



Uzaugt pie ekrāna: 9 tēzes par kinoattēlu kā izglītību

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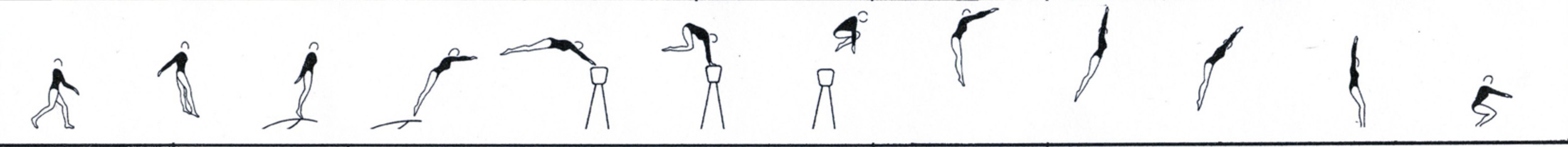
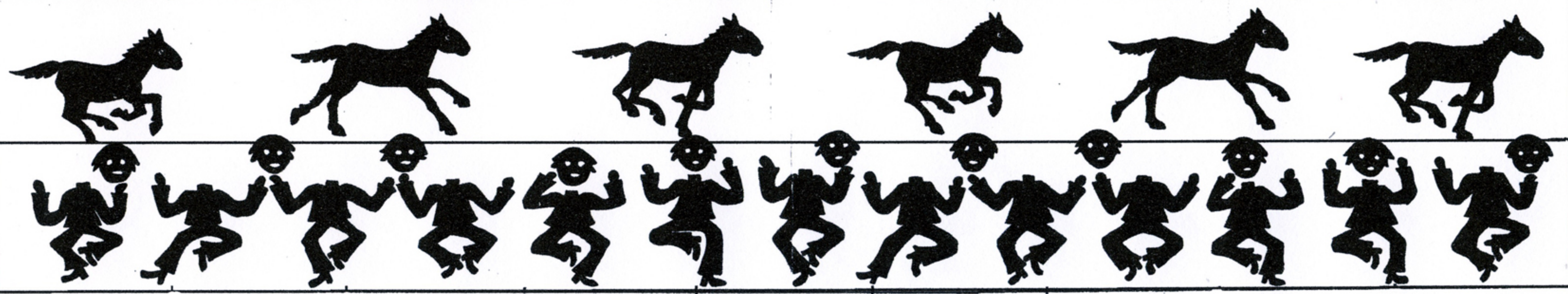
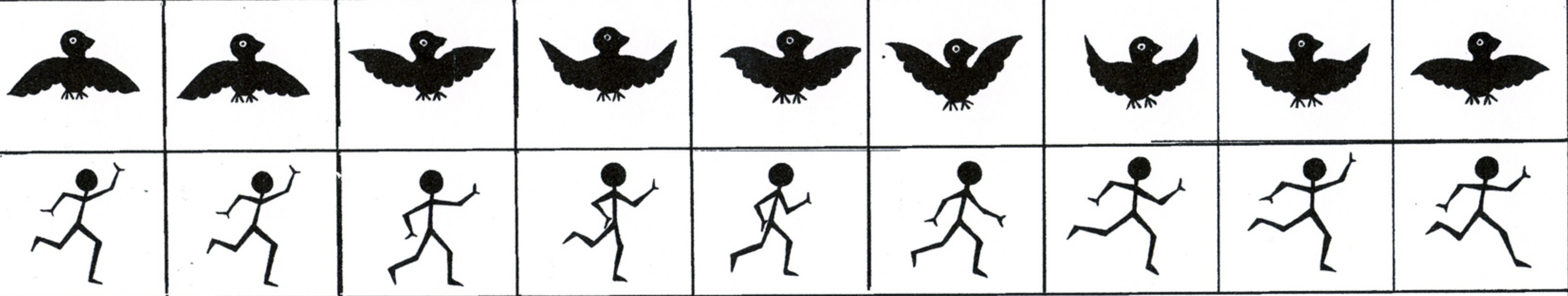
Kadrs no Fransuā Trifo (*François Truffaut*) filmas
“400 sitieni” (*Les Quatre Cents Coups*, 1959)

