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FOXY FILMS

KINAESTHESIA

THE DREAM ON SCREEN

A new documentary essay

by

BAFTA and Grierson award-winning filmmaker Gerald Fox

Premiering at BFI Southbank

&

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rupert.goodwin@premiercomms.com

Synopsis

Short Synopsis

BAFTA and Grierson award-winning filmmaker Gerald Fox celebrates the centenary of the “dream film” in cinema and its years of flowering during the silent film period in this kaleidoscopic, stylised documentary.

Long Synopsis

BAFTA and Grierson award-winning filmmaker Gerald Fox’s lyrical, inventive documentary KINAESTHESIA explores the world of dreams in Silent Cinema, putting the audience at the centre of the journey.

This unique film tells the story of the birth of cinema and its experimental early decades through the prism of dreams and the way in which pioneering silent film directors created thrilling dream sequences and entire dream films that mirrored the very way we dream ourselves.

We follow this relationship through the eyes of the legendary, late Film Studies professor at Harvard, Vlada Petrić. Here played by Serbian actor (*Little Joe*, *The Zookeeper’s Wife*, *Jack Ryan*) Petrić undertakes his own dreamlike odyssey through disparate landscapes, odd encounters, and spellbinding film clips.

Exploring scenes from French Impressionism (such as Abel Gance, Jean Renoir), German Expressionism (F.W. Murnau, Fritz Lang), Soviet montage (Sergei Eisenstein, Oleksandr Dovzhenko), the Avant-garde (Luis Buñuel and Salvador Dalí, Maya Deren) and popular silent comedy (Charlie Chaplin, Buster Keaton), Petrić illustrates his theory that these early innovators used all the available devices of cinema to produce sequences that activated the sensory-motor centres in the brain producing Kinaesthesia (the sensation of movement) – just as in dreaming itself.

Accompanied by a stunning, newly composed musical score, Fox’s accessible and often humorous film allows audiences to have the same mesmerising cinematic experience that audiences had all those years ago, consumed by the imaginative power of slow-motion, double exposures, expressionistic lighting, and dynamic montage.

Featuring newly digitally remastered sequences from materials preserved in the BFI National Archive by R3Store.

Centenary of the “dream film” – 2026

Many might think that 1924 was the centenary of the dream film with the famous screening in Paris of Dadaist short, *Entr’acte* by René Clair during the interval of a famous ballet by Picabia with music by Satie and the showing of Fernand Léger’s Cubist masterpiece *Le Ballet Mécanique*, two powerful events that displayed the raw “oneiric” (dreamlike) power of the new medium of cinema. Seeing these two films felt like being inside an absurd dream or crazed hallucination. But it was really in 1926 that the idea of creating dream sequences or whole dream films reached its true apogée with three seminal works of cinema:

The first is *Menilmontant* (1926) by Paris-based, Russian Jewish emigree Dmitry Kirsanoff which is great American film critic Pauline Kael’s favourite movie of all time. In it the director employs a cavalcade of cinematic devices to intensify on a sensorial level the extended impressionistic sequence where the heroine considers drowning her newly born baby and herself after witnessing her lover betraying himself with her sister. It is a sequence that brings her psychic pain alive in a whole new way onscreen as we experience her confusion, desperation, and heartbreaking torment alive cinematically.

The second is also one of the true masterpieces of silent dream film, *A Page of Madness* (1926) in which the Japanese director Teinosuke Kinugasa delved into the deranged minds of lunatics in an asylum, all haunted by images from their earlier lives in the outside world. Even though he may not have even seen the earlier great works of the French avant-garde, German Expressionists or Soviet montage he created a film that combined all these photographic, lighting and editing elements into the perfect vision of a bizarre inner world inhabited by distorted human psyches. It is many ways the ultimate dream film, a fully realised nightmarish vision of madness conveyed on a true cinematic level.

The third is the enduring German Expressionist masterpiece by Fritz Lang, *Metropolis* which is still one of the most influential films of all time. It explores dreams on both an architectural level (especially the scene where Freder imagines the underground factory as a grotesque deity) but also in the brilliant UFA effects (named after the famous German film studio) of some of the dream sequences utilising the power of double exposures, visual trickery, and fast editing to convey nightmarish dreamlike processes, activating the motor neuron processes in the brain producing kinaesthesia or the sensation of movement. Lang and his German contemporaries like F.W. Murnau and Paul Leni were like composers creating a sort of “visual” music of enormous cinematic ambition.

