a documentary nature, the subjects being "taken from life". The aim was simple: a subject was chosen, a place identified, a moment deemed favourable for the activity in that place and for the (natural) light; the camera remained static for the most part and the operator cranked the handle, spooling the film strip through the camera until the end of the reel. These films made up of one shot (shot: unit between turning the camera on and off), lasting a little less than a minute. The first views were shot close to where the Lumière brothers lived, in Lyon, or in La Ciotat on the French Mediterranean coast, where they had their family home; later, in many other cities in France, Europe, and across the world. The vast majority of subjects were located outdoors: a place with traffic (markets, squares, bridges...), workplaces (workshops, ports...), during household or leisure activities (children playing, animals...).



Boat Leaving the Port (1896)
Production: Lumière Company
Film Direction: Louis Lumière
Synopsis: On a bumpy sea, three men on board of a boat are
trying hard to leave the port under the gaze of two women and two
children on the pier.

SCIENCE AND CHANCE

The duration of the reel makes the moment of filming "sacred": everything must be contained in this minute (fifty seconds exactly). With only a few exceptions, operators had only one "take". The locations were selected with precision, as was the position of the camera. While the action was planned in its broad outline, starting the recording remained a gamble, as in a scientific experiment, an attempt at "trapping" reality, that for the duration of the recording, opened up to the unforeseen.

This constraint of the reels' duration gave rise to remarkable observation and attention skills: for example, in *The Sea*, we observe all the effort it takes to get out of the water, and some amazed spectators at the time were discovering the sea for the first time. Thus, there is always something happening in these views (the weather, smoke coming out of a locomotive, the unpredictable race of the children of Namo...), even if apparently nothing is happening and despite there being no attempt at narrative efficiency (there can even be a sort of stasis, that nevertheless creates a tension, as in *Boat Leaving the Port*). It is tempting to watch these views several times, a single viewing will not exhaust them.



The Sea (1895)
Production: Lumière Company
Film Direction: Louis Lumière
Synopsis: From a pontoon, a woman and some children are
jumping and diving several times in the sea.

ALEXANDRE PROMIO AND GABRIEL VEYRE, LUMIÈRE OPERATORS

From the first half of 1896, Louis Lumière trained around a hundred operators. These "Lumière operators" departed to many parts of the world to show and film numerous views, but most of them remained unknown. (see Chapter 2)

Alexandre Promio (who directed *Panorama of the Grand Canal Taken from a Boat in Venice*; *Children Digging for Clams in England*; *Unloading of a Ship in Barcelona*; *The Pyramids (general view)* in Giza, and Gabriel Veyre (who filmed *Namo Village: Panorama Taken from a Rickshaw in Vietnam*) remained famous.



The Pyramids (general views) (1897)
Production: Lumière Company
Film direction: Alexandre Promio
Synopsis: A caravan of camel drivers then a
group of walkers come past the Sphinx and the
Great Pyramid of Giza.

THE LUMIÈRE PANORAMAS, FIRST "DOLLY"

Though generally, the views were static, some of them were filmed with the camera mounted on a moving vehicle. Promio used a gondola for the view on the Grand Canal, considered as the first dolly track in the history of cinema. These Lumière panoramas were a real success; the camera would either move up (as in the Eiffel Tower's lift) or follow (the banks of the Grand Canal), or still, recede (move away from the village of Namo) – corresponding to today's tilt, pan, and dolly shots. These movements gave the landscapes a harmonious fluidity and a stronger visuality; this sometimes also created surprise and a sense of discovery, as the film unfolded. In *Namo Village: Panorama Taken from a Rickshaw*, the unstable receding movement makes the spectator feel the rickshaw from which the view is filmed, reinforcing the operator's sense of departure.



Panorama of the Grand Canal Taken from a Boat (1896)
Production: Lumière Company
Film Direction: Alexandre Promio
Synopsis: From a boat, we see palaces façades scrolling past on the banks of the Grand Canal in Venice, whist coming across gondolas



Panorama during the Climb of the Eiffel Tower (1898)
Production: Lumière Company
Film Direction: unknown
Synopsis: From the lift inside the Eiffel Tower, we discover the Trocadero
Palace (which cannot be seen anymore) and its paths. We see "in bird'seye" a canal boat sailing past on the river Seine, as well as passers-by and
cars on the ground becoming smaller and smaller. An image jump indicates
there must have been a break during filming.

THE FRAME AND THE OFF-SCREEN

Louis Lumière's training as a painter and a draughtsman, and his practice as an amateur photographer, were undoubtedly involved in the construction of the balanced frames of Lumière's views. These rigorous frames also give us a sense of life beyond, on the sides or behind the camera, in the off-screen. In *Arrival of a Train at La Ciotat*, the travellers move beyond the camera thus abolishing theatre's conventional "fourth wall. A passer-by, a car, or any other element entering or leaving the frame (on and out of frame), create movement and eventfulness, surprise effects and a kind of dynamic tension, as we never know what may happen, as in *Cordelier's Square*, or *August-Brücke*. These movements participate in a choreography inside the shot: in The Sea, it is a pleasure to watch the comings and goings of the little characters entering, leaving, re-entering the frame, who become familiar to us, even if only for a minute a minute. In the Lumière views, the frame is a window onto the animated movements of the world captured on the spot.



August-Brücke (1896)
Production: Lumière Company
Film Direction: unknown
Synopsis: On the August-Brücke in Dresden, pedestrians and
vehicles go by.

DEPTH OF FIELD

Depth of field refers to the area of sharpness between the foreground and the background of an image. The greater the distance of sharpness the more depth of field. The lens of the cinematograph (its optical system) was technically designed by louis Lumière for outdoor filming. This depth of field is particularly important in Arrival of a Train at La Ciotat: it has for a long time exaggeratedly been claimed that the first spectators of the film were terrified by the arrival of the train on the screen because of the perspective and realism. What is certain, it is that the depth of field creates an effect of relief, associated with the diagonal forward movement of the train arriving from the back of the image.

In many Lumière views a swarm of characters move in the background: the bathers in *The Sea*, the alpine infantry soldiers in *Single File in the Mountains*. This created suspense (how many are there? When will it stop?) as much as a comic effect due to the repetition in the first and the lack of differentiation between them in the latter.

The depth of field also permits distraction by elements in the background which, in principle, have less importance than the main action, for example the silhouettes in the far background on the beach in *Children Diagring for Clams*.





L'Arrivée d'un train en gare de La Ciotat (1896)
Production: Lumière Company
Film Direction: Louis Lumière
Synopsis: At La Ciotat station, travellers in their Sunday
best are waiting for a train arriving from the back of the
image, slowing down then stopping; some passengers
come down, others get on.

Single File in the Mountains, I. Montée (1899)
Production: Lumière Company
Film Direction: unknown
Synopsis: A long single file of alpine infantry soldiers climb
along a glacier and meander in the snow.

PLAYING WITH THE CAMERA

The presence of the camera influences to a lesser or a greater extent the content of the filmed scene. Thus, in *Arrival of a Train at La Ciotat* or *August-Brücke*, we see looks directed at the camera, passers-by who try to avoid it, while others do not seem to be paying attention to it. One can wonder whether the bathers in *The Sea*, feeling both embarrassment and joy, are not overplaying their enthusiasm with a tendency to clown. In *Unloading of a Ship*, we witness how two workers (between provocation and seduction) literally capture the camera. These faces and their expressions convey a strong emotion coming from anonymous people who, suddenly surprised by this object that records their image, interrupt their activity. Similarly, the little boy with the cap to the right of the frame in *August-Brücke*, who remains static staring at the camera, becomes almost the hero of the scene. As for the children in the Namo village, it is their run, their looks, and their laughter facing the camera, that become the topic of the film





Unloading of a Ship (1896)
Production: Lumière Company
Film Direction: Alexandre Promio
Synopsis: On the port in Barcelona, workers are loading
goods onto a ship improvising a plank. Several of them
seem to forget their task for a moment and have fun in
front of the camera

Namo Village: Panorama Taken from a Rickshaw (1900)
Production: Lumière Company
Film Direction: Gabriel Veyre
Synopsis: In the streets of Namo, in French Indochina (now
Vietnam), villagers accompany, while their children happily
run towards his camera. the operator's departure leaving on
a rickshaw

AMATEUR FAMILY FILMS

For the views filmed in Lyon or in La Ciotat, Louis Lumière, while still experimenting with his new device, often used his parents, friends, or employees as extras. Mrs Lumière and her two daughters are present in *Boat Leaving the Port*. Additionally, the subjects of his views often reflected those favoured by amateur photographers at the time. As the Lumières had become very wealthy industrialists, several views record bourgeois family life, a world of satisfied landlords of the late 19th century.



Boat Leaving the Port (1897)
Production: Lumière Company
Film Direction: Louis Lumière
Synopsis: On a bumpy sea, three men on a boat are trying
hard to leave the port, while two women and two children on
the pier look on.

REGAINED TIME

Today, we watch these Lumière views more than a century after they have been recorded. Sometimes, the streets still exist, but the cars, clothes, hats, signs, have changed considerably. Therefore, these moments of life captured on the spot have archival value; they make history in that they give us a glimpse and a sensitive insight of a vanished world. The Trocadero in Paris, as it was then, a cart with a donkey on a beach in England, a woman waving her handkerchief on a pier, workmen in shirtsleeves; children diving in their swimming costumes: so many images from the past look on the present.



Kids Fishing Shrimps (1896)
Production: Lumière Company
Film Direction: Alexandre Promio
Synopsis: On a beach in England, some children are digging
for clams, as adults look on.

« It was in Italy where I first had the idea of panoramic views. Arriving in Venice and going by boat to my hotel, on the Grand Canal, I was watching the banks pass in front of the skiff I thought that if static cinema allowed the reproduction of mobile objects, we could turn the principle around and try to reproduce static objects using mobile cinema. I then filmed a reel and sent to Lyon asking what Mr Lumière thought about this trial. The answer was positive. »

Alexandre Promio, Carnet de route, in Guillaume-Michel Coissac, Paris, 1925

TOUR IN ITALY, CAMILLE LEGRAND

FACT SHEET

France, 1904

Production: Pathé frères

Film director and operator: Camille Legrand

Music: Daniele Furlati (2016)

SYNOPSIS

From Naples to the Vesuvius, the landscape scrolls past, seen from a cable car. On the volcano, smoke rise up. Some tourists are accompanied by their guides who lead them down from the volcano on sedan chairs. The cable car leaves again.