1. Kino ir kustība laikā.

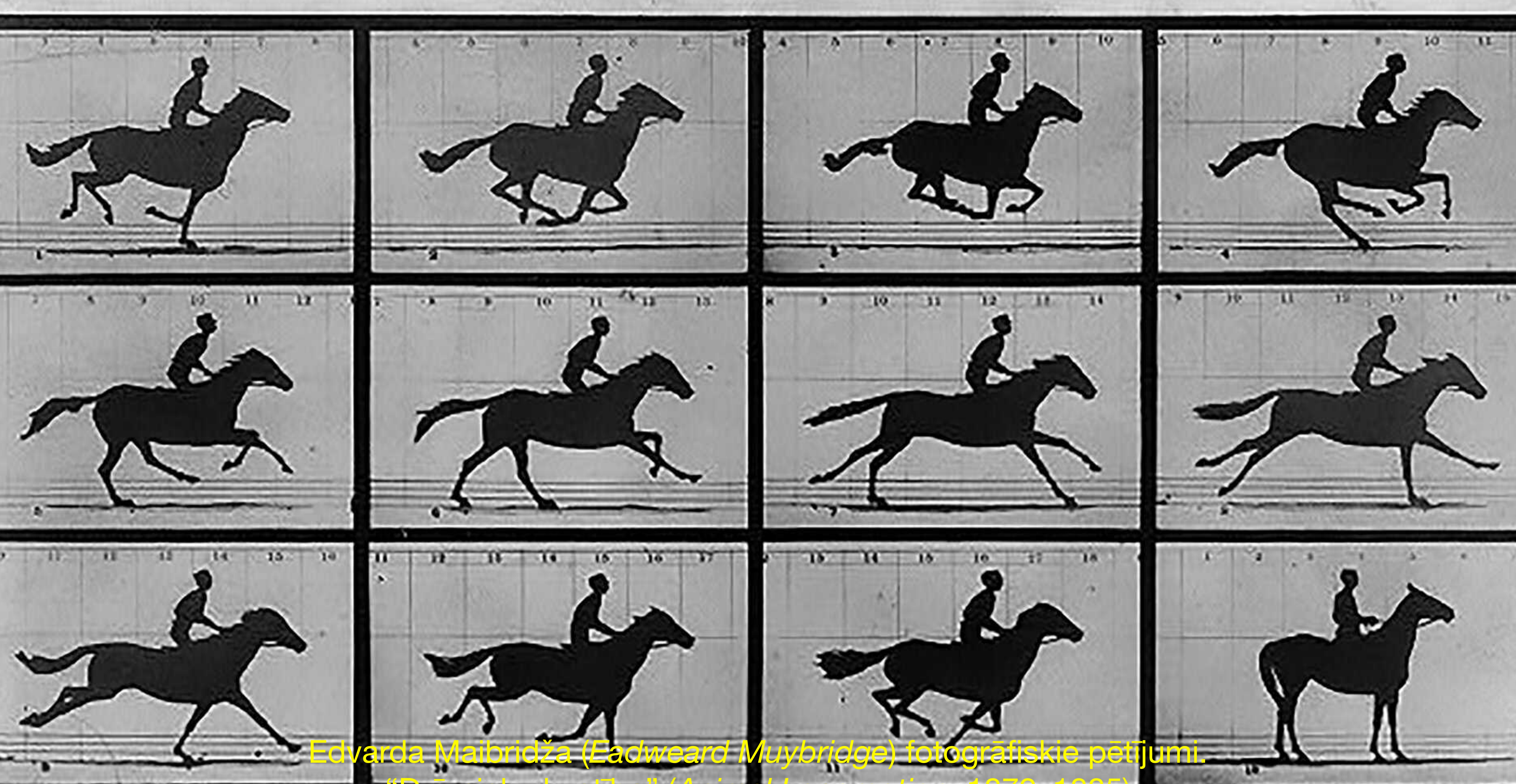
Kāpēc *ideja* par kino ir senāka par pašu mediju?