The whole film is really an essay by the late, great film historian Vlada Petrić who hailed from Belgrade and became the first Film Studies Professor at Harvard also creating the famous Harvard Film Archive. He was obsessed with the whole relationship between film and dreams, creating a whole seminar and book around Ingmar Bergman and Dreams and teaching a course on Film and Dreams at Harvard which the director of this film Gerald Fox attended.

Director Statement

This is a full-length film that celebrates the centenary in 2024/5 of the birth of the “dream film” in cinema and in cinema its subsequent five years of flowering during the late silent film period of the 1920’s, but ending much later in the century, as a postscript, with Maya Deren’s *Meshes of the Afternoon*. I wanted the film to focus in on the excitement at the time of creating a new cinema that tried to recreate the very experience of dreaming itself, utilising all the technical innovations of the new medium to induce a truly ‘hypnagogic’ sensation in the mind of the viewer. These dynamic early film directors, many later becoming amongst the most celebrated in cinema history, were obsessed with the formal possibilities of film in a way that has never really been surpassed and many of their early masterpieces still sit proudly on the 2023 Sight and Sound Greatest Films of All Time poll. To them cinema was oneiric by its very nature...the lights go down, a screen lights up and you “dream” a film. So let’s dream!

This personal, poetic essay film will eschew on-screen talking head interviews so as to create the feel of an extended, cinematic “dream film” in and of itself, utilising both re-created “documentary” sequences shot on 35mm (and digital) black and white film to mirror the dreams from the chosen films and to perpetuate the true-to-life quality of the actual created sequences within the film itself. As a ‘dream film’ enthusiast who studied with Professor Vlada Petrić at Harvard, I wanted to create a unique cinematic vision to reveal through the Professor’s eyes the untold story of the development of oneiric cinema in the silent avant-garde era: using voice-over from Petrić’s essay *Film and Dreams* (1978) and the copious writings of the film directors and artists (particularly Jean Epstein, Luis Bunuel and René Clair) over the newly devised sequences featuring simulated “images” of an actor playing Petrić on his own dreamlike journey I hope to take the audience seamlessly on an oneiric voyage through these groundbreaking films and their uniquely cinematic devices. The whole film will develop through an oneiric montage-like structure inspired by and reminiscent of one of the central films of this documentary, the most famous Surrealist short ever made, *Un Chien Andalou* (1928) by Luis Bunuel and Salvador Dalí. Through all these specially created sequences, and dream sequences from old film clips taken from BFI 35mm prints, the documentary will attempt to build an entertaining multi-layered portrait of a remarkable period in the history of cinema when experimentation with the new form resulted in some of the most enduring, innovative, poetic films ever made. Like *Un Chien Andalou* this film will have illogical leaps but retain a guiding logic within its dreamy ambience throughout.

It was a journey that really lasted only a few years before sound and a growing reliance on the traditional narrative pushed the filmmakers into more conventional approaches to their art. But looking back now it is obvious this was one of the most experimental and courageous periods in the history of filmmaking when directors from all over the world competed, in a sense, to outdo each other with the sheer audacity of the cinema they created using everything from multiple exposures to slow-motion to heighten the sensorial impact of the imagery upon their audiences. It was the triumph of the edgy avant-garde over traditional movie storytelling and so it is important to look back now and understand more fully how radical they were, how driven by the desire to replicate the bizarre processes of dreaming during the wakeful state of watching a film in a darkened theatre. And now a century later, a new frenzy of making films experimentally using the powerful dynamics of AI is just upon us: so this film will use that enhanced freedom and innovation to bring alive and convey the wonder of dream cinema from the heady days of the mid-1920s. It will give young audiences the chance to experience the magic of silent cinema in an actual cinema and hopefully make audiences feel as if they are dreaming their way through the early history of dream cinema itself.

The documentary tells the story primarily chronologically depicting the thoughts of the first directors who really took the idea of dream cinema forward to a whole new level: hailing primarily from France and Germany but also Russia and America their avant-garde, often plotless films exploded onto the world sometimes just as a short interlude film during a ballet or abstract art film but also as mesmerising sequences within mainstream movies, further inspiring other directors around the world in places like Japan, China and the UK to go further in their exploration of dreamlike techniques and montage to subvert the unities of time and space in order to depict fractured or dying minds and reveal a dreaming or hallucinatory world. I hope this will ultimately be a groundbreaking non-fiction film that uses the brilliantly creative filmmaking of some of the finest auteurs in cinema history to explore one of the greatest strengths of the medium itself, its deep-seated and formally symbiotic relationship with one of the oldest innate processes of mankind, dreaming! As Bunuel said dreaming is the first cinema invented by mankind.