AN OPERATOR FILMMAKER

The *operator* is the person in charge of the technical and aesthetic quality of the image: he chooses the frame, the camera movements, the lighting. In the beginnings of cinema, especially in the case of scenes taken on the spot, with no actors to direct, the operator was also considered the director. Most often, these operators remained anonymous, namely those sent across the world by the Lumière brothers (with a few exceptions). Not unlike these Lumière operators, Camille Legrand is a forgotten technician: no recognisable style, did he prepare the subject or was it a commission? Has he supervised editing? What is known of him is that he is listed on the Pathé portfolio as an operator (or director of photography) and a filmmaker of a wide number of films in the 1900s and 1910s, virtually all of them "outdoor scenes".

"OUTDOOR SCENES"

This expression is used for films documenting customs, celebrations, works, or describing sites and monuments, in Europe and elsewhere. From a later period than the Lumière views, these films were made of several shots edited one after the other. Their success and their role with the audience were very important, at a time when travelling was rare, and reserved for the wealthy.

CAMILLE LEGRAND TRAVELLING FILMMAKER

Specialised in filming picturesque films for the Pathé Brothers company, Legrand travelled to Japan, Spain, England, Ireland, and on several occasions to India, where he filmed the elephants' work as well as entertainment, sports, and ceremonies, as well as daily life (he even filmed three feature-length films in the 1920s). This adventurous operator also joined a spectacular ascent of the Mont Blanc in 1907. His films are part of an anthropologic movement, between scientific research and popular entertainment, which accompanied that era's desire for expedition and discovery.

TOUR IN ITALY

Logically many outdoor scenes had titles beginning with "tour" (excursion). This film belongs to a series in twelve scenes. We see here *From Naples to Vesuvius*, but other parts, were also turned into separate films and shown individually: *En rade de Gênes* [In Genoa Harbour], *Venise en gondola* [Venice by Gondola], *Rome moderne et antique* [Modern and Ancient Rome].

AN "ON-BOARD" POINT OF VIEW

Apart from the title, there is no information about what the spectator is about to see. The first shot is itself particularly mysterious: we first only see luxurious vegetation, sometimes almost completely obstructing the frame; in the next shot, we understand we are on-board a cable car. The camera is *on-board*, on the way up as well as on the way down, moving in natural tracking shots with no other machinery than the cable car itself. We then follow how the journey unfolds over time, through a pace and a tone that offer viewers a journey by proxy.





Return journey

CHOICE OF CONSTRUCTION AND LENGTH

If a different operator had filmed this excursion, would it result in the same film? We can try to imagine it, to better observe Legrand's choices that give an at times melancholic tone to this excursion: the ascent and the return structure the film (we could very well imagine the same film without one of the two journeys). By making the shots last, especially those in movement, the time spent on the volcano seems very short compared to the journey to get there.

THE MUSIC

This melancholic impression of transience partly comes from the music composed by Daniele Furlati in 2016 for the Cineteca Di Bologna (the Bologna Film Archive). The theme of the solo piano is Italianising, based on a triple rhythm, vaguely tarantella or rapid barcarolle. It is a simple melody in a popular tone. As for many films from that time, we do not know for sure what the musical accompaniment was at the time.

At the end, when the cable car leaves again, two shots, rather long, nearly from a birdeye view, linger on the rails scrolling past, as if it was the journey, itself, that became more important than the landscape. We can see a fascination for movement itself, characteristic of that time, as well as for the underlying technical improvements, such as this very recent cable car (inaugurated in 1880) and which was so famous in Italy that it became the topic of a famous napolitana song: *Funiculì Funiculà*.

RHYTHM AND TONE BREAKS

The length of the tracking shots sets a rhythm abruptly interrupted by the appearance of a static shot of the volcano, highlighting in an expressive red tint the imposing presence of the mountain spitting thick smoke into the sky. The following shot is closer and unveils the smoke breaking free from the mouth of the crater. The spectacularity and danger of the active Vesuvius are thus shown in two short shots, possibly filmed in a studio (with a recreated volcano), which would make this film a hybrid between outdoor filming and special effects in studio.

Back to black and white to finally show the excursion's participants. We especially notice the differences between the well-dressed tourists, probably from a bourgeois background, and their guides, in a visible class relationship that is clearly displayed in the shot with the sedan chairs. The tourists seem to come towards us with their backs turned, while we can see the faces and the working bodies of the carriers.





The red Vesuvius

Tourists and carriers

ECHOS IN MODERN CINEMA

For today's spectator, this film's remarkable choices can make us dream of modern filmmakers who also work with duration and harshness. We can think about *Stromboli* by the Italian Roberto Rosselini (1950) or about *Casa de Lava* by the Portuguese Pedro Costa (1994), but also about the initial sequence on a train in *Goodbye South, Goodbye* by the Taiwanese Hou Hsiao-hsien (1996)

GYPSY LIFE, UNKNOWN FILMMAKER

FACT SHEET

France, 1908

Production: Pathé frères Operator: unknown

SYNOPSIS

In a Gypsy camp, kids are playing, horses are being fed, people are working and performing everyday chores: people wash, cook, sow and chop wood close to their trailers. A man is building wicker side tables to be sold in town. The cobbler is fixing a shoe, rag-pickers are sorting out rags. Behind their stalls, the fairground people are preparing candy and pancakes.

In town, the crowd flocks to the carrousels, while they are entertained by dancers accompanied by an orchestra.



AN "OUTDOOR SCENE", WHOSE FILMMAKER IS UNKNOWN

In the Pathé portfolio, there are no traces of the names of either the filmmaker or the operator. Maybe, like for Camille Legrand (filmmaker-operator of *Tour in Italy*), it is the same person: a technician sent by Pathé to document the life of nomads, or gypsies, the film's credits indicating they are "featuring for the first time in a film". It is an "outdoor scene" like many produced at the time, aimed at fulfilling the spectators' curiosity who, with the help of cinema, wanted to see what had been unknown to them. A few clues: the writings "Chares. Patin Forain Châlons sur Marne" and "Patin forain à la fête de Fère-champenoise" seem to designate a fairground family, probably based in Châlons-sur-Marne (nowadays Châlons-en-Champagne, in the East of France) and may have been working in the area for a celebration in Fère-champenoise.

AN UNCERTAIN GEOGRAPHY, A FRAGMENTED CONSTRUCTION OF SPACE

Where are we? How can we identify the way the various places we see in the film are set up, and the way they are linked? At the beginning of the film, we recognise the trailers in a camp, though no indication is given concerning its situation with regards to the town. Indeed, the camp seems removed, maybe on a wasteland or close to slightly shabby shack surroundings on the town's outskirts. The shots revealing the candy and pancake stalls, in which the fairground people are framed at mid-thigh, facing forward and with no perspective, do not provide any details; a bit of time is therefore needed to understand that the film took us elsewhere, surely to a fair which will be shown in a wide shot. It is also impossible to determine with any precision where the stage with the dancers and orchestra shown in the last shot is located in relation to the carrousels, Distances are erased, producing a certain discomfort in the perception of space. While it is hard to imagine what the spectators of the time felt, we can fill in by ourselves the gaps of what is hidden in the spatial jumps between shots.

THE CONSTRUCTION OF A TEMPORALITY THROUGH EDITING

The succession of daily and domestic chores in the first shots, like many other collected fragments, probably takes place during the late morning, then midday. It invites us to observe daily life little events, with no spectacular idea or sensational effect. We then follow, from beginning to end, the steps of the making of a wicker table, with shots filmed from various angles and with various durations. We notice a few jump cuts, meaning cuts between two shots of the same value, which creates short ellipses (jumps in time) in order to move to a new phase of the action. Another forward-facing shot, but closer than the first ones, allows to end with the craftsman's

satisfied face, who is visibly aware he is being filmed and gives the camera a smile. In continuity, the following shot takes us to a different place and temporality for the sale of the wicker table. It is thus the whole activity and an economy that are shown to us in detail, meticulously decomposed by choosing precise cuts.

Conversely, the action that follows, the repair of a shoe, is shown in one shot: a sequence shot creating a little theatrical scene without any cut. The short candy sequence underlines human work and probably brings us nearer to the fun fair. A strange, and quick, return to the camp with a shot of the goods spread on the floor. The last shots are dedicated to the stalls and the fair, maybe in the evening. This leads us to imagine, a posteriori, that the film takes place during a single day.



Making of a pedestal table

DOCUMENTARY AND DIRECTION

This small five-minute film seems like a pioneer of Georges Rouquier's films, who would film the Aveyronnais farmers after the Second World War, or still *Menschen am Sonntag* [People on Sunday], (1928) by the Germans Robert Siodmack and Edgar Ulmer who follow the activities of workmen on their day off. Or even Jacques Demy's short film *Le Sabotier du Val de Loire* (1955), showcasing a craftsman's gestures, the films by Agnès Varda or Alain Cavalier dedicated to the "little professions". In all these instances, the reality of the people filmed on the spot is, to a greater or lesser degree, directed, with their complicity. For *Gypsy Life*, we can very well imagine the operator-filmmaker asking the cobbler and others close by to quickly "play" or re-enact their everyday gestures for the camera.

"PHOTOGRAPHIC" SHOTS

The film direction also reveals itself in the portrait shots in which the subjects frontally look at the camera. These static shots, aim to show a marginal population in an anthropological manner and remind us of photographs taken some years later in the slums around Paris, or in the United States during the Great Depression (see "links with the other arts").



