

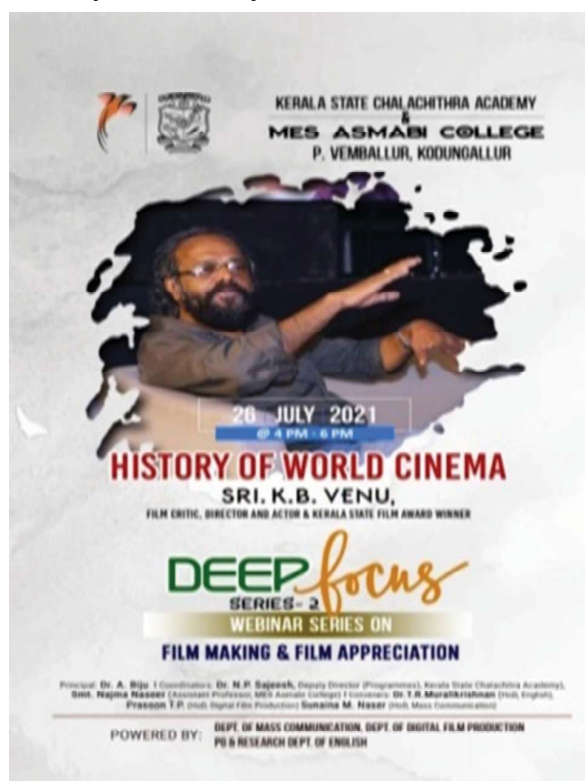
independent cinemas may face hostile reception from OTT platforms in the future.

Discussing on political correctness, the directors opined that it is nearly impossible to create a movie that is politically and morally correct for everyone.

The trend of award movies being stereotyped as boring, slow and dull is witnessing a shift with the global recognition accorded to independent cinemas. The directors acknowledged the recognition rendered by film festivals to independent cinema. Simultaneously they suggested categorising independent movies and mainstream movies as separate categories in the festival.

They concluded by talking about censorship policy of the state, and voiced their dissent over the state's interference in their creation. They cited censorship as an exaggerated exercise by the government to exercise their authority and create an illusion of fake concern towards the society. Being an inevitable process in releasing cinema in theatre's censorship is reluctantly embraced by the makers of the movie.

Session 7- July 26- History of World Cinema- K B Venu



Sri. K.B.Venu, renowned director, script writer, actor and film critic of Malayalam film industry started the session on the history of world cinema stating that, history of world cinema is not as long as that of the history of literature or art. It is short but at the same time complicated, as it is the representation of different nations, cultures and languages.

Cinema is a flexible medium with a wide range of possibilities. A study of the history of cinema will enable us to understand the visual and technical evolution of world cinema.

Cinema is the first communication medium to be based upon psycho perceptual illusions created by machines. It is a versatile piece of art where science, art, psychology and philosophy come together by making it a hybrid art form.

Cinema enjoys its uniqueness owing to its versatility. The basic biological phenomenon that makes cinema possible is the 'persistence of vision;' where our brain retains an image in the retina, even after the removal of image. Thus cinema is a grand optical illusion, where we are fooled to believe that an object is in motion when in reality it is static. He talked about certain techniques used to create the illusion of motion. The first was 'Flicker Fusion' a phenomenon where the dark frames in between stills is not seen by the viewers. The second was 'Beta Movement,' where a series of lights are illuminated in a particular pattern or sequence to create an illusion of motion.

The idea of cinema is the result of years of hard work and infinite experiments. Humans tried to create a life, parallel to real life and thus evolved the spectacle called cinema. They started their quest of creating a parallel life by making replicas of inanimate birds and trees.

In the course of the lecture, Sri K B Venu explained the early experiments that led to the creation of motion picture. Edward Muybridge was the first person to introduce movement to cinema through 'glass plate series' experiment in 1877, where he set up 12 electrically operated cameras in a particular way in a horse race track to capture the perfect pattern of motion. Then there was the 'Magic lantern' where images are painted in a glass sheet and projected using an oil lamp and lenses. It was an early method of storytelling. The magic lantern shows are still conducted in America and England to celebrate the heritage and memory of early cinema.