About Vlada Petrić

Vlada Petrić (1928-2019) is an eminent film studies scholar, a retired Harvard University professor, and the co-founder of the Harvard Film Archive. He is the first recipient of a PhD in film studies in the United States. Throughout his creative career, Petrić directed for film, television, theater, focusing on producing and directing experimental video essays later in his life. In the field of academic literature, Petrić's scholarly endeavours are marked by seminal works in which he conducted research into American and Soviet cinematography.

Vlada Petrić graduated from the English Language and Literature Department of the University of Belgrade in 1956. Prior to this, he had started working as a teaching assistant for acting and directing at the Academy of Theater and Film, where he also received a degree in film and theatre directing in 1958. He also served as a director at Radio Television Belgrade since its inception in 1958. After receiving a professorship in film history at the Academy of Theater, Film, Radio and Television in 1960, Petrić spent the period 1965–1966 on a study trip in the Soviet Union at the All-Union State Institute of Cinematography, where he conducted research into Soviet cinematography under the tutelage of Lev Kuleshov and Nikolai Lebedev.

In 1970, Petrić went to the United States as a recipient of the Fulbright Scholarship, where he enrolled at New York University and in 1973 became the first person to receive a doctoral degree in film studies at a US institution of higher education. In the period between 1972 and 1974, he was a visiting professor at the College at Purchase (Theater Department), New York and at the English Language and Literature at the State University of New York (SUNY). Mr. Petrić received the Henry Luce Chair of Cinema at Harvard University in 1972 and remained in that position until 1997. During this period, he also lectured extensively at universities across the United States and Europe. Together with the documentarian Robert Gardner and the philosopher Stanley Cavell, he founded the Harvard Film Archive and served as its Founding Curator until his retirement in 1997.

The Dream Films

The journey begins at the turn of the century with the founder of cinema Georges Méliès' *A Trip to the Moon* (1902) and American film pioneer Edwin Porter's *Dream of a Rarebit Fiend* (1906) both of which invented the language of film if still slightly theatrical in scope. Certainly, Porter realised that by using photographic rather than painted backdrops and superimpositions, split screens, fast motion, and montage he could create a sophisticated cinematic dream of his protagonist. The great, if controversial American director DW Griffith took it further, employing dark expressionist lighting effects and cinematic devices like double exposures and masks to create an eerie mood and dreamlike atmosphere in his films *Edgar Allan Poe* (1909) and *The Avenging Conscience* (1914). So too the brilliant French director Abel Gance used concave mirrors and distorting lenses to represent the perceptions of a madman in his early film *La Folie du Docteur Tube* (1914) and even more sophisticated filmic devices in his later, *Napoleon* 1927, and two major Scandinavian directors Victor Sjöström and Mauritz Stiller also utilised photographic means to convey the ambiguous appearance of dreams and nightmares in their films, *The Phantom Chariot* (1920) and *The Saga of Gunnar Hede* (1922). But it was really with the screening of two radical films in 1924 that the "dream film" really exploded onto the world's artistic stage and pushed directors everywhere to outdo each other in their creation of sensorially activating oneiric sequences.



La Folie du Docteur Tube, Abel Gance (1914)

"The spectator's state of mind is not unlike that of a dreamer...everything conspires to plunge us into a dreamlike state in which the suggestive power of the forms playing before us can become as imperious as the power of our images appearing in our veritable sleep." René Clair

"Cinema is young, modern, free and has no traditions." Fernand Léger

Exactly a hundred years ago in 1924 two avant-garde French films, one *Entr'acte* by a budding young director René Clair with music by Eric Satie, the other *Le Ballet Mécanique* by a famous artist Fernand Léger hit Parisian screens and transformed what was creatively possible with the exciting new medium of cinema: they showed that film had the power to stimulate a sensation inside the viewer not dissimilar to that experienced by a sleeping dreamer. Using cinematic devices that subverted the unities of time and space, created overlapping images, and photographically distorted the real world around them they were able to create a dreamlike narrative thematically but more importantly induce oneiric moods and sensory-motor, kinaesthetic reactions in the viewer's awake mind just as if they were dreaming.