The day goes by, mealtime

RESCUED BY ROVER, CECIL HEPWORTH, LEWIN FITZHAMON

FACT SHEET

United Kingdom, 1905

Production: Cecil Hepworth (Hepworth Pictures)

Direction: Lewin Fitzhamon Script writer: Margaret Hepworth

Director of photography: Cecil Hepworth

Starring: Cecil Hepworth (Father), Margaret Hepworth

(Mother), Barbara Hepworth (Baby)

SYNOPSIS

In a park, a beggar kidnaps a baby being looked after by a nanny to get revenge for her disdain. When, the distraught, nanny announces the news to her mistress, their dog Rover, a collie, goes searching for the child. He runs, swims across a river, to finally find the beggar's tiny room. He goes back to get his master. Together they retrace the path, passing the same places and the father gets his child back, leaving the beggar behind. The whole family reunites in the living



HE BEGINNINGS OF ENGLISH CINEMA: FROM LIFE MODELS TO THE SCHOOL OF BRIGHTON

At the end of the 19th century, a new type of photographic plates for the magic lantern (projectors of painted images in use since the 17th century) appears in England: the so-called *Life Models*. These hand-coloured images, using actors, extras, and props, against a painted backcloth, stage edifying and moralising stories. These inventive plates both formally and narratively prefigure the beginnings of English cinema. They would influence the Brighton School, which between 1898 and the First World War gathered pioneers of British cinema, such as James Williamson and George Albert Smith. Williamson sold photographic equipment to amateurs visiting the Brighton beach resort; Smith was a hypnotiser and a show promoter. The two professional paths illustrate the beginning of cinema: an art born as much from scientific and technical discoveries as from popular and fun fair attractions.

THE CHASE FILM: A SUCCESSFUL GENRE

The filmmakers would come to Brighton mainly to shoot their films in the outdoors. In 1901, they made *Stop Thief!*, a chase film that would later become a successful genre; they are the precursors of the Charlie Chaplin or Buster Keaton comical films. These chase films are singular in that they follow the Lumière brothers by opting for the outdoors and the depth of field (the area of sharpness between the foreground and the background of an image), displaying a remarkable spatial realism. They also pursue their work on cutting (organising different shots into a sequence) possibly varying axes and scales to create rhythm and a dramatic progression.

THE QUESTION OF THE AUTHOR: THE FILMMAKER OR THE PRODUCER?

The authorship of this film is attributed to Cecil Hepworth, a British cinema pioneer and the creator and director of studios he set up in the South of London since 1899. In 1904, he employed Lewin Fitzhamon as film director and who would film *Rescued by Rover*. This illustrates a facet of the beginnings of cinema, the absence of a real specialisation (Hepworth like Fitzhamon, were in turn actors, script writers, filmmakers). Cecil Hepworth, also a director of photography, played a very important part in the making of this film: his wife wrote the script and played the female role, he himself played the male role, their daughter the baby's role, and their dog played Rover. This represents a craftwork, specific to the English early cinema.

A DRAMATIC TENSION

The large number of shots (twenty-two) used to establish the space and rhythm of the story create a dynamic cut, when compared with the whole duration (about seven minutes). The shot of the beggar in her home with the baby is noteworthy, as it breaks the continuity of the successive stages of the race, while at the same time signifying "in the meantime". The depth of field creates an effect of duration that carries dramatic tension. The dog's journey is long: what could in the meantime happen to the baby?



The dog's race in the depth of focus

THE CREATION OF A TERRITORY AND THE BACK AND FORTH

The succession of shots of Rover's journey, and the game of on and off-screen, create a geographically coherent space, territory and journey, that the spectator recognises through the repetition of identical frames within the various sets. Rover moves towards the camera when he is searching for the child and moves away from it when he returns home: the back and forth is perfectly understandable and creates familiarity with the places.

CONCOMITANCE OF REALITY AND THE THEATRICAL

The plot may seem conventional, and its representation may remind us of outdoor theatre (the overacting of the beggar, the father's look to the camera). The dog's race however conveys great vitality, not only due to the choice of natural outdoor decors but also to the dog's shrewdness: even though he is trained, his race, his swim, and the way he shakes off the water in the foreground, add up to a true performance, bring liveliness and surprise.

A CONVENTIONAL RETURN TO THE FAMILY BALANCE

The nanny's negligence – a character the film does not follow-up on – is the cause for the kidnapping of the baby. At the very end, the camera gets close to the gathered family, jumping from a wide shot to a medium shot from the same angle: it is an "axial cut". This last cut celebrates the reinstatement of the family's balance, echoing the very first shot of the film (the baby and the dog watching over it)...The momentarily threatened conventional order is restored, following an uplifting pattern, present in many of Hepworth's films, and typical of the social representations of that time: the need to unite against dangerous classes. The beggar is caricatured, as someone whose only motive is revenge and who is numbed by alcohol.





First shot

Last shot

RECEPTION OF THE FILM AND HERITAGE

Rescued by Rover was a global success, and hundreds of copies were sold. D. W. Griffith, the American filmmaker who would become vital for the art of narrating in the cinema, would later remember it: his first film, *The Adventures of Dollie* (1908), also tells the story of the kidnapping of a child. The ascendency of the "faithful dog" is noteworthy in popular culture, with the English novel Lassie, adapted first to cinema, later the main character in a famous American TV series of the 1950s and 1960s, or another series, *Rintintin*.

A LITTLE JULES VERNE, GASTON VELLE

FACT SHEET

France, 1907

Production: Pathé frères Direction: Gaston Velle

SYNOPSIS

A mother puts her son to bed, blows out the candle and leaves the room. The child relights the candle to read; he soon falls asleep and dreams. Strange images start appearing above the bed: Jules Verne's portrait, a globe, a little train, the sun, the moon, a meteor... The child "wakes up", stands up to get into the basket of a balloon and flies off above the roofs from where the child observes the landscapes through a spyglass. Then, he dives into the depths of the sea among medusas, seashells and corals, that transform into ballerinas before disappearing. An octopus grabs the boy. while fighting, he wakes up hitting his duvet, its feathers flying around him. The mother intervenes and slaps him before putting him back to bed with a kiss.



FILMMAKERS AND MAGICIANS

Like GeorgesMéliès and Walter R. Booth, Gaston Velle was a magician before becoming a filmmaker and, similar to others of his time, his cinematographic works stand in close relationship with illusion and magic.

THE PATHÉ STUDIOS

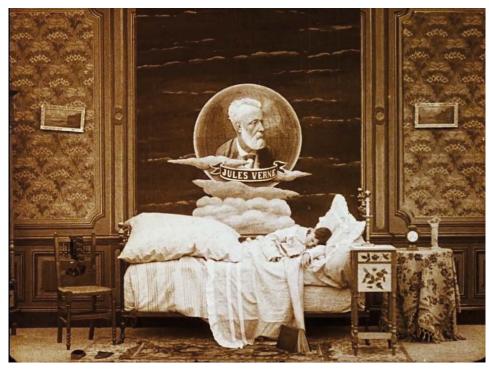
After having worked as a "trick scene" operator for the Lumière brothers, Gaston Velle is employed by Pathé, for whom, between 1903 and 1911, he will make over fifty films. By specialising and structuring cinema's crafts (operators, decorators...), the Pathé company (created in 1896) leads cinema into its industrial era. From 1904 onwards, Pathé had set up studios close to Paris (in Vincennes and Montreuil) and later laboratories (in Joinville-le-Pont), becoming in the early 1900s the largest company of the world dedicated to cinematographic production and equipment.

THE TRICK SCENES

A large part of early cinema production offered short scenes in which tricks played an important part: the trick scenes. Just as in a magic show, that were very popular during the Belle Epoque, we see things unfolding on the screen that defy the laws of verisimilitude. Gaston Velle filmed several films of that genre for Pathé Brothers: La Valise de Barnum, La Fée aux fleurs, L'Album merveilleux, Les Invisibles... He was often supported by Segundo de Chomón's tricks (whose film The Spring Fairy can be seen in this program). Chomón is the father of image-by-image animation (of both drawings and objects) barely modifying them between each stop, thus making the succession of images per second create an illusion of movement. Alongside mechanical tricks, like clever live modifications of props and settings — in this film the octopus's attack — his other truly cinematographic tricks rely on the appearance / disappearance or the transformation of certain elements (the camera is stopped, an element is replaced, the camera is switched back on while keeping the same frame).

A FÉERIE À LA JULES VERNE

In some Parisian theatres, féeries had been enjoying a big success since the mid-1800s. Drawing from fairy tales, technicians and directors offered stories they punctuated with spectacular scenes that used very complex machinery. Several filmmakers prolonged this trend in cinema (*A Trip to the Moon*, directed by Georges Méliès, is originally a Jacques Offenbach féerie). *A Little Jules Verne* is therefore not merely a trick scene, but also a theatrically inspired *féerie*, which is particularly underlined by the presence of female supporting roles. Women seem to collectively bear an imagery for which their bodies are mere symbols that establish relations (in one instance they transform into jelly fish, in another into flames, in yet another into mere props). The motifs of Jules Verne's extraordinary journeys into the skies and the depths of the sea — mixing the imagination of adventure novels, discoveries and scientific explorations — inspired several *féeries* of that time. Likewise, the balloon and its basket, the spyglass, trains around the world and giant octopuses inhabit the fantasy of these cinematographic expeditions.



In the spirit of Jules Verne

A SERIES OF SCENES AND BRIEF SHOTS

Filmed in a studio, the film unfolds in a succession of scenes: frontal centred plane, the background without perspective, letting a whole action unfold in the same shot. These scenes follow one another, sometimes "fading" into one another: to ensure fluidity, the following image appears in the preceding one. What is less common is the interruption of these scenes by several short and more close-up shots (for example, the appearance of the eerie little devil at the start of the dream). The rhythm of the story and the general style of filming are surprising and heterogenous, for example the images showing a port town, that are surrounded by an iris, evoking a spyglass, and that seem to come from another film set; they may be pre-existing documentary archives, recycled from some operator's views?

THE DREAM MOTIVE

Like a cinema screen, the wallpaper becomes the medium for the little boy's dreams. The dreamlike images then take up the whole frame: the character is in their dream, and he is also the spectator. This link between cinematographic experience and dream has guided various filmmakers in the history of cinema: Jean Cocteau, Leos Carax, Victor Erice, Luis Buñuel, Federico Fellini or even Jean Vigo (dreamlike snow of the duvet's feathers in *Zero for Conduct*). This situation and this figure of the dreamer are common in cinema and were in this case clearly inspired by Windsor McCay's contemporary cartoon *Little Nemo*, published in the United States in 1905, in which a young boy experiences thrilling adventures while he sleeps.

COLOUR

In this coloured version of *A Little Jules Verne*, the variations in colour (for example the change from sepia to blue depending on whether the candle is lit or not) makes an almost comic effect and creates a sense of complicity with the spectator who is caught up in a game of visual and narrative codes. By convention, the seabed is therefore tinted blue. Elsewhere in the film, some colours are applied locally, adding more expression than realism (as it is often the case in colourised films). Of particular note are the red and yellow, which almost naively underline the presence of fire.

