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| The Bridge (1928) |
| De Brug (1928) |
| *De Brug* [*The Bridge*] is a black-and-white short silent film by Joris Ivens about the Koningshavenbrug in Rotterdam, a railroad lift bridge built between 1925 and 1927 also known as *De Hef* [*The Lift*]. An iconic title of the Dutch avant-garde, the film brought Ivens international recognition. The film is largely a lyrical and abstract study; it presents the bridge as a masterpiece of modern engineering and shows the motion of, on, and around the steel construction, including all kinds of modern traffic. A train stops when the bridge lifts up, allowing ships to pass underneath on the river Maas. Ivens explores the bridge from multiple perspectives using extreme high and low angles, thus emphasising a modern perception of fragmentation and re-composition. In a self-reflexive way, he demonstrates this perception as the rationale of cinema by integrating images of his 35mm Kinamo camera and himself at the beginning of the film. Shot against the background of Rotterdam’s skyline in a dynamic composition, the bridge becomes a product of cinema. Ivens’ film celebrates the aesthetic of the machine in its encounter of two pieces of modern technology: *The Lift* and the film camera. |
| *De Brug* [*The Bridge*] is a black-and-white short silent film by Joris Ivens about the Koningshavenbrug in Rotterdam, a railroad lift bridge built between 1925 and 1927 also known as *De Hef* (*The Lift*). An iconic title of the Dutch avant-garde, the film brought Ivens international recognition. The film is largely a lyrical and abstract study; it presents the bridge as a masterpiece of modern engineering and shows the motion of, on, and around the steel construction, including all kinds of modern traffic. A train stops when the bridge lifts up, allowing ships to pass underneath on the river Maas. Ivens explores the bridge from multiple perspectives using extreme high and low angles, thus emphasising a modern perception of fragmentation and re-composition. In a self-reflexive way, he demonstrates this perception as the rationale of cinema by integrating images of his 35mm Kinamo camera and himself at the beginning of the film. Shot against the background of Rotterdam’s skyline in a dynamic composition, the bridge becomes a product of cinema. Ivens’ film celebrates the aesthetic of the machine in its encounter of two pieces of modern technology: *The Lift* and the film camera.  Link: http://www.eyefilm.nl  1 EYE Film Institute Netherlands. Notes on restoration and preservation: Restoration and preservation of the film was carried out by EYE Film Institute Netherlands (amongst others). Film prints of The Bridge are spread across film archives around the world, including various versions of the film. However EYE Film Institute Netherlands (Netherlands Filmmuseum at the time) restored The Bridge in 1994/1995 using original nitrate elements from the Filmmuseum collection, MoMa, the Danish Film Institute and the Cinémathèque Française. The Joris Ivens DVD box set (European Foundation Joris Ivens, JUST Entertainment/ARTE/Facets, 2008) contains another, slightly different version that was reconstructed particularly for the DVD box. There are no film prints or higher quality digital copies of this version (only DVD and Digi-Beta).  Link: http://www.ivens.nl  2 European Foundation Joris Ivens |
| Further reading:  (J. Ivens)  (Gunning)  (Ivens)  (Paalman)  (Stufkens)  (Waugh) |