Entr'acte, René Clair (1924)

KINESTHESIA

KINE = MOVEMENT } = THE SENSATION
AESTHESIS = SENSATION } OF MOVEMENT

The term "KINAESTHESIA" was coined in 1886 by a British physician and psychologist, Henry C. Bastian, who used it to describe "the kinaesthetic centers of the brain"—which are those areas in the motor cortex of the Rolandic region of the human brain that register the sensation of movement, the "sense-of-movement" centers.

IN CINEMA, kinesthesia takes place within us when certain kinds of movements on the screen trigger off in us a set of motor-sensory-visceral-muscular responses that give us the feeling we are **PHYSICALLY IN MOTION**—even though we "know better," seated as we are in a fixed chair before a stationary screen in a darkened room.

It begins visually, is instantly transmitted neurologically, to affect us muscularly and viscerally. It has been called the "bodily resonance effect" (R. Arnheim). When under the control of a good film director, cameraman, and editor, the sense of kinesthesia can be used to move us psychologically and aesthetically as well... with a power and force that is unique to cinema as a medium of expression.

The term is not to be confused with a related word,

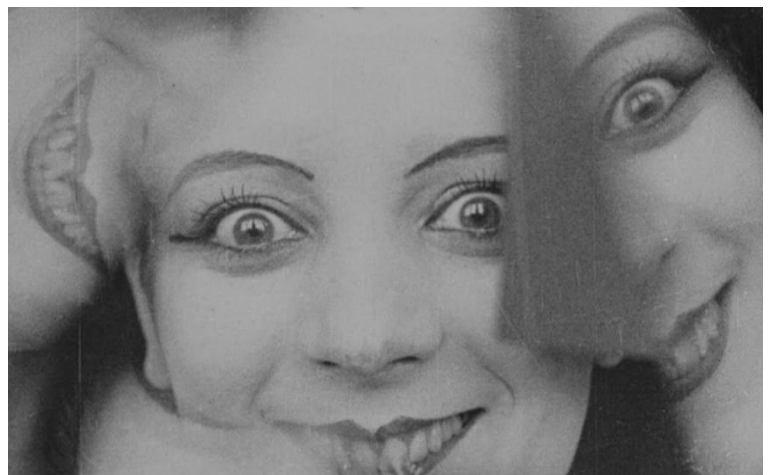
"KINETIC,"

which is used to describe THINGS THAT MOVE in the outer world

"KINESTHETIC"

is distinctly different in that it describes the FEELING that WE OURSELVES ARE MOVING. It is thus an inner sensation, not an outer event

It was like riding a true physiological "rollercoaster" and dream sequences permitted the creators free reign to let their imaginations run wild utilising all the tricks like slow and speeded up motion, camera tracking through the space, illogical combinations of objects and images, dynamic montage, jump-cuts, multiple exposures, and incongruous juxtapositions that were unique to cinema. The totality of these two short films, one Dadaist the other Cubist in nature, truly felt like being inside an extended if often absurd dream or crazed hallucination.



Le Ballet Mécanique, Fernand Léger (1924)



The Last Laugh, F.W Murnau (1924)

These French films were closely followed the very same year by two German expressionist feature films containing similarly cinematic, oneiric dream sequences in which the directors, F.W Murnau in *The Last Laugh* (1924) and Paul Leni in *Waxworks* (1924) again utilised filmic techniques (called UFA effects) including light and reflections, handheld cameras and multiple exposures combined with strange, expressionist sets to build a mood of escaping reality and horrific nightmare in otherwise realistic films. It was becoming clear that these early directors were experimentally ambitious and all wanted to outdo each other with their bizarre interior visions, grounded in reality, that could simulate a powerful dream by activating the motor-neuron centres in the brain producing

kinaesthesia. They were like composers creating a sort of 'visual' music best exemplified by the hallucinatory sequences of Freder in Fritz Lang's masterpiece *Metropolis* (1926). These were heady, if heavily Freudian-induced times!

This would lead on to some of the Soviet greats like Eisenstein, Dovzhenko and Ermler utilising their concepts of montage particularly subliminal montage to create dream sequences that relied on the fast intercutting of different images thereby stimulating "psycho-physiological vibrations" (Ermler) in the viewers' minds. Even Buster Keaton in Hollywood in the same year 1924 enhanced his movie *Sherlock Jr.* with a dream sequence where he falls asleep while projecting a movie and dreams he is a famous detective enjoying all manner of mad adventures that were only possible in a dream. He and Chaplin used dream sequences for enhanced comic effect too.