GULLIVER'S TRAVELS, GEORGES MÉLIÈS

FACT SHEET

France, 1902

Production : Star Films Direction: Georges Méliès

SYNOPSIS

One night, Gulliver discovers Lilliput, a village with palaces so tiny he can walk over them. The inhabitants tie him up, feed him and introduce him to their king. With one hand Gulliver grabs a sedan chair, places it on the dining table and meets the queen. Suddenly, a fire breaks out which Gulliver extinguishes. Transported in an enormous handkerchief, he finds himself being placed by a giantess at the table of three giants who are playing cards, and then leave. Gulliver tries to declare his love to the young giantess, by climbing a ladder to make himself heard, but falls off and lands in a cup of coffee.



MÉLIÈS OR THE CINEMA AS A SHOW

A magician, GeorgesMéliès took over the management of the Robert-Houdin theatre in Paris in 1888, which had belonged to the most famous French conjurer of the 19th century. Méliès quickly developed an interest in cinema (he had attended the screening on 28 December 1895), and had directed in 1896 *The Vanishing Lady*, using the "transformation trick" obtained by stopping the camera (see info sheet of *A Little Jules Verne*). Lumière had refused to sell him a cinematograph. But his friend Robert W. Paul (see the info sheet of *The '?' Motorist*) gave him a camera with which Méliès could explore the spectacular potential of cinema.

DIFFERENT GENRES

For his first film in 1896, *Playing Cards*, Méliès (who acted in the film) revisited a subject already dealt with by Louis Lumière, and which we also find in *Gulliver's Travels*. Méliès then tried his hand at a wide range of genres, including the relatively unknown reenacted newsreels (from the committed The Dreyfus Affair in 1899 to the 1902 recreation in studio of a volcanic eruption, *Éruption volcanique à la Martinique*), as well as historical film, adverts, dramas, comedies, operas... Méliès specialised in *féerie* tricks: imaginary journeys or fantastic science fictions inspired by fairy tales mixed with devilries, using astonishing machinery for the special effects, which had been very fashionable in theatre for several years. Thanks to the possibilities offered by the cinematograph, Méliès invented new tricks. *Cinderella* (1899), his first *féerie*, was met with success in France and abroad.

THE FIRST FRENCH STUDIOS, MÉLIÈS JACK-OF-ALL-TRADES

In 1897, Méliès created his production company Star Films in 1897, located in Montreuil-sous-Bois in the Parisian suburbs, and created there the first French studios – equipped with a theatre stage and a photographic workshop, all the technical and artistic requirements (machinery, dressing rooms, costumes, make up, sets, props...), exposed to daylight thanks to a glass ceiling. Méliès would therefore become a producer as well as director, scriptwriter, actor, set designer...

SUCCESS THEN BANKRUPTCY, BUT A GLOBAL INFLUENCE

Between 1896 and 1912, Méliès filmed more than five hundred films that required a great deal of time and care, sometimes lasting about twenty minutes, a long duration for the time. A Trip to the Moon, which was a triumph, was shot by Méliès at the height of his creativity and his success, in 1902, the same year as Gulliver's Travels. Méliès' films quickly gained worldwide fame. To defend his interests, he sent his brother to direct a branch in New York from 1903 onwards. Gradually, the féerie wave waned, cinema became industrialised and Méliès' independent and meticulous craft suffered in this new competitive context, finding himself forced to sell everything in the early 1920s. Many films were lost, and others were burnt by Méliès out of desperation. Even today, his contribution is celebrated all over the world; in 2011, Martin Scorcese's film Hugo pays him a grateful tribute. The influence of Méliès and of his innovations remains considerable among contemporary filmmakers who combine in their productions the original craftmanship of his special effects with the technique offered by digital technology.

A SUITE OF THEATRICAL SCENES

Gulliver's Travels is presented as a sequence of six distinct, quasi-autonomous scenes, meticulously composed, then glued bit by bit. Indeed, the arrival among the giants seems to have no visible transition from the preceding scene. In keeping with the heritage of the Épinal prints, a painted canvas closes off the background of the stage; the scenes are framed very frontally, the fixed camera is positioned exactly opposite the stage. The actors sometimes address an imaginary audience in gesticulated asides.

LARGE/SMALL

The two episodes chosen for this adaptation (the first cinematic form of Swift's novel) play on the contrast between Gulliver and the Lilliputians, then the giants (Gulliver is made tiny). Méliès frequently played on the contrast between large and small and its comic and fantastic dimensions, as in *The Man with the Rubber Head* (1901) and *The Lilliputian Minuet* (1905). This interplay of sizes seems to be particularly suited to cinema, where the different shots vary the relationship of the human body to the frame (from very close-up to wide shot). With Méliès, the frames often remain wide, with the actors far from the camera. In the card game scene, Méliès exceptionally films the actors up close, framed below the chest, in an attempt to transform them into giants, whereas for today's spectator this image is familiar and habitual, without indicating any abnormal scale.



Big and small

METICULOUS AND PERFECTED "TRICKS"

To bring Gulliver and the Lilliputians together in the same frame, then Gulliver and the giants, Méliès resorted to a number of tricks, which he perfected little by little. The model in the first scene enabled the hero to step over the tiny palaces. Then, in the following scenes, Méliès used the technique of multiple exposure and overprinting. A same film is exposed several times, first filming one scene and then, once the film

has been rewound, a second one is super-imposed on the first. This trick requires a great deal of preparation: the actors' positions and movements must be meticulously delimited in space so as not to disturb the set of the second scene. For example, the height from ground level onto which a Lilliputian climbs, filmed from a distance, has to be measured very precisely to give the appearance that he is arriving on Gulliver's table (filmed closer by... The meticulousness of the trick (despite the slight transparencies that are visible to an attentive viewer) and the sense of wonder it produces are part of a very childlike pleasure that is both clever and inventive.

THE COLOUR

The version shown here is a coloured version, which was sold to the interested fairground exhibitors at a higher price than the black and white one. Here, the images are coloured by hand, with a brush, one after the other. Colouring to highlight certain items of clothing, buildings, props, helps to avoid confusion, as with the burst of red and yellow flames to reinforce the sudden effect of the fire (a frequent motive in the diabolical tales dear to Méliès). The more or less random placement of colours also creates a certain kind of visual poetry.

THE SOUND IN SILENT CINEMA

Many silent film screenings of the time were accompanied by a presenter — a barker — who provided live commentary. Here, we can also notice how the actors, particularly the one playing Gulliver (Melies) keeps moving and talking, even though his words are not recorded. There is even an amusing irony when the young giantess gestures to emphasise her difficulty in hearing what Gulliver is saying (a chatterbox rendered speechless by the technology of the time). The musical accompaniment was often improvised on the piano, sometimes by Méliès himself for the presentation of his films in the Robert-Houdin theatre (see music, Modest Mussorgsky, in Educational Paths p 36).

"Do we want to know how I first came up with the idea of applying the trick to the cinematograph? Quite simply, my goodness! A blockage of the camera I was using at the beginning (a rudimentary device in which the film often tore or got stuck and refused to advance) produced an unexpected effect: one day when I was prosaically photographing the Place de l'Opéra: it took a minute to unblock the film and get the camera working again. During that minute, passers-by, omnibuses, and cars had, of course, changed places. When I projected the film, spliced back together at the point where it had broken, I suddenly saw a Madeleine-Bastille omnibus changed into a hearse and men had turned into women. The substitution trick, called "the stop trick", had been found, and two days later I was showing the first metamorphoses of men into women, as well as the first sudden disappearances, which were so successful at first. It was thanks to this very simple trick that I made the first féeries: The Devil's Castle, The Devil in a Convent, Cinderella..."

Georges Méliès, "cinematographic views" 1907, in Écrits et propos - Du Cinématographe au cinéma.

THE SPRING FAIRY, FERDINAND ZECCA, SEGUNDO DE CHOMÓN

FACT SHEET

France, 1902-1906 Production : Pathé frères

Direction: Ferdinand Zecca, Segundo de Chomón

SYNOPSIS

It is snowing in the countryside. A woman is waiting for her husband who has just returned from chopping wood. Just as the couple are about to have dinner, a hunched old woman knocks on the window of their modest house, and they offer her hospitality. Suddenly, she turns into a young woman, dressed in a fine coloured dress and leads the couple outside. With one gesture, she makes the snow stop and colourful flowers appear, slowly makes a large bouquet between her arms and offers it to the stunned couple, then disappears. Two babies emerge from the bouquet on the kitchen table, delighting the couple.



FERDINAND ZECCA, AT THE HELM OF PATHÉ

Born in 1864, Ferdinand Zecca quickly became interested in cinema. Employed by Pathé in early 1900, he held a number of different positions (cinematographer, scriptwriter, set designer, camera operator, actor). In 1901, his *Histoire d'un Crime* (famous for its flashback) was a worldwide success. After *La Vie et la Passion de Jésus Christ*, he became artistic director and supervised the work of new directors (including Gaston Velle, who directedf *A Little Jules Verne*); his role varied according to the films he was assigned. He expanded his genres (to meet public demand) and did not hesitate to plagiarise from filmmakers such as Méliès or those of the Brighton School. His name remains associated with Pathé, which was booming in the 1900s. This success led to the development of considerable technical and creative resources for the company's filmmakers.

SEGUNDO DE CHOMÓN, COLOURIST, TRICKSTER AND PIONEER

Born in Spain in 1872, Segundo de Chomón, turned to industrial design while taking an interest in photography. He arrived in Paris in 1895 and attended the already very famous Cinematograph screenings. It was while helping his wife, the actress Juliette Mathieu, that he discovered the world of cinema. He developed new colouring techniques which he proposed to Charles Pathé. The latter sent him to Barcelona in 1901 to film documentary views. Chomón then set up a workshop there with his wife to colour films for Pathé Brothers, which he distributed in Barcelona. He discovered and experimented with certain tricks (models, appearances/disappearances, fades, overlays...) and began to shoot his own films (such as *Gulliver en el país de los gigantes* in 1903, based on Méliès' film). Frequently filming "frame by frame", he was a pioneer of animation. His film *Hôtel électrique* (1908), in which objects move on their own, is a highly accomplished achievement in this field.

