Intertextuality and \textit{The Man with the Movie Camera} (Vertov, 1929)

Typical of Soviet Montage films, we see:

“Kuleshov Effect”: each juxtaposition of 2+ disparate shots creates a new meaning (e.g., the juxtaposition of shots of train tracks, man’s legs on tracks, speeding train shot with a canted camera, all contribute to the perception of a man being run over)

In addition to its clear Soviet Montage roots, the film seems to reference:

Quick cutting a la Abel Gance (e.g., \textit{La Roue}, 1923): throughout (of course, this is also a hallmark of Soviet Montage)

Muybridge: action freezes into stills. . . even a running horse is frozen in mid-stride!

Melies: a magician “appears” and takes a tarp off the carousel

Phantom rides: at times, the camera speeds along on a vehicle

The City Symphony film: many sequences emulate this genre, with the city waking up, featuring machines without visible human operation, etc.

Cubism (e.g., \textit{Ballet Mechanique}, 1924): the sequence about coal, steel, etc.

Winsor McCay and other early animators: use of stop-motion, as in the sequence in which the camera mounts the tripod and walks around

Forced perspective, as demonstrated by Fritz Lang (\textit{Siegfried, Metropolis}) and others: Man with the movie camera appears to be gigantic atop a building