Fragments of an Empire, Friedrich Ermler (1929)



Sherlock Jr., Buster Keaton (1924)

And back in France, still in 1924, one of the country's greatest directors of the future, Jean Renoir created a film *La fille de l'eau* in which he portrayed the nightmare of a young girl using decelerated, often reverse motion as she is pursued through a bizarre, over-exposed landscape. He followed it up a few years later with an even more powerful extended dream sequence in *La Petite Marchande d'allumettes* (1928) at the point of a young woman's death as she slips away. Using slow motion, repeated dissolves, double exposures, over and under exposed photography, jump cuts and floating camera movement he vividly creates a sensorially activating jumble of imagery in the dying person's consciousness. So too, his

contemporary Jean Epstein made extensive use of oneiric cinematic effects including optical distortions and camera “flying through space” in his film *La Chute de la Maison Usher* (1928) based on the mysterious story by Edgar Allan Poe. Not surprisingly, other American directors like D. W. Griffith and most particularly Watson & Webber also tackled this story in their version of *The Fall of the House of Usher* (1928). It lends itself so perfectly to the cinema of dreams!



La Chute de la Maison Usher, Jean Epstein (1928)

It did not end there, of course, as directors got the bit between their teeth. Two years later, two more films appeared that took the kinaesthetic portrayal of dreams in cinema to a whole new level. In *Menilmontant* (1926) by Dmitri Kirsanoff, Pauline Kael’s favourite movie of all time, the director employs a cavalcade of similar cinematic devices to intensify on a sensorial level the extended impressionistic sequence where the heroine considers drowning her newborn baby and herself after she witnesses her lover betraying himself with her own sister. It is a sequence that brings her psychic pain alive in a whole new way onscreen as we experience her confusion, desperation, and heartbreaking torment cinematically. Certainly, dreams have that power to reflect the inner psyche,

hopes and regrets just as they do in real dreams and the documentary will explore the ways in which the directors conveyed their characters’ inner dreams on a thematic as well as formal level.

And this film was followed in that same year 1926 by one of the true masterpieces of silent dream film, *A Page of Madness* in which the Japanese director Teinosuke Kinugasa delved into the deranged minds of lunatics in an asylum, all haunted by images from their previous lives in the outside world. Even though he may not have even seen the earlier works of the French avant-garde, German



Menilmontant, Dmitri Kirsanoff (1926)



A Page of Madness, Teinosuke Kinugasa (1926)

Expressionists or Soviet montage he created a film that combined all these photographic and editing elements into the perfect vision of a bizarre inner world inhabited by distorted human psyches. Kinugasa’s film shows far more appreciation of the power of the medium to create oneiric imagery on a complex, sensorial level than another film made that year based on Freud’s theory of dreams itself, *Secret of a Soul* by the great Austrian director G. W. Pabst. His film explores dreams visually with all their strange combinations and dislocations but somehow does not utilise the medium to make the sequences feel dreamlike for the viewer. As such it does not show the same oneiric intensity and

energy as Kinugasa's film. His film remained lost until the early 1970's when Kinugasa found it by chance in his attic, but it shows that oneiric cinema was reaching its apogee not in extremely cultured Europe but rather in far-flung Japan.

That is not to say that the French were falling behind in their treatment of dreams on-screen. In 1928 Germaine Dulac created a surrealist dream film *The Seashell and the Clergyman*, which again employed explicitly an array of filmic techniques like reverse motion, slow motion, floating camera movement, and multiple images to evoke the oneiric. sometimes erotic hallucinations of a priest as he battles a military man for the affections of a young woman. The film is rightly recognised as a perfect example of an entire 'dream film' conceived around the strange dislocations, filmic repetitions, shifting viewpoints and temporal and spatial jumps that happen in dreams but also executed using techniques that stimulate the brain physiologically characteristic of dreaming.



The Seashell and the Clergyman, Germaine Dulac (1928)



And in the same year another great young film director Luis Bunuel collaborated with the surrealist artist Salvador Dali to make *Un Chien Andalou*, the most famous Surrealist short ever made. Bunuel called dreams "the first cinema invented by mankind" and was surprised it had taken so long to create a machine that could record them! More than any other dream film, *Un Chien Andalou* explores that breakdown of spatio-temporal unity we experience while dreaming: it freely associates from one thing to the next, characters behave absurdly in its disjointed narrative progression and random images of dismemberment, mutilation and indecency possessing a "savage poetry" fill the screen.