The first and foremost revolutionary invention in the world of cinema was the movie projection device 'kineto graph' in 1889 by Sir. Thomas Alva Edison. It was a peeping device with a hole made on a metal box for viewing. It was heavy, immovable and could only be used for individual projection. Later the Lumiere brothers invented the 'cinematograph.' It was a revolutionary invention as it served the purpose of camera, printer and projector. It was lightweight, so was movable and was operated manually. The

first public motion picture projection was an almost one minute long video strip of 'workers leaving Lumiere factory' done by the Lumiere brothers in Paris on 1895 March 22nd for a private audience. It was the first effective projection of film. Later they projected 10 short films

in the basement of grand cafe, Paris to public audience and charged one Frank per head. To the normal audience of the time cinema was like magic and they rushed in to watch the spectacle. The Lumiere brothers made a profit of about 7000 Franks within a month.

Later Thomas Alva Edison who heard about the cinematograph developed a modified American version of cinematograph in 1896. It was named 'vitascope' and was electronically operated. He projected 12 cinemas in New York and people hailed this show as his greatest marvel. But in these entire instances cinema was a meaningless strip of moving objects. It was short and pointless.

The narrative potential of cinema was discovered by Georges Milese, a French magician interested in cinema. He invented his own camera after his request to buy a cinematograph was rejected by the Lumiere brothers. He was the first independent producer- director and owner of a projection theatre. He got the revelation that real time and real space can be manipulated through cinema, the fact that we can merge two different times and spaces and combine them into a single motion picture. The idea of 'shots' was introduced by Edwiner Porter an American film maker. In one of his movies, 'The Life of an American Fireman' he combined the shots of activities and preparation of fire and rescue team and shots of an actual building in fire to create a meaningful continuous strip of film. He realised that through editing continuity one can present a complete meaningful story, which can evoke emotions like happiness, sadness and tension among audience.

Then he proceeded to explain about the Silent era of world cinema which was from 1913 to 1927. He acknowledged Charlie Chaplin as the most influential person in the world of cinema. He was the greatest showman and a multitalented genius. He is a legend who is still celebrated by the world for his iconic figure and humorous and exceptional acting. Buster Keaton was also a prominent figure of Silent era of world cinema. His nickname was 'the great stone face' and he presented humour through his body language.

The arrival of sound in world cinema was in 1927, through the film 'Jazz Singer'. At first, sound cinema was made by prerecording sounds and acting according to the sound, while playing the record. Even though it was a revolutionary invention, sound in cinema, had its share of objections as it restricted the creative aspects of cinema.

1932 to 1946 witnessed the golden age of American cinema, with the introduction of filmmaking studios and emergence of super stars and iconic movies that left their marks in the history of cinema. Alfred Hitchcock who is known as the master of suspense, dominated both

the silent as well as sound cinemas. His cinema was the epitome of perfection with new and innovative film making techniques and ideas. His movie 'Citizen Kane' is a masterpiece, highly regarded for its cinematographic brilliance and innovative making. Akira Kurosawa, with his creative genius was also a prominent figure in world cinema.

He concluded the session explaining about two important cinema movements that played an essential role in making cinema a celebrated medium- Italian Neorealism and French new wave. Italian Neorealism is a national film movement characterized by stories set amongst the poor and the working class. They are filmed on location, frequently with non-professional actors. They primarily address the difficult economic and moral conditions of post-World War II Italy, representing changes in the Italian psyche and conditions of everyday life, including poverty, oppression, injustice and desperation. The 'French new wave' was primarily a movement against the studio system. New wave filmmakers explored new approaches to editing, visual style, and narrative, as well as engagement with the social and political upheavals of the era, often making use of irony or exploring existential themes.

Session 8- July 27- History of Indian Cinema, K B Venu



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SESSION II
HISTORY OF INDIAN CINEMA
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SRI. K.B. VENU
 FILM CRITIC, DIRECTOR AND ACTOR
 KERALA STATE FILM AWARD WINNER


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