THE SPRING FAIRY, UNCERTAIN HISTORICAL DATA

Many questions and uncertainties persist with regard to Chomón's work. The attribution of the direction of The Spring Fairy (sometimes dated 1902, sometimes 1906) is also unclear: a title card announces the film is animated and tinted under Chomón's direction in Barcelona, but we do not know exactly what part he played, visà-vis Zecca in the writing and filming.

A CINEMA OF ARTIFICE

When watching this film, we have the charming feeling that we are watching a very simple tale put into moving images. "Once upon a time" takes shape in the composition of an artificial world, presented in a direct and naïve way that summons the spectator's suspension of disbelief. Thus, the way the snow falls is not an attempt at realism (nor is the husband's false beard), but rather wraps the countryside in a melancholy cloak, rendering, by convention, the couple's isolation and a certain poverty more striking.

INTERIOR/EXTERIOR

The film was entirely shot in the studio. Its structural principle is that of a back and forth between the exterior, first wintery (artificial snow and painted canvasses depicting bare trees) then spring-like; and interior, reassuring, if modest. The window, from which we see the snow falling and the old lady appear, allows the outside and inside to cohabit in the same image, creating a link between these two spaces.



Enchanting daily life

FROM WINTER TO SPRING

The fairy makes the exterior more clement and speeds up the transition from winter (associated with sadness) into spring (synonymous with renewal): this magical transition is expressed by a cross-fade between two elements of the set that are in in the foreground – a grove replacing logs and a shrub – while the painted canvas in the background remains identical.

MAGICAL COLOURS

Segundo de Chomón's work on colouring serves the story to the full. The colour first appears on the old woman's dress. Only the magical elements appear coloured afterwards, particularly the flowers. The colours create a true contrast between everyday life, dull and grey, and this breath of springtime life imbued with unexpected colours.

REVERSED MOVEMENT

With the arrival of spring, many of the fairy's movements, as well as the arrivals of flowers in her hands, seem to happen in a strange way, "backwards". In fact, during the filming (when the actress throws away the flowers she was carrying in her arms), the camera films upside down, inverted, and then the film is edited so as to reverse these movements (the last images filmed become the first when turned upside and vice versa). This effect, which adds to the supernatural and poetic character of the scene, and which would be seen much later again in Jean Cocteau's *The Beauty and the Beast*, originated in the first Lumière Cinematograph screenings. During the projection of *Démolition d'un mur* [Demolition of a Wall], the projectionist turned the handle backwards without switching off the lantern, which enabled spectators in 1896 to see the wall — that had just collapsed moments before — re-erect itself. Thusly, reverse motion was invented, and several films made by Lumière achieve this amusing effect.

THE '?' MOTORIST, ROBERT WILLIAM PAUL, WALTER R. BOOTH

FACT SHEET

United Kingdom, 1906 Production: Robert W. Paul Direction: Walter R. Booth

SYNOPSIS

The driver of a car going at full speed, accompanied by a woman with a veil, are arrested by a policeman. They hit him on the road and run him over. The policeman gets up and runs after them, but the car climbs onto the wall of a building, and flies away amongst the stars and gets close to the smiling Moon. Taken away by a meteor, the car drives on Saturn's rings and drops down in a free fall to finish through the roof of a courtroom in the middle of a court case. In the street, the couple is caught by the policeman and the magistrates, but the car suddenly turns into a horse carriage. The men of the law are confused, but the vehicle recovers its initial shape and escapes again.



ROBERT WILLIAM PAUL, INVENTOR, PRODUCER AND FIRST BRITISH DIRECTOR

A scientist and inventor of devices, Robert William Paul made several replicas of Edison's kinetoscope (see Background chapter p. 4), which was presented in London in 1894. He then developed the Kinetic, the first camera created in England. He thus became the first English film director. In 1896, he launched his own projection device, the *Theatrograph*, which his friend Georges Méliès immediately bought. That same year, he had a studio built on the model of Edison's in the United States. A close friend of the filmmakers of the Brighton school and director of photography, he tackled all genres: outdoor scenes and newsreels, adaptations of fairy tales, comedies and trick scenes. The father of the British film industry, Robert W. Paul produced and directed films (many of which have been lost) until 1910, when he devoted himself exclusively to science.

WALTER R. BOOTH. AN UNKNOWN FILMMAKER

Originally a porcelain painter and magician, Walter R. Booth worked from 1889 until 1906 on numerous films shot for Robert W Paul's studios. Booth developed a number of special effects techniques for fantasy films and science fiction comedies, including mechanical tricks, disappearances and transformations, using camera stops, superimpositions on black backgrounds, reversed frames (characters upside down), hand drawings. *The '?' Motorist* is his last film with Paul.

A BRITISH FILM INDUSTRY IN CRISIS.

Robert W. Paul's retirement in 1910 coincides with the crisis in the English film industry that began in 1906. Victims of the competition from the powerful Pathé company and the success of American films, English cinema (the production of which had remained a craft) was running out of steam, with the exception of the films produced by the company founded by the American Charles Urban, who had been joined Walter R. Booth.

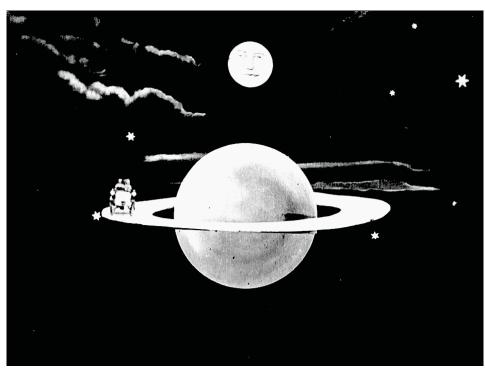
THE INFLUENCE OF MÉLIÈS

The partnership between Paul and Booth resulted in the production of many "trick films" in which the influence of Méliès (whom Paul knew well) was felt and whose films circulated successfully in the United Kingdom. In *The '?' Motorist*, when the camera stops (a process widely used by Méliès), an actor replaces a dummy that has previously been run over by a car. Moreover, the planet's face is evocative of *Trip to the Moon* (1902). *The '?' Motorist* is part of a science-fiction vein that can be found in the oeuvre of several filmmakers in this program: Gaston Velle's (*Voyage autour*

d'une étoile, 1906) and Segundo de Chomón's (Voyage sur la planète Jupiter, 1909). In these interstellar journeys, the camera becomes like an imaginary telescope, capable of visiting new worlds, while deploying a naïve and poetic representation.

AN INTRIGUING TITLE

The title of the film, with this unpronounceable "?", is imaginative to say the least. However, it seems to be the exact title Paul wanted, no typing error. A variant of this title, *The Saturnian Motorist*, and its various translations (*A Car on Saturn's Ring, The Mystery Driver, The Incredible Chauffeur*) are referenced. The emphasis is always placed on the curiosity generated by the automobile, whose recent developments, which increased the speed of vehicles and reduced journey times, fascinated contemporaries.



A car on Saturn's' rings

A CHASE FILM

The '?' Motorist is also a chase film (see the sheet on Rescued by Rover, p. 16). By avoiding a frontal approach and varying the camera's angles, the film departs from the aesthetic line Méliès created. By using depth of field and filming outside on natural sets, the incongruity and strangeness of the situation is reinforced by contrast. The film thus emerges from a disruption of everyday life: the studio shots follow those filmed in the open air, making the contrast all the more powerful. The contemporary viewer may be a little unsettled by the lack of simultaneity between the car's fall through the roof and its arrival through the ceiling in the courtroom. The slight pause between the two situations produces a flashback effect and slows down the action. This goes to show to what extent the sense of continuity or simultaneity created by editing is a convention which was not yet taken for granted at the time.

A WACKY AND BURLESQUE VEIN

Like the vehicle's mad dash, the action moves forward with great vitality and a comic, even rebellious spirit: authority (the policeman, the men in the court) is ridiculed. The chase and the falls foreshadow the 1910s (Chaplin and Keaton) and its burlesque and slapstick (a type of humour including very physical acting, at the limits of plausibility, with both real performances by the actors and special effects). One also perceives a large element of the absurd, perhaps specific to English humour, and of strangeness, which we find in France with Max Linder and the surreal films of René Clair, but also with the German Hans Ritcher in the early 1920s.



Car chase

IV - CONNECTIONS

IMAGES-REBOUND: Camera looks







3









- 1 A Little Jules Verne
 2 Rescued by Rover
 3 Unloading of a Ship
 4 and 6 Gypsy Life
 5 Kids Fishing Shrimps
 7 Namo Village, Panorama Taken from a Rickshaw
 8 Tour in Italy: from Naples to the Vesuvius
 9 The Spring Fairy







CINEMA QUESTIONS AND DIALOGUES BETWEEN FILMS

1. LUMIÈRE TREND / MÉLIÈS TREND

The films made by Lumière, and those made by Méliès, form two possible branches of cinema. There is a tension between these two trends, which has existed since the very beginnings of cinema, and which can be seen at work in this programme. Even though cinema has evolved a lot since then, in particular technically, this tension is still partly of relevance when thinking about cinema throughout its history and right up to the present day.

There is a "Lumière trend" in the great outdoors, that reflects an interest in reality, with its unpredictability, unforeseen and coincidences. Far from the studios, this trend is driven by the will to capture the world as it is, turning the camera into a machine for recording facts, actions, gestures and places... However, when producing Lumière views, there was no such thing as improvising: the location scouting, choice of subject, axis, and frame were crucial. Special attention was also given to the constraints related to the duration of a shot: it was only possible to fit 17 metres of film in a cinematograph, corresponding to around 50 second at the rate of two handle turns per second. Between the beginning and end of a shot, you had to anticipate what could happen in 50 seconds. This constraining temporality characterises many Lumière views and accentuates the fragmentary aspect of these images harvested all over the world. Lumière believed in reality, and in cinema as an "image of reality". The world exists before and after it is recorded by the camera; reality is trapped, taken, boxed in by a mechanical device that only captures part of it (because of the framing and position chosen by the operator). In Lumière views, the spectator is not placed at the centre of an imaginary and enclosed space; the frames are centrifugal, reality exists beyond: the frame is a window, a look at the world. The depth of field is important (the technicians working with Lumière were fully versed in the rules of optics previously applied in the manufacture of photographic lenses), there is no painted canvas blocking background, no "fourth wall", the actors are able to move other than sideways. It is up to the operators to invent ways of looking at and framing the world. Even when sometimes staged, the views are documentary impressions of what was in front of the camera. Cinema is used for its ability to record the phenomena of the world: the stable elements (the sea. the mountains, the city...) and the variable and ephemeral ones that animate it (children, passers-by, workers...).