Zēnona (*Zeno*) aporija par bultu un kustību









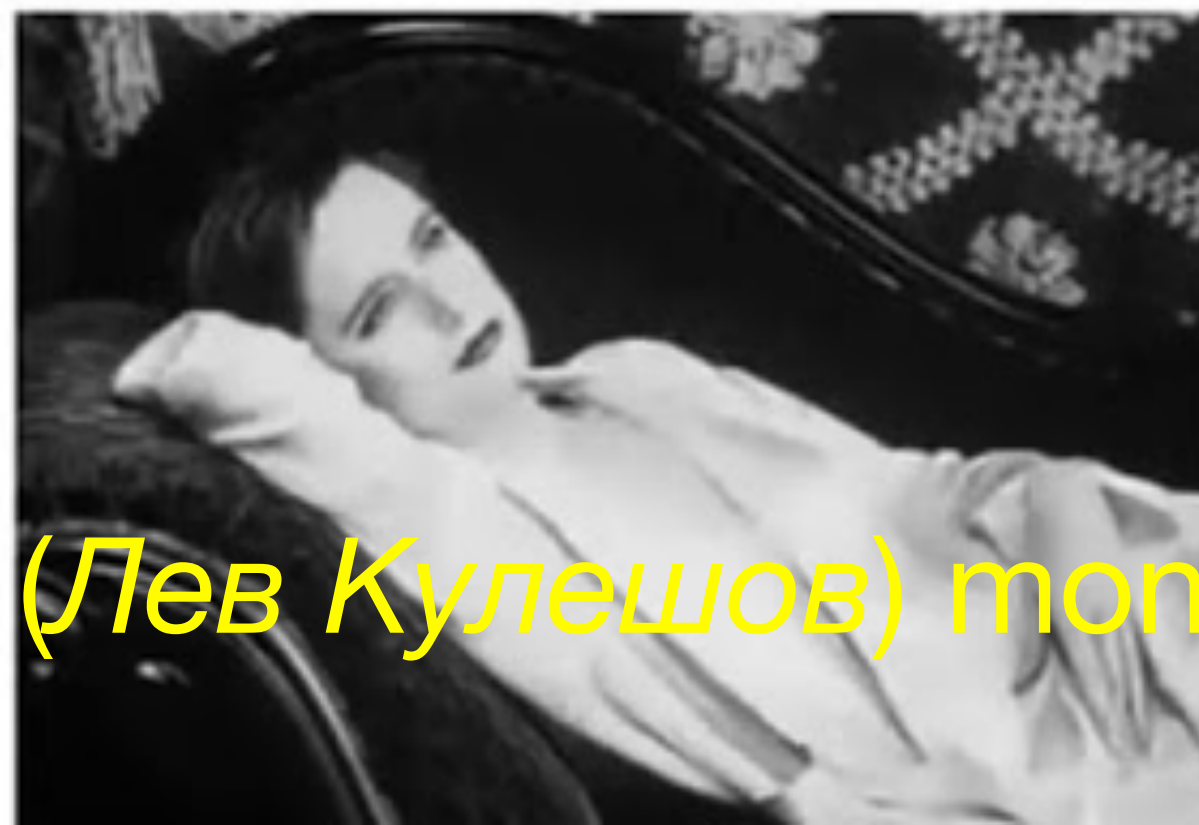
Edvarda Maibridža (*Eadweard Muybridge*) fotogrāfiskie pētījumi.
“Dzīvnieku kustība” (*Animal Locomotion*, 1872–1885)



Herca Franka filmas “Vecāks par 10 minūtēm” (1978) kadru sekvence

2. Attēlu virknējums (montāža) rada kustību laikā.

**Nozīme rodas attēlu savienojumos un
distancē, telpā starp tiem. Arī pašos attēlos.**



Leva Kuļešova (Лев Кулешов) montāžas principi



AND EVERYBODY CROWDED INSIDE INTO THE SHOWER ROOM, THE DOOR CLOSED HERMETIC, AND THE LIGHTS TURNED DARK.

Zyklon B, a pesticide, dropped into hollow columns.

IT WAS BETWEEN 3 AND 30 MINUTES—IT DEPENDED HOW MUCH GAS THEY PUT—BUT SOON WAS NOBODY ANYMORE ALIVE.

THE BIGGEST PILE OF BODIES LAY RIGHT NEXT TO THE DOOR WHERE THEY TRIED TO GET OUT.

THIS GUY WHO WORKED THERE, HE TOLD ME...

WE PULLED THE BODIES APART WITH HOOKS. BIG PILES, WITH THE STRONGEST ON TOP, OLDER ONES AND BABIES CRUSHED BELOW... OFTEN THE SKULLS WERE SMASHED...

THEIR FINGERS WERE BROKEN FROM TRYING TO CLIMB UP THE WALLS... AND SOMETIMES THEIR ARMS WERE AS LONG AS THEIR BODIES, PULLED FROM THE SOCKETS.

ENOUGH!

I DIDN'T WANT MORE TO HEAR, BUT ANYWAY HE TOLD ME.

THEY PULLED THE BODIES WITH AN ELEVATOR UP TO THE OVENS—MANY OVENS—AND TO EACH ONE THEY BURNED 2 OR 3 AT A TIME.

WHAT ARE THEY DOING OVER THERE—DIGGING TRENCHES IN CASE THE RUSSIANS ATTACK?

TRENCHES...HAH! THOSE ARE GIANT GRAVES THEY'RE FILLING IN!...

IT STARTED IN MAY AND WENT ON ALL SUMMER. THEY BROUGHT JEWS FROM HUNGARY—TOO MANY FOR THEIR OVENS, SO THEY DUG THOSE BIG CREMATION PITS.

THE HOLES WERE BIG, SO LIKE THE SWIMMING POOL OF THE PINES HOTEL HERE.

AND TRAIN AFTER TRAIN OF HUNGARIANS CAME.

AND THOSE WHAT FINISHED IN THE GAS CHAMBERS BEFORE THEY GOT PUSHED IN THESE GRAVES, IT WAS THE LUCKY ONES.

