

- Hurricanes of facts.
- And individual little factlets.
- Against film-sorcery.
- Against film-mystification.
- For the genuine cinematification of the worker-peasant USSR.

1926

## Kino-Eye

I

### *A Drawing in the Journal Lapot'*

A poster. Showing little flowers. Telegraph poles. Petals. Little birds. A sickle. An operatic, curly-headed peasant with a sheaf of rye is theatrically shaking the hand of a sugary worker, shouldering a hammer and with a roll of calico under his arm. The sun is rising. Beneath is written: "The Union of Town and Country."

It's a poster meant for the countryside. Two peasants stand before it:

"Come and see what union is like, Uncle Ivan. There. But what's it like for us? They've brought two plows, and newspapers . . . and that's it. . . ."

"Be quiet and use your head! Think that's a real union? Those are actors playing in a theater."

This drawing in *Lapot'* reminds me of the peasants' attitude toward the depictions on the painted agit-trains of the All-Russian Central Executive Committee (1919–1921).

### *Horse-“Actors”*

The peasants called not only the drawings of Cossacks daubed on the walls of the train cars “actors” but also the horses depicted there, simply because they were incorrectly shod in the drawing.

The more remote the place, the less the peasants grasped the general, urgent, agitational meaning of the drawings. They'd carefully look over each drawing, each figure individually. They'd answer

my questions concerning whether or not they liked the drawings: "We don't know, we're ignorant and uneducated folk."

That did not prevent the peasants from talking and laughing among themselves, however, and laughing unequivocally at the "actor"-horses.

*A Film Showing in the Country*

1920.

I'm in charge of a cinema-train car. We're showing films at a remote station.

There's a film-drama on the screen. The Whites and the Reds. The Whites drink, dance, kiss half-naked women; during the interludes they shoot Red prisoners. The Reds underground. The Reds at the front. The Reds fighting. The Reds win and put all the drunken Whites and their women in prison.

The content's good, but why should anyone want to show film-dramas based on the same old cliché used five years ago?

The viewers—illiterate and uneducated peasants—don't read the titles. They can't grasp the plot. They examine individual details, like the drawings on the decorated train.

Coolness and distrust.

These still unspoiled viewers don't understand artificial theatricality. A "lady" remains a lady to them, no matter what "peasant clothing" you show her in. These viewers are seeing the film screen for the first or second time; they still don't understand the taste of film-moonshine; and when, after the sugary actors of a film-drama, real peasants appear on the screen, they all perk up and stare at the screen.

A real tractor, which these viewers know of only from hearsay, has plowed over a few acres in a matter of minutes, before their very eyes. Conversations, shouts, questions. There's no question of actors. On the screen are their own kind, real people. There isn't a single false, theatrical movement to unmask the screen, to shake the peasants' confidence.

This sharp division between the perception of film-drama and newsreel has been noted every place where film has been shown for the first, second, or third time—every place where the poison had not yet penetrated, where the addiction to the toxic sweetness of artistic drama and its kisses, sighs, and murders had not yet set in.

*"Petrushka" or Life*

It was at the time when only the outlines of the kino-eye movement were visible, when we had to decide whether to keep in step with artistic cinematography and with the whole fraternity of directors who produce film-vodka—a legal and profitable business—or declare war on artistic cinema and begin to build cinema anew.

"Is it to be Petrushka or life?" we asked the viewers.

"Petrushka," answered the hopelessly infected. "We already know life—we don't need life. Keep life, boring life, from us."

"Life," answered those viewers who were not hopelessly infected, or free of infection. "We don't know life. We have not seen life. We know our country village and the ten versts around it. Show us life."

*At a Kinok Conference*

If we really want to understand the effect the motion picture has on the viewer, then we must first settle two things:

1. which viewer?
2. what effect on the viewer are we talking about?

The effect of the usual artistic drama on the steady viewer is that of the customary cigar or cigarette on the smoker. Poisoned by film-nicotine, the viewer sticks like a leech to the screen that tickles his nerves. A film-object made of newsreel footage will do much to sober this viewer, and, if we're speaking of taste, will seem to him *an unpleasant antidote*.