Then there is another trend, known as the "Méliès trend", which is more in keeping with the studio, forming a box sheltered from the outside reality, a contained world, reconstituted with the aim of mastery and control (even if this cannot be perfect). This space, dedicated to specifically to film shooting, brings together technicians, set and costume makers, and actors (coming from the café-theatre, circus...): everything is organised to respond as quickly as possible to the needs of the fictions recomposed according to the filmmakers'

imagination. The sets were built from wood or cardboard, with sometimes complex machinery (inspired by cabaret and magic shows), fixed or moving painted canvases, trap doors... The spotlights create luminous atmospheres; here the actors can put on make-up and change costumes. Méliès believed in the image, and in cinema as "reality of the image". The frames are centripetal; they are autonomous, frontal and centred scenes, from a single point of view that is that of the motionless spectator, equivalent to that of the "orchestra man" in the theatre. The actors are confined within the strict frame enclosed by the set, as is the case on the theatre stage, and they do not move in depth.

These two trends sometimes coexist, even within Lumière's oeuvre (who directed comedies – but in the open air), or in that of Méliès (who directed newsreels – but in the studio). Above all, these trends are dialectical and can also coexist within the same film. Thereby, in *Rescued by Rover*, for example, the depth of field outdoors allows the viewer to watch a dog running and swimming freely – a Lumière trend — while the plot unfolds in the studio in a theatrical style—more of a Méliès trend. We also move from the exterior into the studio in *The '?' Motorist*. In *Gypsy Life*, whose documentary content is similar to Lumière, reality is sometimes prepared and staged in a theatrical way (the cobbler's scene), but the action takes place outside, in the midst of life. Sometimes hobbling (either on one leg or the other), cinema nevertheless moves forward on both its legs.

It is worth revisiting CinEd's collection of films under this light: for example, *Rentrée des Classes* [Back to School] is a film more inspired by the "Lumière trend"; many films are influenced by both trends (*Pierrot le Fou...*).

We usually separate Lumière and Méliès. It is said: Lumière is documentary and Méliès is fantasy. But today, when we watch their films, what do we see? We see Méliès filming the king of Yugoslavia being received by the French President, in other words newsreels. And at the same time, we see Lumière filming a game of belote at his home in the style of Bouvard and Pécuchet, in other words fiction.

Let us rather say more precisely that what interested Méliès was the ordinary within the extraordinary and Lumière the extraordinary within the ordinary."

Jean-Luc Godard (1966)

2. THE JOURNEY

Although Louis Lumière began by turning his camera towards what was close to him — the workers in his family's factory in the very first film for the cinematograph, and the views filmed in Lyon (Cordelier's Square) or in La Ciotat where he regularly lived (The Sea, Arrival of a Train at La Ciotat) - he also very quickly developed a desire to show the distant world. Dozens of operators sent around the world acted as true reporters before their time, or even explorers when travelling to little-visited regions such as China. I was a time of longing for faraway expeditions, adventure, and the wonder of travel. In England, the gigantic light projections of the magic lanterns from the middle of the 19th century, showing the vast empire of the British Crown, were already responding to this need for discovering the world in images. This was the colonial era, the era of industrial society, the success of the bourgeoisie, the craze for representations of modern life and the Universal Exhibitions (in Paris in 1900). Science, like entertainment, fulfilled a desire to show and to capture, archive and "collect" all the places in the world. Tourism developed and exotic descriptions of local monuments and activities became fashionable. The views of the Lumière operators could therefore be considered as animated postcards, but what makes them so interesting, and sometimes so moving, is precisely their movement and life. The tiny cars and the passers-by seen from a bird-eye view from the lift of the Eiffel Tower or the people and animals in front of the Pyramids, of Giza give these films a pulsating quality that makes them very lively and precious.



Paris Universal Exposition of 1900 – The monumental entrance on the Concorde square in Paris - BnF



View of the Paris Exhibition in Paris in 1900, Eiffel Tower and Celestial Globe – Photo: National Gallery of Art, Washington DC

Since its beginnings, cinema is therefore closely linked to movement. This explains the fascination that the means of locomotion have exerted on it; the railway and the train are very present from the very beginnings of cinema (*Arrival of a Train at La Ciotat* will have been a template in several other places in the world). The funicular railway in *Tour in Italy* had just been completed, and it is worth to keep in mind when watching *The '?' Motorist*

that the automobile is a recent invention that had not yet been democratised. It is with wonder that we observe all these means of locomotion: those seen circulating on Place des Cordeliers in Lyon; the power of the hull of the boat moving forward in *Launching of a Ship*; a cart with a donkey on a beach in England; the boat that laboriously tries to leave the shore; the hot-air balloon in *A Little Jules Verne...* Sometimes it is the movement itself that is shown through the motion of the camera in the Lumière panoramas: going up the Eiffel Tower; boating along the banks of the Grand Canal or leaving the village of Namo. At the beginning and the end of *Tour in Italy*, the duration of the shots makes the journey feel as long as it actually is, indicating the importance given to movement, just as in *Rescued by Rover*, film in which the comings and goings of the dog are patiently shown, conveying the pleasure of filming the movement itself.

3. FANTASY WORLDS

From its inception, cinema has had as much a desire to show what is (more the Lumière trend), as what could be (more the Méliès trend) — even if the Lumière views appeal to our imagination, and the Méliès films also record reality (at least the actors, but also the spirit of the times). For Méliès and filmmakers close to this trend, films are born of a desire to create or suggest fantastical, utopic and dreamlike worlds. 'It was the magicians who first understood the unreal power of cinematic images: Walter Booth in England, Leopoldo Fregoli in Italy, and even Méliès,' points out art historian Philippe-Alain Michaud. These imaginary worlds are often inspired by literature or *féeries*, in particular the world of Jules Verne. They are sometimes akin to science-fiction, with space opening up the possibility of many fantastical representations, as in *The '?' Motorist* and *A Little Jules Verne*. In *A Little Jules Verne* the underwater world represents a not yet explored world and is depicted in a more or less delirious way. Sometimes a film works on the principle of the "what if...": for example, "what if winter suddenly became spring" in *The Spring Fairy*.



Space in A Little Jules Verne



The underwater world in A Little Jules Verne

The real can also be loaded with an imaginary force: for example, the volcano Vesuvius in *Tour in Italy*, which we are unsure whether to consider as the 'real' volcano or a studio reproduction, appears tinted red, like a threatening and potentially destructive power of nature. The showmen in *Gypsy Life*, meanwhile, invoke an imaginary world around travellers.

Our imagination and our attention to images are also enhanced by the possibilities of editing, which makes it possible, among other things, to construct spaces that do not exist in reality by associating different bits of spaces. By alternating fragments of reality with studio shots, this sequence of spaces forms new territories in which fiction unfolds, as in *Rescued by Rover* and *The '?' Motorist*.

4. IS THIS HOW MEN LIVE?

Through its ability to record and reproduce reality mechanically, cinema acquires an anthropological function. From the outset, it provides information on a whole host of details, actions, and expressions, lived by the men and women of its time, even in fiction that is *a priori* fanciful.



Gypsy Life

Films shot in the open air (Lumière views and others) can provide information about the street and human activities, as much as about the appearance of a skirt, a hat, an umbrella, a carriage, the way a load is carried on the back, the looking after of children by nannies... They also show the flow of traffic in which all walks of life, ages, and genders meet. The world shows itself as a spectacle, filled with signs, denoting in particular different professions and social classes.

These are evident in several films in this program, notably *Tour in Italy* with the tourists and the porters, or in *Rescued by Rover* with the family and the beggar woman, and in *Gypsy Life* with the town's bourgeois and the fairground workers. In the latter, showing the trades becomes an aim in itself, patiently and in detail, even if the tasks performed in front of the camera may be partly staged.

Watching men and women move about in the street is also sometimes seeing them look at the camera, suddenly surprised by this interest fixated on them. In these glances, there is a brief suspension of anonymity, as if the viewer were glimpsing the possibility of romance in all human life (see Images-rebound: Camera Looks p.26)

5. THE CINEMA BETWEEN CRAFTWORK AND INDUSTRY

Some of the films in this programme are anonymous (some Lumière views, *Gypsy Life*), while others have a director who has been forgotten in favour of the producer (*Rescued by Rover*). In the early days of cinema, functions were sometimes vague and not always professional or hierarchical. As a result, these films are amateurish and crafty, even if some were part of the industry (the films made for the very powerful Pathé company: *Tour in Italy, Gypsy Life, A Little Jules Verne, The Spring Fairy*).

Relatives or friends of the directors and producers sometimes appear or even act in the films: from certain Lumière views (Arrival of a Train at La Ciotat, Boat Leaving the Port), as well as in Rescued by Rover. And the acting, in general in the early films, often denotes a playful, childlike pleasure, rather than a mastery of the dramatic art, at the risk of a certain awkwardness in gestures and expressions. For example, the way the beggar woman steals the baby out of sight in Rescued by Rover can be seen as highly artificial and caricatured: it is all about capturing emotional states while making actions as clear as possible. However, there is a sense of care and a pleasure in the staging: in this scene, the frame allows us to see both the beggar's action and the nanny's distraction, it is a "double scene" rather like a Guignol show (a puppet show). Stereotypes and artifice, over the top acting may also bring to mind the commedia dell'arte or the fairground theatre. But in this case, the theatrical situation is put into contrast with the existence of the real world) as in the street scenes, again in Rescued by Rover and in The '?' Motorist). The theatrical game is also sometimes embraced in its convention, that way the camera glances cast as asides to the spectator, by the mother in A Little Jules Verne, or the giantess in Gulliver's Travels (see Images-Rebound: Camera Looks p.26)..

When we move away from the theatrical mode of representation with its single point of view, a pleasure in inventing different axes and in cutting up the action to tell it through different shots and sequences, can be felt in the films (*Rescued by Rover*, *The '?' Motorist*, again).

