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| **Emak Bakia (1926)** |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
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| Emak Bakia (Basque for “Leave me alone”) is a 16 minutes long black and white silent film directed by Man Ray. Subtitled a “cine-poem,” it features no obvious narrative. Its structure emerges through rhythmical juxtapositions of disparate images - decontextualized machine parts, some sculptures by Picasso, neon lights and revolving ads, cityscapes etc. Alice “Kiki” Prin, Man Ray’s muse and partner at the time, features in some of the scenes. The film is also notable for the use of several of Ray’s innovative photographic techniques, including double exposures and Rayographs, which arecamera-less photographs in which the image is obtained by placing the object directly on a photosensitive surface. While Ray maintains that he had “complied with all the principles of Surrealism: irrationality, automatism, psychological and dreamlike sequences without apparent logic” (222), the film still retains a strong dadaist influence: its use of paratactic montage and the ironic display of conventional narrative elements (late in the film a single title card incongruously reads “The reason for this extravagance”) are reminiscent of Léger’s Ballet Mécanique and Duchamp’s Anémic Cinéma. The latter is also suggested by Emak Bakia’s quasi palindromic title. Although the film originally had no soundtrack, some dubbed copies exist, one, most notably, featuring music from Man Ray’s personal record collection.  Paratextual material:  <https://www.youtube.com/watch?v=8V_zr-dVDws> - The complete film |
| Further reading:  (Ray)  (Aiken)  (White) |