The contrary holds for the untouched viewer who has not yet seen film and consequently has never seen art-dramas. His education, his habits begin with the object that we show him. If, after a number of our *Kinopravdas*, we show him an art-drama, it will taste as bitter to him as a strong cigarette to someone smoking for the first time.

We are well supplied with film-smokes from abroad. Admittedly, there are more butts than cigarettes. The film-cigarettes play first-run houses, while the film-butts are set aside for the countryside, the masses.

**Petrushka.** The Punch of the Russian puppet theater—trans.

What are our film directors trying to prove when, in imitation of foreign models, they stick red labels on their products? They're not trying to prove anything and they can't. They're working on the poisoned viewer, peddling a poisoned product; and so that it won't remind us of a tsarist product they give it a revolutionary look and scent and pin a red banner on the appropriate spot.

And so the kinoks, wanting no part of this dirty business of pinning banners where they don't belong, have released (following work on nineteen *Kinopravdas*) a major experiment—the first part of *Kino-eye*, which, for all its faults, intended to (and actually did) block the art-drama's path of development and oriented at least part of the audience in the other direction.

## II

### *The Essence of the Artistic Film-Drama*

The essence of the artistic drama (like that of the theatrical drama) is to act out before the viewer a romantic, detective, or social "fairy tale" adroitly and convincingly enough to put him in a state of intoxication and to cram some idea, some thought or other, into his subconscious.

Audience of the faithful with the pope  
(*Prozhektor* ["Spotlight"] no. 3,  
Letter from Sandro Rossetti)

. . . Mournful, monotonous chanting in the nave  
thronged with the faithful at prayer. Sultriness, the smell  
of incense, of smoking wicks, of close breathing—all is  
specially suited, first and foremost, to physically stupefy  
the poor minds of Christ's flock.

Stupefaction and suggestion—the art-drama's basic means of influence—relate to that of a religion and enable it for a time to maintain a man in an excited unconscious state. We are familiar with examples of direct suggestion (hypnosis), with examples of sexual suggestion, when a woman in exciting her husband or lover can suggest any thoughts or acts to him.

Musical, theatrical, and film-theatrical representations act, above all, on the viewer's or listener's subconscious, completely circumventing his protesting consciousness.

