

Contents

1	Introduction	1
	References	5
2	The Measurement of Aesthetic Phenomena	7
	The Sciences and the Humanities: Culture Clash or Interdisciplinary Potential?	9
	From “Cyberinfrastructure” to the Digital Humanities	11
	The Digital Humanities in Film Archives and Libraries	17
	Big Data: Distant Reading	20
	References	25
3	Annotation and Statistics	29
	Annotation in the Project Digital Formalism	30
	Results of the Annotation	37
	Shot Type	38
	Camera Movement	47
	Statistical Evaluation	51
	Distribution of Shot Lengths	54
	Further Studies	59
	References	63
4	Dziga Vertov’s Films	65
	The Theory of <i>Kinoglaz</i>	65
	Vertov’s Phrase Model	70
	Formal Procedures in Vertov’s Camera and Editing Work	73
	Material and Condition of Prints	74
	Film Prints in Russian and International Archives	76
	The Individual Works	78
	<i>Kino-Eye</i> : “An Army of Film Observers”	79
	Available Film Prints	81
	Critical Reception in the 1920s/1930s	82
	Formal Characteristics of the Film	83

<i>Stride, Soviet!</i> The Shot Library	85
Available Film Prints	87
Critical Reception in the 1920s/1930s	88
Formal Characteristics of the Film	89
<i>A Sixth Part of the World: Exotic Images</i>	91
Available Film Prints	92
Critical Reception in the 1920s/1930s	95
Formal Characteristics of the Film	97
<i>The Eleventh Year: Currents of Energy with Voids</i>	99
Available Film Prints	101
Critical Reception in the 1920s/1930s	102
Formal Characteristics of the Film	104
<i>Man with a Movie Camera: The Avant-Garde Experiment</i> Without Intertitles	106
Available Film Prints	109
Critical Reception in the 1920s/1930s	111
Formal Characteristics of the Film	114
<i>Enthusiasm: The Laboratory of Hearing</i>	114
Available Film Prints	118
Critical Reception in the 1930s	118
Formal Characteristics of the Film	120
<i>Three Songs of Lenin: Silence in the Film</i>	121
Available Film Prints	122
Critical Reception in the 1930s	125
Formal Characteristics of the Film	126
<i>Lullaby: The Subjective Camera</i>	128
Available Film Prints	130
Critical Reception in the 1930s	130
References	131
5 The Filmic Structure as Visualisation	139
Visualisation of Formal Characteristics of Films	141
Film Is the Art of Taking Time: The Cinemetrics Project	146
Visualisations of Vertov's Film in Cinemetrics	148
Detailed Study of <i>Man with a Movie Camera</i>	153
<i>The Eleventh Year</i> and <i>In the Shadow of the Machine</i> : A Work Report from the Archive	160
Potential of the Cinemetrics Platform	161
Visualisations Without Reduction	164
The Visualisation of Vertov's Filmic Structures	167
Shot Lengths	167
Types of Shots	170
Motion Types	172
Visual Characteristics of the Image	175
Representation of Montage	181

	Combined Image Information and Shot Length	182
	Combined Image Information and Shot Compositions	189
	References.	189
6	Charts and Diagrams of Dziga Vertov	193
	An Artist in Word, Image and Sound	193
	The “Flag Episode” of <i>Kino-Eye</i>	200
	Two Episodes from <i>Man with a Movie Camera</i> as a Table.	203
	The Visualisation of the “Creative Laboratory”	208
	References.	213
7	From Filmic Form to Meaning	215
	Movement: Vertov’s Theory of the Interval	220
	Movement Within the Image in <i>The Eleventh Year</i>	221
	Busy Hands and Poetic Bodies: The Use of Slow Motion and Time-Lapse.	231
	The Picture that Runs Backwards.	232
	Time-Lapse	235
	Slow Motion	238
	“The Little Life”: Faces of Communism	245
	<i>Kino-Eye</i> : Observers and Observed	249
	<i>The Eleventh Year</i> : Faces as Bearers of Messages	252
	Visual Depiction of Rows of Faces in <i>The Eleventh Year</i>	260
	Concluding Observations	264
	Political Power: Lenin and Stalin as Film Subjects	270
	Lenin as Beloved Leader.	272
	Stalin in Vertov’s Films.	275
	Vertov Between Avant-Garde and Social Realism	291
	References.	297
8	Summary and Outlook	301
	References.	307
	Index.	309