Un Chien Andalou, Salvador Dali and Luis Bunuel (1928)

It embraces, of course, that bizarre conceptual framework of the Surrealist movement but more importantly, and indeed what distinguishes it from their later less oneiric film *L'age d'Or* (1930), is the abundance of images that create physiological shocks in the minds of the viewers, as if they are experiencing a horrible nightmare. Its cinematic power is what raises this film to the sublime...to a world where the bizarre images we experience on-screen are not that different to the weird ones we might dream about in our sleep.

Of course, horror gives ample scope to filmmakers of the silent era in creating scary



Nosferatu, F.W. Murnau (1921)

imagery that replicates our worst nightmares on many levels. Robert Wiene started it all in *The Cabinet of Dr Caligari* (1919) and Murnau continued it with *Nosferatu* (1921). Hitchcock himself used optical lens distortions and strange superimpositions to evoke a mood of tension and inner turmoil in his early films *The Ring* (1927) and *Blackmail* (1929) but perhaps it was the great Danish director Carl Theodor Dreyer who achieved the greatest early cinematic realisation of nightmarish horror in his famous *Vampyr* (1931) which again employed many brilliant devices to convey the mysterious atmosphere throughout the film including brilliant use of subjective camera points-of-view. What is certain is that these film directors used the new medium effectively to heighten the moments of horror and suspense in their films. The dream morphed into the terrifying nightmare in their hands just as it did in a more satirical, experimental way in Slavko Vorkapich and Robert Florey's *Life and Death of 9413: A Hollywood Extra* (1928).



Zero de Conduite, Jean Vigo (1933)

The sound era of the 1930's in many ways finished off this intense era of cinematic experimentation with dreamlike imagery that so characterised the 1920s. A few brilliant directors like Jean Vigo (*Zero de Conduite* 1933 and *l'Atalante* 1934) continued to experiment with form in their efforts to create truly oneiric sequences in their films. But the playing around with cinematic technique to enhance the dreamlike mood of the film slowly then moved to the margins of "experimental filmmaking." One later silent film though stands supreme, in which all the best dreamlike techniques of the silent era catalyse into one stunning work of mesmeric, dreamlike brilliance, *Meshes of the Afternoon* (1943) by the Russian American Maya Deren, the film that single handedly created the American avant-garde:

"The film is silent, the characters do not declare their intentions, they do not whisper their secret desires, one is led, like a somnambulist, into a world both familiar and utterly foreign." Maya Deren

This film borrowed heavily from Freud and his dream theories but even more so from Jungian concepts of the archetype and collective unconscious with its relation to myth. Our ideas of the stability of the self and everyday life shatter through the powerful sense of disassociation in the short film. But again, most importantly Deren utilised slow motion, handheld camera movement, sudden shifts of location and times in which people and things come into conflict to create an oneiric mood so that the viewers experience what the characters are undergoing on a perceptual level as well as conceptual.



Meshes of the Afternoon, Maya Deren (1943)

It feels as if one is in a dream watching as the main character repeats the action four times, each "self" a manifestation of the previous: walking somnambulistically through an alleyway, seeing a strange, robed figure with a mirrored face, entering a house, climbing a staircase, and falling through windows. Mirrored faces, keys in

mouths, blossoms becoming knives, a lover's face shattering like glass...the film is full of latent dream imagery serving as catalysts for transformation in which a weird collision of repetitive images present themselves in a particularly cinematic way like dreams within dreams. Nothing has surpassed it as a single, whole dream film. The work, despite its subjective, dissonant qualities also has a powerful inner logic that drives it towards its visual climax like when one is dreaming. No wonder it is currently sitting, if unbelievably for a short fourteen-minute film, at No 16 in the Sight & Sound Best Films of All Time Poll 2023.



Rituals in Transfigured Time, Maya Deren (1946)

And so, this brief explosion in films trying to use specific cinematic techniques in silent movies reached its apogee and, in a sense, its conclusion. Of course, narrative filmmakers like Tarkovsky, Welles, Resnais, Bergman, Fellini all took the portrayal of dreams into new and powerful avenues in the sound era. But there was something about the way in which a spirit of experimentation with the possibilities of the medium blossomed amongst these early pioneers of the form that deserves celebration a century on. Some made the whole film a dream, others created dream sequences within the narrative. But they all played with the camera and what it could achieve and then again in the editing process to heighten the oneiric power and give the audience the same vestibular activation experienced by dreamers themselves.