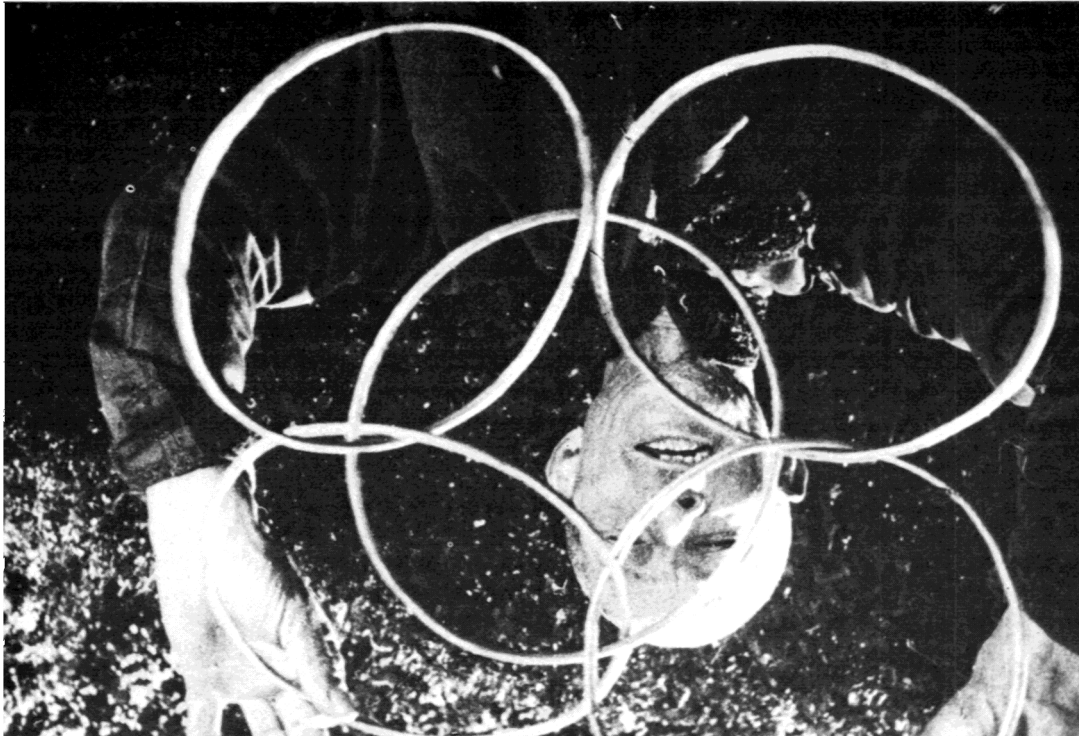


*The Man with a Movie Camera*





*The Man with a Movie Camera*



*Consciousness or the Subconscious*

(From a kinok proclamation)

We oppose the collusion of the "director-as-magician" and a bewitched public.

Only consciousness can fight the sway of magic in all its forms.

Only consciousness can form a man of firm opinion, firm conviction.

We need conscious men, not an unconscious mass submissive to any passing suggestion.

Long live the class consciousness of the healthy with eyes and ears to see and hear with!

Away with the fragrant veil of kisses, murders, doves, and sleight-of-hand!

Long live the class vision!

Long live kino-eye!

**III***The Basis of Kino-Eye*

The establishment of a visual (kino-eye) and auditory (radio-ear) class bond between the proletariats of all nations and lands on a platform of the communist decoding of world relations.

The decoding of life as it is.

Influence of facts upon workers' consciousness.

Influence of facts, not acting, dance, or verse.

Relegation of so-called art—to the periphery of consciousness.

Placing of society's economic structure at the center of attention.

Instead of surrogates for life (theatrical presentations, film-drama, etc.) carefully selected, recorded, and organized facts (major or minor) from the lives of the workers themselves as well as from those of their class enemies.

*From a Talk by a Group Leader*

Through this visit we learned how films are made. From production to screening, the fellows followed the making of an artistic drama. They saw for themselves a studio, actors, and directors. They saw the construction of films by kinoks; and as a result, for the seventh anniversary of the October Revolution, the group put up a huge poster on their car: "Down with actors and artistic dramas—

give us a new cinema!" And in brackets, "Friends of the kinoks, eleventh and ninety-third detachments of the Krasnaia Presnia Young Pioneers."

The group has about fifteen active members. Among a number of gifts received on the detachment's anniversary was one from the kinoks: a real still camera with all the accessories. There was no end to our joy.

Right now the fellows are putting out a weekly newspaper of their own, *Photo-eye*, consisting of their own photographs (every photograph, even those that have not turned out, is included). Through this newspaper they can gauge their progress in photography, and, in addition, illuminate all the main events in their lives each week.

The detachment corresponds with the countryside and with pioneers in other cities of the Soviet Union—Rybinsk, Voronezh, Barnaul, etc.—and they feel it's their duty to tell everyone about their group and about *Photo-eye*.

In order to review our work a diary is kept by each in turn. Certain interesting moments in the life of the group are described in it.

## Provisional Instructions to Kino-Eye Groups

### 1. Introduction

Our eye sees very poorly and very little—and so men conceived of the microscope in order to see invisible phenomena; and they discovered the telescope in order to see and explore distant, unknown worlds. The movie camera was invented in order to penetrate deeper into the visible world, to explore and record visual phenomena, so that we do not forget what happens and what the future must take into account.

But the camera experienced a misfortune. It was invented at a time when there was no single country in which capital was not in power. The bourgeoisie's hellish idea consisted of using the new toy to entertain the masses, or rather to divert the workers' attention from their basic aim: the struggle against their masters. Under the

**Young Pioneers.** The Young Pioneers were established by the fifth Komsomol Congress in 1922 for children between the ages of ten and fourteen. The organization stressed collective action rather than individual incentive and competition. In Vertov's *Kinoglaz* of 1924, members are active in campaigns for price control, the elimination of alcoholism, and in other aspects of public education—ed.





