

HISTORY OF CINEMA 4a CONTROL OF THE UNIVERSE 1998 Jean-Luc Godard



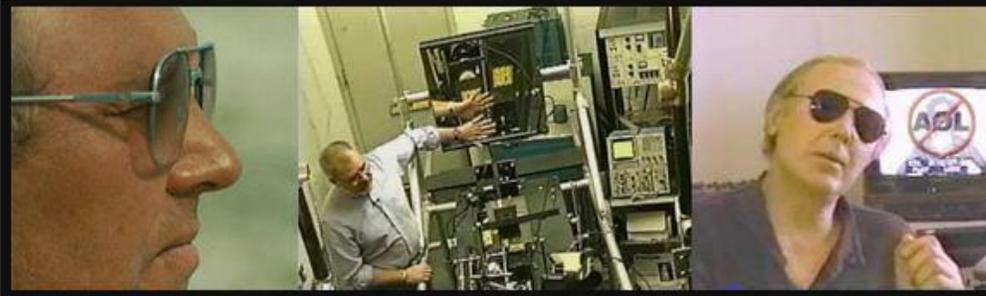
Interesting parallel made by Nicole in Benez **PIECES OF CONVERSATIONS WITH JEAN-LUC GODARD**, between **Jean-Luc Godard** and **Al Razutis**, directors who have started a business more or less similar (a type of "stories" of cinema), same place (Canada), in the same period (late 70s)



From 1973, but more significantly in the late 70s, **Al Rasutis** began a series of film entitled "Visual essays."

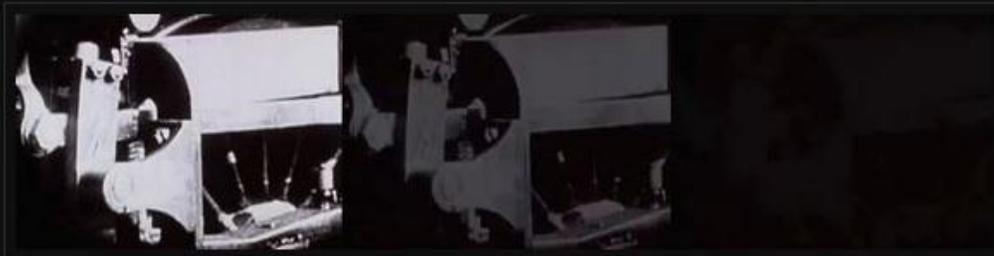
In six trials of ten minutes each, Razutis by recovery extracts emblematic works of origins, provides demonstration that film from the outset, was a set of radical aesthetic proposals of revolutions of the representation and perception, whose brightness was either diluted by successive repetitions and losses, is completely dissipated (as if the movie was later realized that a small branch of its possible)

In 1978, **Jean-Luc Godard** gave fourteen lectures at the Conservatoire d'art cinema Montreal he took a book, *Introduction to a true history of cinema* (1980), which brought together film clips presented in Montreal. The desire to build this story not chronologically but from stylistic or thematic parallels (that came from Langlois) and gave birth to the film series *Histoire (s) du cinéma* in 1987 when a French co-production film and television (Gaumont and Canal + head) enabled him to realize his project.



**Al Razutis** born in 1946 in Bamberg, is a filmmaker, videographer and holography. He left the United States and moved to Vancouver in 1968 after graduate studies in mathematical physics. His interest in popular media imagery screaming, his confidence in the possibility of an ideological reform and willingness to deal with the political issues closer to American filmmakers as Robert Nelson, Bruce Conner and Jerry Adams. Bright enough competent electronics technician to build a bespoke special effects generator, it is one of the first experimental filmmakers in Canada to use the optical and video synthesizer. We distinguish his work from two major film series: 'Amerika' (1983), mosaic film 18 parts by three coils built as an almost mythological iconologic study and a media-dominated culture, and 'Visual Essays: Origins of Film '(1973-1984), made several attempts to reconstruct the vision of filmmaking in the minds of primitive filmmakers. [READ](#) Article

**LIGHT'S TRAIN (ARRIVING AT THE STATION) 1979 Al Razutis**



As the first "essay", the cinema itself, in its light beat, and the memory of one of the first films (the entrance of a train at La Ciotat). Al Razutis uses fragments WHEEL (Abel Gance / 1923) FOR THRILLS and spills (Leon Anthony / 1940).