Archive Films

1. Georges Méliès A Trip to the Moon (1902)
2. Edwin Porter Dream of a Rarebit Fiend (1906)
3. D.W Griffith Edgar Allan Poe (1909)
4. D.W Griffith The Avenging Conscience (1914)
5. Abel Gance La Folie du Docteur Tube (1914)
6. Abel Gance Napoleon (1927)
7. René Clair Paris qui Dort (1923)
8. René Clair Entr'acte (1924)
9. René Clair Le Voyage Imaginaire (1925)
10. Germaine Dulac The Seashell and the Clergyman (1928)
11. Fernand Léger Le Ballet Mécanique (1924)
12. Dimitri Kirsanoff Menilmontant (1926)
13. Dimitri Kirsanoff Mists of Autumn (1929)
14. Jean Renoir La Fille de L'eau (1924)
15. Jean Renoir La petite marchande d'allumettes (1928)
16. Jean Epstein La Chute de la Maison Usher (1928)
17. Watson and Webber Fall of the House of Usher (1928)
18. Jean Epstein Gold of the Sea (1931)
19. Bunuel and Dali Un Chien Andalou (1928)
20. Vorkapich and Florey Life and Death of 9413 -a Hollywood Extra (1928)
21. Vorkapich Millions of Us (1934)
22. Robert Wiene The Cabinet of Dr Caligari (1919)
23. F.W Murnau Nosferatu (1921)
24. F.W Murnau The Last Laugh (1924)

25. Paul Leni Waxworks (1924) only Jack the Ripper episode
26. Victor Sjöström The Phantom Chariot (1920)
27. Mauritz Stiller The Saga of Gunnar Hede (1922)
28. Carl Theodor Dreyer Vampyr (1931)
29. Fritz Lang Metropolis (1926)
30. Charlie Chaplin The Kid (1921)
31. Charlie Chaplin The Gold Rush (1924)
32. Buster Keaton Sherlock Jnr (1924)
33. Ernest Metzner Accident (1928)
34. Alfred Hitchcock The Ring (1927)
35. Hou Yao Romance of the Western Chamber (1927)
36. Teinosuke Kinugasa A Page of Madness (1926)
37. Friedrich Ermler Fragment of an Empire (1929)
38. Sergei Eisenstein Old and New (1929)
39. Alexander Dovzhenko Zvenigora (1928)
40. Jean Vigo Zero de Conduite (1933)
41. Jean Vigo L'Atalante (1934)
42. Maya Deren Meshes of the Afternoon (1943)
43. Maya Deren Ritual in Transfigured Time (1946)

Crew

Director Biography - Gerald Marcus Fox

Gerald Fox is a BAFTA, Grierson, Prix Italia, RTS, Chicago Gold Hugo, FIFA Grand Prize and Golden Prague award-winning arts documentary filmmaker. His feature arts films which include *The Fundamental Gilbert & George* (1996), *Leaving Home Coming Home: A Portrait of Robert Frank* (2004, 2019), *Marc Quinn Making Waves* (2014) *Bill Viola: The Road to St. Paul's* (2017), *Force of Nature Natalia* (2019), *Burning Man: Art on Fire* (2020), and *Janine Jansen: Falling for Stradivari* (2021) have premiered at major film festivals including Rotterdam, London, Tribeca, and Viennale, specially screened at leading art museums including MOMA, The Met, Tate, RA, Pompidou and Uffizi and released in cinemas from Curzon and Picturehouse in the UK to Film Forum in the US. His films were all broadcast on ITV's The South Bank Show, BBC Imagine, Channel 4, Sky Arts, Bravo, and other major channels worldwide. Fox has created and series edited many arts documentary series on Channel 4 and LWT and is also an artist creating multi-screen installations at museums and galleries in London, Montreal, Birmingham, and Venice. His feature film *Mother's Milk* based on the Edward St Aubyn novel was released in cinemas in 2011. He was also for many years the Member Governor of the BFI, Chair of their fundraising effort Luminous and a founding member of the ICA International Film Council.

Co-Producer & editor - Dasha Cowley

Dasha Cowley is a London-based filmmaker and producer working across documentary and fiction. After studying Chinese in Edinburgh and Taiwan, she started as a photographer, developing her own photographs in a darkroom where she became fascinated by silent cinema. She then met Gerald Fox and they began to work on Kinaesthesia together. She has since worked across fiction and commercial projects for a range of directors including music videos, short films, and commercial campaigns. Her filmmaking and darkroom photography practice remains rooted in documentary storytelling.