Mikhail Kaufman

electric narcotic of the movie theaters, the more or less starving proletariat, the jobless, unclenched its iron fist and unwittingly submitted to the corrupting influence of the masters' cinema. The theater is expensive and seats are few. And so the masters force the camera to disseminate theatrical productions that show us how the bourgeoisie love, how they suffer, how they "care for" their workers, and how these higher beings, the aristocracy, differ from lower ones (workers, peasants, etc.).

In prerevolutionary Russia the masters' cinema played a precisely similar role. After the October Revolution the cinema was faced with the difficult task of adapting itself to the new life. Actors who had played tsarist civil servants began to play workers; those who had played ladies of the court are now grimacing in Soviet style. Few of us yet realize, however, that all this grimacing remains, in many respects, within the framework of bourgeois technique and theatrical

form. We know many enemies of the contemporary theater who are at the same time passionate admirers of cinema in its present form.

Few people see clearly as yet that nontheatrical cinema (with the exception of newsreel and some scientific films) does not exist.

Every theatrical presentation, every motion picture is constructed in exactly the same way: a playwright or scriptwriter, then a director or film director, then actors, rehearsals, sets, and the presentation to the public. The essential thing in theater is acting, and so *every motion picture constructed upon a scenario and acting is a theatrical presentation*, and that is why there are no differences between the productions by directors of different nuances.

All of this, both in whole and in part, applies to theater regardless of its trend and direction, regardless of its relationship to theater as such. *All of this lies outside the genuine purpose of the movie camera—the exploration of the phenomena of life.*

*Kinopravda* has clearly shown that *it is possible to work outside theater and in step with the revolution. Kino-eye is continuing the work, begun by kinopravda, of creating Red Soviet cinema.*

## 2. The Work of Kino-Eye

On the basis of reports by film-observers a plan for the orientation and offensive of the movie camera in life's ever-changing environment is being worked out by the Council of Kino-Eye. The work of the movie camera is reminiscent of the work of the agents of the GPU who do not know what lies ahead, but have a definite assignment: to separate out and bring to light a particular issue, a particular affair.

1. The kinok-observer closely watches the environment and the people around him and tries to connect separate, isolated phenomena according to generalized or distinctive characteristics. The kinok-observer is assigned a theme by the leader.

2. The group leader or film [reconnaissance] scout distributes themes to the observers and, in the beginning, helps each observer to summarize his observations. When the leader has collected all the summaries, he in turn classifies them and rearranges the individual data until a sufficiently clear construction of the theme is achieved.

Themes for initial observation can be split into roughly three categories:

a. *Observation of a place* (for example, a village reading room, a cooperative)

b. *Observation of a person or object in motion* (examples: your father, a Young Pioneer, a postman, a streetcar, etc.)

c. *Observation of a theme irrespective of particular persons or places* (examples: water, bread, footwear, fathers and children, city and country, tears, laughter, etc.)

The group leader must teach them to use a camera (later, a movie camera) in order to photograph the more striking moments of observation for a bulletin-board newspaper.

A bulletin-board newspaper is issued monthly or every two weeks and uses photographs to illustrate the life of a factory, plant, or village; it participates in campaigns, reveals surrounding life as fully as possible, agitates, propagandizes, and organizes. The group leader submits his work for approval by the Goskino cell of the Red *kinoks* and is under the immediate supervision of the Council of Kino-Eye.

3. The *Council of Kino-Eye* heads the entire organization. It is made up of one representative from each group of kinok-observers, one representative of the unorganized kinoks, and, provisionally, three representatives of the kinok production workers.

In its practical, everyday work the Council of Kino-Eye relies upon a technical staff—the Goskino cell of Red kinoks.

The Goskino kinoks' cell should be regarded as one of the factories in which the raw material supplied by kinok-observers is made into film-objects.

The Goskino kinoks' cell should also be regarded as an educational, model workshop through which Young Pioneer and Komsomol film groups will be drawn into production work.

Specifically, all groups of kinok-observers will be drawn

into the production of future kino-eye series. They will be the author-creators of all subsequent film-objects.

This departure from authorship by one person or a group of persons to mass authorship will, in our view, accelerate the destruction of bourgeois, artistic cinema and its attributes: the poser-actor, fairy-tale script, those costly toys—sets, and the director—high priest.