The *féeries* of Méliès and Velle and the fairy tale form of *The Spring Fairy* are close to the imagination of childhood. The tricks do not necessarily seek to create a perfect illusion, but



A Little Jules Verne

rather the pleasure of play, a joy in artificiality and make-believe, sometimes following a naïve figuration and even a certain zaniness (in *The '?' Motorist*).

Moreover, play and childhood can be the very subjects of films, like the children who dive into the water in *The Sea* and the inventiveness of the character in *Le Petit Jules Verne* while he sleeps.

This playful, child-like, home-made aspect ties into the context of funfairs, where these films could be seen by a popular audience. Far from the seriousness of the exhibition spaces, the illusion, tricks, and projection attracted new image enthusiasts, as the French painter Fernand Léger pointed out in 1913. "The few workers you could find in the museums are no longer there: they are at the Cinematograph. It also responds to a more bourgeois desire to marvel at the prowess of artists. It is fascinating and moving to observe today this freedom of invention and creation, typical of the beginnings of a new means of expression that is still finding its way and searching for its form.

6. EDITING AND TIME

Views (with Lumière) and scenes (with Méliès) have one thing in common in that they are both technically considered as shots; a shot corresponds to a unit of film recorded between a camera start and a stop. The Lumière views were made in the short space of time allowed by the of 17 metres of film running through the cinematograph; each view consisted of a single shot (in the manner of a sequence shot). For Méliès, the concept of a shot corresponds to the choice of frame that includes all the elements needed to understand the situation. For each new part of the story a new shot appears, of variable length depending on the action unfolding. But the concept of the shot, as we understand it today, has been emancipated from the view and the scene, insofar as the shot is a small block of space and time, the duration of which is no longer technically constrained (as in views), nor subject to the completion of the entire action by the actors (as in the scenes). A shot can also record just one part of the story; another part will be shown in the next shot with a different axis and scale, and possibly in a different set. This gives rise to the idea of cutting, and therefore editing: the shots are combined according to a deliberate order and duration, creating dramatic tension according to the point of view adopted, and subjected to a rhythm that depends on their relative duration. The two English films of the programme Rescued by Rover and The '?' Motorist, are good examples of the narrative power of editing.

In *Gypsy Life*, changes of axis and scales make it possible to detail the gestures of daily work. Some are shown from start to finish, but for others, cuts between shots create ellipses ("gaps" in time, large or small temporal jumps that are underlined).

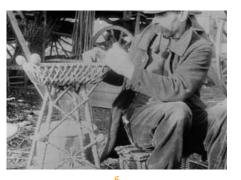
Certain shot lengths may seem surprising nowadays. It has become rare in cinema to be able to watch a dog running or swimming from the background to the foreground, and to do so for several successive shots, as in *Rescued by Rover*. The fact that things were being shown for the first time no doubt explains this taste for letting the action unfold, without the urge to move on to the next scene, and without seeking dramatic efficiency. Didn't Cecil M. Hepworth consider the Cinematograph to be "photography with a soul"?













Making and selling a wicker pedestal table in *Gipsy Life*. Jump-cuts (same plan taken up a little later and glued end to end) and cutting out with changes of axis and scale

BRIDGES

Visual composition in cinema has its roots in the rules of perspective and the *camera obscura*, an optical machine that from the 16th century that made it possible to represent shapes and spaces in two dimensions by integrating perspective effect through the use of light, projecting traces of the world onto a flat surface. Initially designed for geographers, this invention for creating optical images was also very useful for painters and photographers. Other artistic practices also had an influence on the very beginnings of the Cinematograph.

1. PAINTING

"With Edouard Manet begins modern painting, in other words, the cinematograph" Jean Luc Godard, *Histoire(s) du cinéma* (1998)



Claude Monet, Impression, Sunrise (1872-73)

As the American art historian Richard Brettell points out: "There is an ontological link between impressionism – a pictorial movement that virtually sought to trap time – and cinema – a pictorial movement that succeeded in doing so." These links are also evident in the choice of subject, framing, use of light and technical experimentation. Several of the films in this programme show the pulse of life of life recorded within a frame, notably *Boat Leaving the Port*, in which we watch the wind in the sea, the dresses, the movement of the waves, the variations in light; we may think of certain "seascapes" such as *Impression, Sunrise* (1872-73) by Claude Monet. Louis Lumière thus continued, a few years later, the movement of impressionist painting, born at the end of the 19th century, preferably choosing outdoor subjects and scenes from everyday life, endeavouring to convey their intangibility in a sensitive way. In a 1967 interview of, Jean-Luc Godard suggested that "Lumière was one of the great impressionists along with Degas, Renoir, Bonnard".

Impressionist painters showed an interest in industrial subjects, wishing to bear witness to their era. The railway station is a fabulous place to observe people in the midst of machines and smoke. In this way, *Arrival of a Train at La Ciotat* can be seen as an echo of Claude Monet's 1877 painting *The Saint Lazare Station*.



Claude Monet, The Saint Lazare Station (1877)



William Turner, Vesuvius (1817)

The way in which Vesuvius is shown in *Tour in Italy*, with the choice of this sudden red hue, and this "studio" effect, encourages us to look at how this same volcano might have been represented in painting. And we discover that red, and the central placement of the volcano, are elements already found in the work of the Englishman William Turner (also known as "the painter of light", a romantic and a precursor of Impressionism), later in Andy Warhol's series of fourteen Vesuvius, one of them particularly red.



Andy Warhol, Vesuvius (1980)

2. ILLUSTRATION, ENGRAVING, MAGIC LANTERN



Gustave Doré, Gargantua's Meal (1848)

The Lumières also knew how to draw inspiration from popular genres for the short cinematographic sketches. Thus, the idea for the well-known *The Sprinkler Sprinkled* (1896) come from a small, illustrated comic published a few years earlier by the French company Société de l'Imagerie artistique de la Maison Quantin.

Magic lantern projections were an invitation to look at the beauties of the world. Before the Cinematograph, painted plates were used to convey incredible images, illustrating travellers' tales

Gustave Doré's illustrations for the 1862 edition of *The Adventures of Baron Munchausen* inspired Méliès' most iconic image: the rocket stuck in the eye of the moon in *A Trip to the Moon* (1902). There is a stylistic similarity between Doré's detailed engravings and Méliès' painted canvases. Doré also illustrated Rabelais' *Gargantua* in 1848, which remind us of *Gulliver's Travels*.



Hermann Vogel, « L'Arroseur » (1887)

The magic lantern often used (by Méliès, among others) during magic shows and cabaret, was used to invent fake universes. By using two magic lanterns, it is possible to present two images one on top of the other, simulating an apparition by superimposing or creating cross-fades. Apparition, superimposition, fade: the first filmmakers used these tools in trick films.

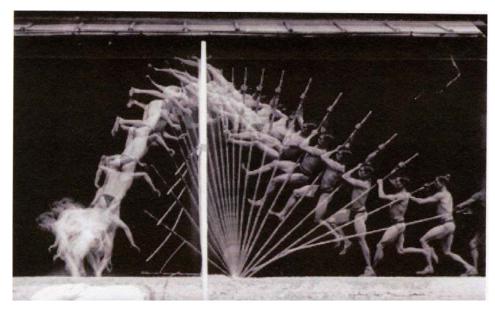


William Robert Hill, Volcano at Hawaï (mid-19th century, England)

3. PHOTOGRAPHY AND MEDICAL IMAGERY

When it first appeared around 1820, photography moved people with its ability to represent reality. Photography, a mechanical art (like cinema), is completely inscribed in the industrial 19th century, which gave a prominent place to machines, whether for work, transport, science or the arts. Photography and cinema would enable scientists to perceive phenomena otherwise invisible to the naked eye. The Frenchman Albert Londe, director of the photographic ward of the Salpêtrière hospital in the 1880s (under the direction of Charcot), noted that "the photographic plate is the true retina of the scientist". This ability to study reality led other scientists (notably Jules Janssen, Muybridge, Marey... — see chapter 'Context', pp. 4–7) to search for ways to capture movement: these numerous experiments led to the invention of the cinematograph.

As the art historian Élie Faure pointed out in 1964: "Cinema, destined to transport us in its wake into a poetic universe as yet unknown, took its starting point and all its means of expression from the most thorough scientific processes".



Pole Vaulting, chronophotography by Etienne Jules Marey (ca. 1880)

Iln 1903, the Lumière brothers developed autochrome, a process that could directly capture colours photochemically in a single exposure. Before then, the only solution was to take three identical monochrome pictures and to superimpose them. Operator Gabriel Veyre used this process during his trips to Morocco. These photographs, which are often very beautiful, visually combine the research of pictorialist photographers (portraits sculpted by light and the grain of sensitive plates, in Julia Margaret Cameron's photographs) with those of the Impressionists in painting.



Lumière Family Meal in 1910 in La Ciotat (with Louis Lumière) – Lumière Autochrome plaque © Institut Lumière



Gabriel Veyre, self-portrait in Casablanca in 1908 – Lumière Autochrome plaque © Collection Jacquier-Veyre



Ella Maillart, A flurry of snow in the Boron Kol valley at Tsaidam. China (1935)



Dorothea Lange, Migrant Mother (1936)

Following in the footsteps of the Lumière operators, or those specialising in outdoor scenes such as Camille Legrand, many famous travelling photographers, such as the Swiss Ella Maillart, brought back documentary and poetic images of the world.

The on-camera poses in Gipsy Life engage in a dialogue with photographic portraits, capturing both a sense of staging (even defiance) and abandonment. American photography following the Great Depression was particularly rich in this type of portrait, documenting the living conditions of migrants, peasants and the unemployed, some of whom lived in camps.

In France, the "Zone" occupied by slums and ragpickers' shacks just outside Paris, was photographed by Eugène Atget or Germaine Krull.



Eugène Atget, Zoniers de la porte d'Italie (1913)



Édouard Isidore Buguet, *Photographie* spirite (France, vers 1880)

Intrigued by the creative power of photography, artists devised spiritualist images based on trickery: effects of collage, superimposition and even of abstraction played on reality.

Photography and film are arts that use a medium conducive to copying, cutting and superimposing, invent new forms of collage. These types of composition flourished throughout the 20th century.