Cinematographer - Douglas Hartington

Douglas is an accomplished cinematographer whose work spans documentary and drama. He has collaborated with renowned presenters like Melvyn Bragg and Mary Beard, bringing his keen eye for cinematic composition and masterful use of light to each project. His ability to move fluidly between actuality and fictionality keeps him

inspired and excited about the creative possibilities of the medium. His calm and considered approach, coupled with technical expertise, ensures he delivers visually striking results.

Music Composition - Alan Snelling

Alan Snelling is a versatile composer whose musical journey began with drums before transitioning to guitar and piano. Immersing himself in emerging electronic technologies, he composed with the Yamaha DX7, Roland 106, and the renowned Fairlight. Recording scores for legendary composers like Jerry Goldsmith, John Williams, Hans Zimmer, and George Martin profoundly influenced his approach. Working alongside these musical geniuses taught him how blending orchestral and electronic elements could create compelling soundscapes, shaping his distinctive compositional voice.

Cast

Goran Kostić

Goran Kostić is a Serbian actor whose work spans international film, television, and theatre. Born in Sarajevo, he trained at the Academy of Performing Arts before building a career marked by intense, emotionally complex performances. His breakthrough came with Angelina Jolie's *In the Land of Blood and Honey* (2011), where his portrayal of Miloš showcased his ability to navigate morally intricate characters with nuance and depth. His film credits include *The Raven* (2012), *Taken 2* (2012), *Captive* (2015), and Serbian productions such as *The Parade* (2011). Kostić is drawn to characters that exist in moral grey areas, exploring the human condition through layered, often conflicted personas, bringing authenticity and commanding presence to contemporary international cinema.

Ana Cilas

Ana Cilas is an actress working across theatre, film and television, with credits including *Wonder Woman*, *Dune: Part Two*, *Canary Black* and *Mob Land*. Having been classically trained in ballet from a young age in Zagreb, where she is originally from, she is particularly drawn to the exploration of movement and physical storytelling. After graduating from the Urdang Academy in London, she further developed her craft through method-based acting training and continues to approach her work as an evolving practice.

Credits

Director and Producer: Gerald Fox

Assistant Director and Co-producer: Dasha Cowley

Professor Vlada Petrić: Goran Kostic

The Vanishing Lady: Ana Cilas

Scriptwriter and Narrator: Gerald Fox

Music Composition: Alan Snelling

Cinematographer: Douglas Hartington

Editors: Dasha Cowley and Gerald Fox

Grade and Restoration: Vince Narduzzo

Set Designer: Philippa Hart

Art Director: Ian White

Costume Designer: Dasha Cowley

Executive Producer: Jason Wood

Film sequences from the BFI National Archive

With thanks to all at the BFI National Archive for their support in the production of this film

Senior Film Conservator: Angelo Lucatello

Archive Projects Manager: Scarlett Freya Starck

Head of Archive Access: Katrina Stokes

Kinopravda Institute: Aleksandar Lekic, Greg de Cuir Jr and Nikolaos Nikos

Special Thanks: Jemima Khan

Assistant Cameraman and DIT Technician: Richard Tyson

Re-recording Mixer: Alan Snelling

Post-production Co-ordinator: Sarah Snelling

SFX Editor: Keith Tinman

Researcher: Dasha Cowley

Development Assistant: Lucas Quinn

Set Dresser and Prop Master: Harry Meads

Assistant Set Dresser: Dane Kostic

Costume Supplier: Tamar Zaig

Catering: Annabelle Wade

Phoenix Cinema Film Projectionist: Paul Stanley

Phoenix Cinema Projectionist: Tim Hale

Phoenix Cinema Manager: Ewelina Sadlowska

Movila and Camera Operator: Naz Hood

Steenbeck Operator: Rosie Hood

Amazing Animals Animal Co-ordinator: Jim Clubb

Amazing Animals Reptile Handler: Paul Cross

Woodbine Reindeers Animal Handler: Nick Dean and Natasha Fountain

Joseph's Amazing Camels Animal Trainers: Rebecca and Joseph Foffett

Birds for Films APAB Ltd. Bird Handler: Antony Bloom

Overmantles London Limited: Gurdeep Lota, Kaushal Patel and Grant Aston

North Mymms Park Events Manager: Bimal Thankey

Suite TV Post Production Assistant Editor: James Potter

Suite TV Post Production Post Producer: Helen Black

Film scanning by R3store Studios

Digital and Restoration Director: Jo Griffin

Booking Co-ordinator: Jon Lloyd

DCP Creation by The Post Factory Group: James Milner-Smyth

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Distribution Consultant: Johnny Tull, Tull Stories

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