### 3. *Very Simple Slogans*

1. Film-drama is the opium of the people.
2. Down with the immortal kings and queens of the screen! Long live the ordinary mortal, filmed in life at his daily tasks!
3. Down with the bourgeois fairy-tale script! Long live life as it is!
4. Film-drama and religion are deadly weapons in the hands of the capitalists. By showing our revolutionary way of life, we will wrest that weapon from the enemy's hands.
5. The contemporary artistic drama is a vestige of the old world. It is an attempt to pour our revolutionary reality into bourgeois molds.
6. Down with the staging of everyday life! Film us as we are.
7. The scenario is a fairy tale invented for us by a writer. We live our own lives, and we do not submit to anyone's fictions.
8. Each of us does his task in life and does not prevent anyone else from working. The film workers' task is to film us so as not to interfere with our work.
9. Long live the kino-eye of the proletarian revolution!

### 4. *The Kinoks and Editing*

By editing, artistic cinema usually means the *splicing together of individual filmed scenes* according to a scenario, worked out to a greater or lesser extent by the director.

The kinoks attribute a completely different significance to editing and regard it as the *organization of the visible world*.

The kinoks distinguish among:

1. *Editing during observation*—orienting the unaided eye at any place, any time.
2. *Editing after observation*—mentally organizing what has been seen, according to characteristic features.
3. *Editing during filming*—orienting the aided eye of the movie camera in the place inspected in step 1. Adjusting for the somewhat changed conditions of filming.
4. *Editing after filming*—roughly organizing the footage according to characteristic features. Looking for the montage fragments that are lacking.
5. *Gauging by sight (hunting for montage fragments)*—instantaneous orienting in any visual environment so as to capture the essential link shots. Exceptional attentiveness. A military rule: gauging by sight, speed, attack.
6. *The final editing*—revealing minor, concealed themes together with the major ones. Reorganizing all the footage into the best sequence. Bringing out the core of the film-object. Coordinating similar elements, and finally, numerically calculating the montage groupings.

When filming under conditions which do not permit preliminary observation—as in shadowing with a movie camera or filming unnoticed—the first two steps drop away and the third or fifth step comes to the fore.

When filming short moments, or in rush filming, the combining of several steps is possible.

In all other instances, when filming one or several themes, all the steps are carried out and the editing is uninterrupted, *beginning with the initial observation and ending with the finished film-object*.

### 5. *The Kinoks and the Scenario*

It is entirely appropriate to mention the script here. Once added to the above-mentioned editing system, a literary scenario immediately cancels its meaning and significance. Because our objects are

constructed by editing, by organizing the footage of everyday life, unlike artistic dramas that are constructed by the writer's pen.

Does this mean that we work haphazardly, without thought or plan? Nothing of the kind.

If, however, we compare our *preliminary plan* to the plan of a commission that sets out, let us say, to investigate the living quarters of the unemployed, then we must compare the scenario to a short story of that investigation *written before* the investigation has taken place.

How do artistic cinema and the kinoks each proceed in the present case?

The kinoks organize a film-object on the basis of the factual film-data of the investigation.

After polishing up a scenario, *film directors* will shoot some entertaining film-illustrations to go with it: a couple of kisses, a few tears, a murder, moonlit clouds rushing above, and a dove. At the end they write "Long live. . . !" and it all ends with "The Internationale."

Such, with minor changes, are all film-art-agitdramas.

When a picture ends with "The Internationale," the censors usually pass it, but the viewers always feel a bit uneasy hearing the proletarian hymn in such a bourgeois context.

A scenario is the invention of an individual or a group of people; it is a short story that these people desire to transfer to the screen.

We do not consider this desire criminal, but presenting this sort of work as cinema's main objective, ousting real film-objects with these little film short stories, and suppressing all the movie camera's remarkable possibilities in worship of the god of art-drama—this we cannot understand and do not, of course, accept.