### MELIES CATALOGUE 1973 Al Razutis



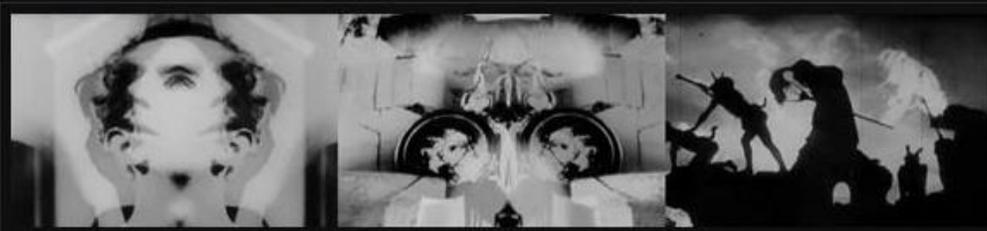
This mounting film nitrate (former flammable support) consists of short passages from the world of Méliès, based on discontinuity and surprise elements present in very naive and dreamy world of Méliès.

### TRANSFIGURED SEQUELS IN TIME 1974 Al Razutis



This film is a lyrical and poetic interpretation of the universe Méliès working on the support (Nitrate film) and continuity / Discontinuity tables origins of cinema. The "raw material" of this film is the journey to the Moon (1902) and a first colorized films (hand) Méliès. Solarization images further strengthen the idea of painted decoration, without real depth or perspective. Razutis also points this Eden lost and found, as an outdated "film world" became a bit ghostly.

### GHOST IMAGE 1976> 79 Al Razutis



This film eyeing Dada, cubism, surrealism, poetic realism, ... and also on the side of horror films. Razutis creates a mirror effect to images, sometimes approaching a Rorschach test, and uses some familiar myths woman "Madonna", Victim, Temptress and redemption grace to knowledge and science. The film contains nearly 20 extracts surrealist films, Dada or horror.

### STORMING THE WINTER PALACE 1984 Al Razutis



This sixth and final "visual essay" focuses on the installation and the dialectic of Eisenstein films, thereby demonstrating their contribution to silent cinema and their major contribution to cinema to follow. Razutis poetically interpreting techniques collage / montage and theories of Eisenstein, the Russian formalisùe in general, propaganda, surreal and avant-garde, mixed theories on the image and media Benjamin Buchloh. It reverses the narrative chronology, fragments and repeats some selected excerpts, passages and questions the film "October" and Battleship Potemkin.

### VISUAL ALCHEMY 1973 Al Razutis



This poetic film depicts the psychological and physical aspects of alchemical previous work. He cites the first holography (art) made in Visual Studio Alchemy Vancouver in 1973, and the projection of real and holographic images in space itself uses lasers and holographic projections. The soundtrack consists of fragments of his own texts, quotes psychology of Carl Jung, as well as alchemical formulas.

### AAEON 1969> 1971 Al Razutis



For this project, the building has Razutis a film Machine (movie "machine"), a kind of "printer" optical film (movie optical printer). This machine was designed and built in Vancouver between 1969 and 1971. This film is directly inspired by a series of recurring dreams Al Razutis, as well as the possibilities offered by this new tool, and technical equipment for treating Image available to it (color separation work on infra-red, matte prints, ...), the soundtrack is composed of enregistrement these memories dream. The film is composed of four parts intertwined and evolving, redefining space / mythological time and revolving around the ideas of rebirth. These ideas are drawn to certain principles of Tibetan Buddhism, the Tarot, William Blake, and the Eastern and Western mysticism.

### AMERIKA 1972> 1983 Al Razutis



Amerika is a long experimental film in 18 games that was created is to be screened in a single coil (the film is then 170min.) Or installation, functioning as a mosaic, with 3 screens side by side (the film then takes 56min. ) The film expresses the various sensations, myths, industrialized landscapes of Western culture (American, actually) that would be perceived by the eyes of "media-anarchism" and techniques of avant-garde film.