THE OTHERS HAD TO JUMP IN THE GRAVES WHILE STILL THEY WERE ALIVE...

PRISONERS WHAT WORKED THERE POURED GASOLINE OVER THE LIVE ONES AND THE DEAD ONES.



Aa Āā Bb Cc Čč Dd Ee Ēē
Ff Gg Ģģ Hh Ii Īī Jj Kk Ķķ
Ll Ļļ Mm Nn Ņņ Oo Pp
Rr Ss Šš Tt Uu Ūū Vv Zz Žž

Aa Āā Bb Cc Čč Dd Ee Ēē
Ff Gg Ģģ Hh Ii Īī Jj Kk Ķķ
Ll Ļļ Mm Nn Ņņ Oo Pp
Rr Ss Šš Tt Uu Ūū Vv Zz Žž

3. Kino ir kustība laikā un telpā. Arī skatītājam.



Kinoteātris "Splendid Palace" 1928. gadā



Kadrs no Pītera Bogdanoviča (*Peter Bogdanovich*)
filmas “Pēdējais kinoseanss” (*The Last Picture Show*, 1971)

A still from the movie Mulholland Drive showing two women sitting in a movie theater. The woman on the left has short blonde hair and is wearing a black halter top. The woman on the right has blonde hair with a clip and is wearing a red t-shirt. They both have expressions of concern or confusion. The background shows other people in the theater, slightly out of focus.

Kadrs no Deivida Linča (*David Lynch*)
filmas “Malholanda ceļš” (*Mulholland Drive*, 2001)

4. Skatītājs ar kino palīdzību pārvar laiku.



Kadrs no Aleksandra Rusteiķa filmas “Lāčplēsis” (1930)



Kadrs no Ivara Krauliša filmas "Baltie zvani" (1961)



Kadrs no Lindas Oltes filmas "Māsas" (2022)



Kadrs no Friča Langa (*Fritz Lang*)
filmas “Metropole” (*Metropolis*, 1927)



Kadrs no Stenlija Kubrika (*Stanley Kubrick*)
filmas "2001: kosmosa odiseja" (*2001: A Space Odyssey*, 1968)

5. Kustībai laikā un telpā ir dažādas organizācijas formas un attieksmes.



Kadrs no Matīsa Kažas filmas “Kur vedīs ceļš” (2021)



Kadrs no Lienēs Lindes un Armanda Zača filmas “Klātbūtne” (2020)



Kadrs no Signes Baumanes filmas “Akmeņi manās kabtās” (2014)



Kadrs no Alises Zariņas filmas “Divas svītriņas” (2020)

6. Kino laiktelpām ir dažādas gramatikas.

**Šīs gramatikas dēvē par žanriem jeb
filmas naratīva “pieturzīmēm” un telpu.**



Kadrs no Maikla Kērtisa (*Michael Kurtiz*)
filmas “Kasablanka” (*Casablanca*, 1942)



Kadrs no Čārlija Čāplina (*Charlie Chaplin*)
filmas “Pilsētas ugunis” (*City Lights*, 1931)



Kadrs no Hovards Hooks (*Howard Hawks*)
filmas “Sejas ar rētu” (*Scar Face*, 1932)



Kadrs no Džona Forda (*John Ford*)
filmas “Pasta kariete” (*Stagecoach*, 1939)

A romantic close-up from the film 'An American in Paris'. Gene Kelly, on the right, is looking up at Jeanette MacDonald, on the left. They are in a close embrace, nearly kissing. Kelly is wearing a dark green shirt, and MacDonald is wearing a white dress with a black vest and a black bow tie. The background is a blurred stone wall.

Kadrs no Džīna Kellija (*Gene Kelly*) filmas
“Amerikānis Parīzē” (*An American in Paris*, 1951)

Kino gramatika ir transnacionāla un tās principi attīstās.



Kadrs no Martas Elīnas Martinsones filmas "Tizlenes" (2021)



Kadrs no Uģa Oltes filmas “Upurga” (2021)

7. Kino žanriem allaž ir sociāla seja.



Kadrs no Lailas Pakalniņas filmas “Spoguļi” (2021)

8. Kino gramatikai ir līdzība ar citām mākslas gramatikām.

Mēs varam *lasīt* gan filmu, gan arī grāmatu.

Tomēr **kino** ir audiovizuālu zīmju teksts –
tā vienlaikus ir gramatika iekšpus sevis.

**9. Kino kustība un tās laiktelpa sargā skatītāju –
tie ir neparedzami, bet droši apstākļi.**

**Tie ir ejami kopā – kino ir kolektīva māksla gan tās
tapšanā, gan arī uztverē.**





Paldies par uzmanību!