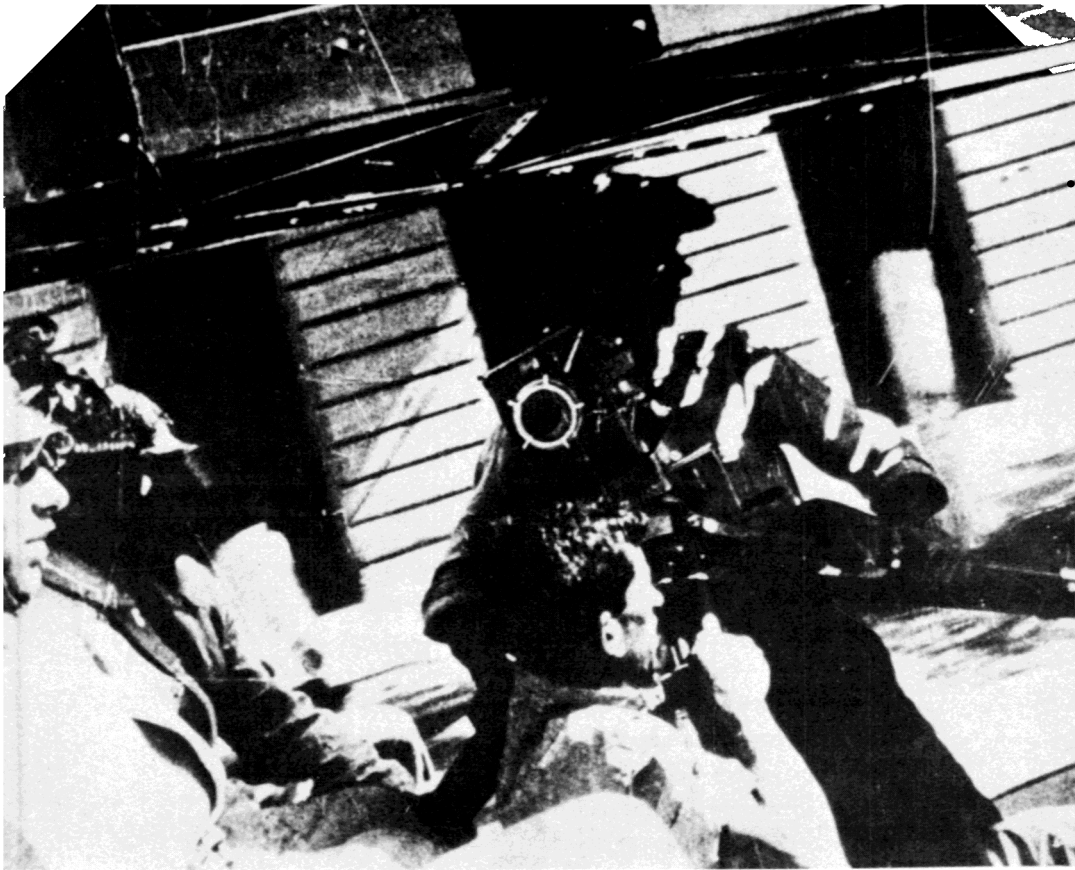
We have not come to cinema in order to feed fairy tales to the Nepmen and Nepwomen lounging in the loges of our first-class movie theaters.

We are not tearing down artistic cinema in order to soothe and amuse the consciousness of the working masses with new rattles.

We have come to serve a particular class, the workers and peasants not yet caught in the sweet web of art-dramas.

We have come to show the world as it is, and to explain to the worker the bourgeois structure of the world.

We want to bring clarity into the worker's awareness of the phenomena concerning him and surrounding him. To give everyone working behind a plow or a machine the opportunity to see his



*The Man with a Movie Camera*

brothers at work with him simultaneously in different parts of the world and to see all his enemies, the exploiters.

We are taking our first steps in cinema, and that is why we are called kinoks. Existing cinema, as a commercial affair, like cinema as a sphere of art, has nothing in common with our work.

Even in technique we only partially overlap with so-called artistic cinema, since the goals we have set for ourselves require a different technical approach.

We have absolutely no need of huge studios or massive sets, just as we have no need for "mighty" film directors, "great" actors, and "amazing," photogenic women.

On the other hand, we must have:

1. quick means of transport,
2. more sensitive film,

3. small, lightweight, hand-held cameras,
4. lighting equipment that is equally lightweight,
5. a staff of lightning-fast film reporters,
6. an army of kinok-observers.