Marcel Duchamp, Autour d'une table, (1917)

The German filmmaker Fritz Lang, in the style of Méliès or Chomón, staged spectral appearances.



Das Testament des Dr. Mabuse, Fritz Lang (1933)

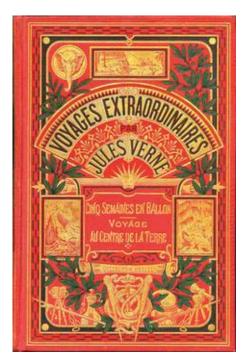
4. LITERATURE

Authors have imagined many fantastic worlds before cinema (for example the fantastic tales of the German Ernst Theodor Amadeus Hoffmann).

The world of Jules Verne, a prolific author, was a great inspiration for Méliès' *féeries*, as well as for Gaston Velle's *A Little Jules Verne*, of course. Here are some of Verne's works related to the films by Méliès and Velle: *Five Weeks in a Balloon* (1863), *Journey to the Centre of the Earth* (1864), *From the Earth to the Moon* (1865), *Twenty Thousand Leagues Under the Sea* (1869), *Journey Through the Impossible* (1882, adapted by Méliès in 1903).

Regarding the question of large/small, we can refer to Jonathan Swift's *Gulliver's Travels* (1721), or Lewis Caroll's *Alice in Wonderland* (1865).

Of course, theatre, melodramas, adventure stories and social chronicles were also important models for the nascent cinema. *Fait-divers* and popular tales also worked to provide stories for filmmakers, that broadened their modes of storytelling, and gradually formed the basis for the different film genres.



Journey to the centre of the earth (1864), Five weeks in a balloon (1863), Jules Verne, Editions Hetzel



Alice in Wonderland, engraving by Sir John Tenniel (1869)



Les Voyages de Gulliver, engraving by Jean-Jacques Grandville (1838)

5. MUSIC

"A piano played atmospheric things / William Tell or the grand aria from *The Troubadour*" (translated here), sang the French poet Boris Vian in 1954, pointing out some frequent choices of accompaniments, to which we can add the inevitable Beethoven, Wagner, Verdi, Rossini, Bizet, and a few "moderns" like Debussy or Saint-Saëns. These repertoires also corresponded to the tastes at the time. Recalling his experience as an audience member in a local cinema, the German art historian Siegfried Kracauer remembers a drunken pianist who did not look at the images and played a different piece of music every night, which inevitably changed the way people understood the story of the film. However, the music was also used to calm anxieties in the face of the animated shadows of film projection. In 1947, German philosopher Theodor W. Adorno compared film music to the gesture of a child singing in the dark.

In this programme, for the films with music (which are contemporary proposals), we can search for the dynamics present and whether they match those of the images. Asking the question of the expressive, "signifying" nature of the musical themes chosen (melodrama, humour...) will also enable us to discuss the possibilities for individual interpretation of the images (see Educational Paths p. 36).



Orchestra playing during the projection of A Trip to the Moon by Méliès

V – EDUCATIONAL PATHS

HOW TO PRESENT AND PROJECT THESE FILMS

The way in which the films are presented to pupils is in itself already a pedagogical issue.

As an introduction: it is a good idea to talk about these programmes, and to remind that these films were made by people whose curiosity and imagination led them to experiment this new medium of cinema. Before the screening, ask the pupils what the films titles mean to them.

Rather than projecting the whole program, it is preferable to group the films in 4 blocks in the order suggested, and then to speak between each of these blocs to shed light on them, weave links between films just seen, encourage pupils to speak.

- 1. Following the projection of the Lumière views: review the essential elements about the Lumière brothers (see Context and film sheets). Try to define with the pupils what a "view" is and how these films are composed (foreground and background, circulation of moving elements, presence of "characters", duration). Describing a view is an excellent exercise in attention.
- 2. Following the projection of the films *Tour in Italy, Gypsy Life* and *Rescued by Rover*: make the link between the Lumière views, the "outdoor scenes", and the way of shooting outdoors: the documentary and impressionist aspect (see links with other arts, paintings), the crossing of the frame, the depth of field. Think with the pupils about what happens when there is a change of shot: how is the link made with the previous shot? Is there a change of framing, and if so, why? Are all the shots of the same length? What kind of temporality do the shot changes create? What space, what geography, does their succession create? What difference exists between indoor and outdoor sequences?

- 3. Following the projection of the films *Gulliver's Travels*, etc.: point out the differences between the Lumière trend and the Méliès trend; go back over the contributions of Méliès (see context and films' sheet), magician's films, the transformation trick by stopping the camera, the studio, the féeries, the influence of theatre and literature (Jules Verne, Jonathan Swift). Draw attention to the composition of images by collage (superimposition, two universes/spaces at the same time).
- 4. Following the projection of the films *The Spring Fairy* and *The '?' Motorist*: ask the pupils whether the film is more in the tradition of Lumière or Méliès, and why; go back over the use of colours in The Spring Fairy and in the previous block (see context and films' sheets), and what it produces. Emphasise the fairy-tale, play, and childhood aspects in these films ("Let's help this poor lady", "oh the pretty flowers", "wow, a flying car" ...). Point out the effects that create wonder.

We can also discover other films:

- made after Jules Verne: Excursion to the Moon by Segundo de Chomón (1908), 20,000 Leagues Under the Sea two American versions by Stuart Paton (1916) and by Richard Fleischer (1954), and by the Czech director Karel Zeman Vynález zkázy [Invention for Destruction] (1958), Ukradená vzdu-cholod [The Stolen Airship] (1967), and Na Komete [On the Comet] (1970).



Fantastic adventures, Karel Zeman (1958)



Original French poster of 20,000 Leagues Under the Sea, Richard Fleischer (1954)

- about early cinema: *The Mischances of a Photographer* by Georges Méliès (1908), *The Masquerader* by Charlie Chaplin (1914), *Hugo* by the American Martin Scorsese (2010) ...
- inspired by the Lumière brothers: the "Lumière Minutes" made nowadays by children from all around the world, which can be seen on the website of Le Cinéma, cent ans de jeunesse https://www.cinemacentansdejeunesse.org/en/

PROGRAMMING WORKSHOP

This exercise consists in setting up a short screening by organising the films according to their cinematographic form. The CinEd programme proposes showing the films according to their cinematographic form (Lumière trend, Méliès trend, composed narrative). But a programme can be put together based on a motive ("In nature" or "the gesture of work"), a situation ("At the table" or "On holiday"), of a frame ("Views from afar" or "Getting closer"), of a theme ("As in a dream")... These new programmes can be the subject of a short text explaining the choice of order for the films.

MUSIC AND SOUND

- When viewing the films again watch them without the music:
 Tour in Italy, Rescued by Rover, Gulliver's Travel..., The '?'
 Motorist. Identify the differences in perception.
- Ask pupils to create a soundtrack for some of the films, using words and onomatopoeia (for example *The Cordelier's Square* in Lyon, *Panorama during the Climb of the Eiffel Tower*, *The Spring Fairy*, *Rescued by Rover*, *Gulliver's Travels*, *The '?' Motorist*).
- Classes studying music can compose accompaniments to films of their choice. Other classes can also propose musical accompaniments and observe how the choice of music alters the perception of the film.

- Listen to the Napolitan song *Funiculi Funicula* (composed in 1880), as well as to Italian tarantellas or barcarolles, in conjunction with *Tour in Italy*.
- Compare the music in this version of *Gulliver's Travels...* with two movements of *Kartinki s vystavki* [Pictures at an Exhibition] (1874) by the Russian composer Modest Mussorgski (1874): *the Ballet of Unhatched Chicks* (no. 9) followed by the *Bydlo* theme [Cattle] (no. 7).

PRACTICAL EXERCISES

Make a flip-book: Create a flipbook: the aim is to create a booklet of images, using drawings that break down a simple movement. This can be done easily with a post-it pad, or by cutting out small sheets of paper and binding them together in the order of the drawings. The number of pages can range from 15 to many more. To help drawing a sequence of slightly different images, pupils can work with transparency paper to go from one drawing to the other.

Create a thaumatrope: this pre-cinema object allows you to play with superimposed effects producing an optical illusion. On a fairly rigid piece of cardboard, about 15x10cm, and white on both sides, cut a hole on the edges in the middle of the two widths. Then make a drawing with two elements: a dog and its owner, a flower and a tree... Draw the first drawing on one side of the board, on the right. Turn the card over from top to bottom and draw the second picture on the left. If you tie two strings to the holes, it will be easy to make the cardboard spin, which will make the two drawings appear alternately; if you spin it quickly, these drawing will merge, and you will then see the two drawings side by side. You can also draw a background on one side and a character on the other. The films *The Sea*, *Children* Digging for Clams, A Little Jules Verne and Gulliver's Travels could be sources of inspiration.

Get the pupils to produce "Lumière Minutes": equipped with a camera (phone, camera...) the pupils are invited to produce a view in the manner of the Lumières (static shot, a sound recording may be added). There may be a common subject for the whole class (on the way to school, view from my

window, a local shopkeeper...) with the constraints of the view. It is a good idea to make them aware of the importance of taking a shot that respects the duration of the views (one minute). The views can be projected and commented on as a class. Other views produced by children can be discovered on the Cinéma, cent ans de jeunesse website https://www.cinemacentansdejeunesse.org/en/).

Film one minute of the landscape or whatever you see from a means of transport (car, train, glass lift...), after deciding on the position and axis of the camera (frontal or lateral, front or back) and choosing the precise moment when to start the camera. Think about the sounds and about a possible music (if it really adds something).

Using *Tour in Italy* and or *Rescued by Rover* as models, film the outward and return journeys of a familiar route trying to evoke an emotion; identify the differences between the two; choose and insert a piece of music (with an intention).

With Gypsy Life in mind, film in four shots, (thinking about the changes in framing) a manual and/or craft action involving a skill (sewing, cooking, geometry exercise, DIY, gardening...) and several stages (beginning, middle, end); film another action whose continuity can fit into a single shot of two minutes (a sequence shot).

With Rescued by Rover in mind, film three shots with an animal, leaving room for the unforeseen.

In groups of pupils, invent and film a short situation, without dialogue, featuring two characters, or a character and an object. In one shot use three stop-tricks, creating an appearance, a disappearance, and a metamorphosis.

CREDITS

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