In our organization we distinguish amongst:

1. kinok-observers,
2. kinok-cameramen,
3. kinok-constructors [designers],
4. kinok-editors (women and men),
5. kinok laboratory assistants.

We teach our methods of cinema work only to Komsomols and Young Pioneers; we pass on our skill and our technical experience to the rising generation of young workers in whom we place our trust.

We venture to assure both respectable and not-so-respectable film directors that the cinema revolution is only beginning.

We will hold out without yielding a single position until the iron shift of young people eventually arrives, and then, all together, we will advance, over the head of bourgeois art-cinema, toward the cinematic October of the whole Soviet Union, of the whole world.

#### 6. *Kino-Eye on Its First Reconnaissance*

**Part One of the Film-object *Life Caught Unawares*** The editing of *Kinoglaz*, Part One, was done according to the editing scheme set forth in an earlier section of the present article.

In Part One we note the following themes:

1. The "new" and the "old."
2. Children and grown-ups.
3. The cooperative system and the marketplace.
4. City and country.
5. The theme of bread.
6. The theme of meat.
7. A large theme: home-brew—cards—beer—shady business; "Ermakovka"—cocaine—tuberculosis—madness—death. A theme to which I find it difficult to

**"Ermakovka."** A hostel on Kalanchevsky Street in Moscow—ed.



give a single name, but one which I contrast here with the themes of health and vigor.

It is, if you like, a part of our terrible heritage from the bourgeois system and one that our revolution has not yet had the time or the opportunity to sweep away.

Along with the montage of themes (their coordination) and of each theme individually, we edited individual moments (the attack on the camp, the call for help, etc.).

I can point to the dancing of the drunken peasant women in the first section of *Kinoglaz* as an example of a montage moment not limited by time or space.

They were filmed at different times, in different villages, and edited together into a single whole.

The beer house and the market, actually all the rest . . . were also done through montage.

The raising of the flag on the day the camp opened can serve as a model of a montage instant *limited in time and space*.

Here, for a length of fifty feet, fifty-three moments that have been spliced together go by. Despite the very rapid change of subjects on the screen (one-fourth of a second is the maximum length of time an individual subject is present on the screen), this fragment can be viewed easily and does not tire one's vision (as verified by the worker-viewer).

**On Shortcomings of *Kinoglaz*, Part One** The film's excessive length should be mentioned as its chief shortcoming.

We must not forget that artistic films were also one- or two-reel in the beginning and that their footage was only gradually increased.

The field of kino-eye is a new one, and the portion being served to the viewer should be increased cautiously to avoid tiring him and shoving him into the arms of the art-drama.

Hoping to break into the big movie theaters, we yielded to the demand to provide a six-act film and . . . made a mistake; this has to be admitted. We must correct this mistake in the future and make small objects of various types that can be shown individually or in a group program as desired.

The overly broad sweep of Part One, the excessive number of themes interconnected at the expense of the deepening of each single one, can also be considered shortcomings.

This kind of approach to the first part is not coincidental; it was dictated partly by our intention to provide a broad exploration and, on the basis of that exploration, to penetrate deeper into life in the subsequent parts. Such an approach was also partly necessary since more time, artificial lighting, and a lot of animation filming were needed in order to develop completely some of the themes of *Kinoglaz*.

The expenditure of time meant a greater expenditure of money. The artificial lighting "limped on both legs," while the animation stand was so busy that we had to content ourselves with a ten-meter cartoon and ten illuminated titles.

I mention only these shortcomings—not that there are no others, but because we need to give first consideration to precisely the above-mentioned defects and mistakes and to draw appropriate conclusions for future work.

### **What We Lost and What We Gained in Releasing Part**

**One** We temporarily lost several organizational and technical positions. We had fewer joint meetings, and several members of the group almost left work and disappeared; the central leadership was weakened and the organizational core of it all somehow lost its focus.

At present all these organizational losses are almost fully recouped.

Of the technical positions that we temporarily ceded, the chief one is animation filming (filming each frame individually). We have done animation filming for a long time, since the first issues of *Kinopravda*, and consider it an important weapon in the struggle against artistic cinema.

For practice we shot various things (some were necessary, some were not) by this method: illuminated titles, maps, bulletins, cartoons, advertisements, and so forth.

We always announced at meetings and in the press that what we were doing in this area was only training, mere preparation for a serious departure into another essential area.

When, under the most trying conditions, the kinoks spent sleepless nights filming various cartoons, humoresques, etc., they had to be reassured that it would not be long now, that we were just about to begin the real animation work that was in the kinoks' plan.

Persistently we prepared the union of newsreel and scientific film

in which the animation method was to play a decisive role. "Drawings in motion, blueprints in motion, the theory of relativity on the screen"—such was already the direction of the kinoks' first manifesto, written at the end of 1919, and before the film, *The Einstein Theory of Relativity*, was released abroad.

Because we were distracted by work on the first part of *Kinoglaz*, it turned out that our first scientific picture, *Abortion*, in which the kinok Belyakov had a significant part, was joined not with the factual footage in our plan, but with a bad romantic drama of a low order.

As was to be expected, *the union of science and drama did not occur*.

Dramatic footage looks very cheap and colorless beside scientific film. The scientific verity of such a picture is called into question by this sort of "artistic" proximity.

Clearly, if not for work on *Kinoglaz* we would not have lost this position and would have used this splendid opportunity to create something competent, healthy, and interesting.

*We are not, of course, going to give up this position we've won.*

*We will continue this work*, whether through an agreement with the department of scientific film, formed by our technical foundation, or by beginning to build afresh.

*Kinopravda* and the film-calendars have suffered somewhat, but we have already made good 80 percent of the loss.

The commercial cinema world greeted the first part of *Kinoglaz* with hostility, to the great joy of directors, actors, and the entire cinematic priestly caste. The big movie theaters would not even open their doors to such an "abomination."

The popularity of the slogan "kino-eye" nevertheless grew and continues to grow. A series of articles devoted to Part One cut its way through the entire party, Soviet, theatrical, and cinema press.

*Kino-eye, photo-eye groups sprang up, etc.*

Every day someone would leave a movie theater after seeing an art-drama, feeling disgust for the first time, and remember kino-eye.

As the slogan "kino-eye" spread, the popularity of the name itself grew.

Worker correspondents for various press organs began to sign themselves "kino-eye" when they described everyday phenomena; a kino-eye movie theater opened in Yaroslavl; the "kino-eye" of a

***The Einstein Theory of Relativity.*** A film made in the United States in 1923 with animation by Max Fleischer—ed.

peacock's tail flashed by on Moscow posters; notes on kino-eye and caricatures of it became daily occurrences. . . .

But if it is possible to forgive a worker correspondent for *Komar* for signing "kino-eye" to the little scenes he's spied upon, one can't forgive a kino-eye theater for opening not with Part One of *Kinoglaz*, but with *The Indian Tomb* or something of that sort.

The filming of Part One of *Kinoglaz*, which interrupted our organizational work and deprived us of several technical positions, enriched our knowledge and experience.

In this work of ours we were testing ourselves, above all. Our most pressing tasks presented themselves more clearly and practically.

We really came to know those difficulties awaiting us, and although we haven't overcome them completely, we are already familiar with them now and understand how to overcome them. We learned a great deal in this struggle, and this lesson will not go to waste.

*We have ceased to be merely experimenters; we are already assuming responsibility for the proletarian viewer; and, facing the businessmen and specialists boycotting us, we now close our ranks for a fierce battle.*

1926

## **On *The Eleventh Year***

Comrades, *The Eleventh Year*, just like Part One of *Kinoglaz*, *Forward, Soviet!*, and *One Sixth of the World*, is one model, one type of nonacted film.

As the author of the film-object shown today, I would like to draw your attention to the following aspects of the film:

First of all, *The Eleventh Year* is written in the purest film-language, the "language of the eye." *The Eleventh Year* presumes visual perception, "visual thinking."

Secondly, *The Eleventh Year* is written by the camera in documentary language, in the language of facts recorded on film.

Thirdly, *The Eleventh Year* is written in socialist language, the language of the communist decoding of the visible world.