

EISENSTEIN

Rediscovered

ROUTLEDGE



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IAN CHRISTIE and RICHARD TAYLOR

Eisenstein Rediscovered Soviet Cinema Of The 20s And 30s

Harlow Robinson



Eisenstein Rediscovered Soviet Cinema Of The 20s And 30s:

In Excess Masha Salazkina, 2009-08-01 During the 1920s and 30s Mexico attracted an international roster of artists and intellectuals including Orson Welles Katherine Anne Porter and Leon Trotsky who were drawn to the heady tumult engendered by battling cultural ideologies in an emerging center for the avant garde Against the backdrop of this cosmopolitan milieu *In Excess* reconstructs the years that the renowned Soviet director Sergei Eisenstein spent in the country to work on his controversial film *Que Viva Mexico* Illuminating the inextricability of Eisenstein's oeuvre from the global cultures of modernity and film Masha Salazkina situates this unfinished project within the twin contexts of postrevolutionary Mexico and the ideas of such contemporaneous thinkers as Walter Benjamin In doing so Salazkina explains how Eisenstein's engagement with Mexican mythology politics and art deeply influenced his ideas particularly about sexuality She also uncovers the role Eisenstein's bisexuality played in his creative thinking and identifies his use of the baroque as an important turn toward excess and hybrid forms Beautifully illustrated with rare photographs *In Excess* provides the most complete genealogy available of major shifts in this modern master's theories and aesthetics Special

Effects on the Screen Martin Lefebvre, Marc Furstenau, 2025-10-01 Since the very first days of cinema audiences have marveled at the special effects imagery presented on movie screens While long relegated to the margins of film studies special effects have recently become the object of a burgeoning field of scholarship With the emergence of a digital cinema and the development of computerized visual effects film theorists and historians have been reconsidering the traditional accounts of cinematic representation recognising the important role of special effects Understood as a constituent part of the cinema special effects are a major technical but also aesthetic component of filmmaking and an important part of the experience for the audience In this volume new directions are charted for the exploration of this indispensable aspect of the cinematic experience Each of the essays in this collection offers new insight into the theoretical and historical study of special effects The contributors address the many aspects of special effects from a variety of perspectives considering them as a conceptual problem recounting the history of specific special effects techniques and analysing notable effects films

Directory of Published Proceedings, 1993 *A Modernist Cinema* Scott W. Klein, Michael Valdez Moses, 2021 In *A Modernist Cinema* sixteen distinguished scholars in the field of the New Modernist Studies explore the interrelationships among modernism cinema and modernity Focusing on several culturally influential films from Europe America and Asia produced between 1914 and 1941 this collection of essays contends that cinema was always a modernist enterprise Examining the dialectical relationship between a modernist cinema and modernity itself these essays reveal how the movies represented and altered our notions and practices of modern life as well as how the so called crises of modernity shaped the evolution of filmmaking Attending to the technical achievements and formal qualities of the works of several prominent directors Giovanni Pastrone D W Griffith Sergei Eisenstein Fritz Lang Alfred Hitchcock F W Murnau Carl Theodore Dreyer

Dziga Vertov Luis Bu uel Yasujiro Ozu John Ford Jean Renoir Charlie Chaplin Leni Riefenstahl and Orson Welles these essays investigate several interrelated topics how a modernist cinema represented and intervened in the political and social struggles of the era the ambivalent relationship between cinema and the other modernist arts the controversial interconnection between modern technology and the new art of filmmaking the significance of representing the mobile human body in a new medium the gendered history of modernity and the transformative effects of cinema on modern conceptions of temporality spatial relations and political geography

The Emergence of Film Culture Malte Hagener, 2014-09-01

Between the two world wars a distinct and vibrant film culture emerged in Europe Film festivals and schools were established film theory and history was written that took cinema seriously as an art form and critical writing that created the film canon flourished This scene was decidedly transnational and creative overcoming traditional boundaries between theory and practice and between national and linguistic borders This new European film culture established film as a valid form of social expression as an art form and as a political force to be reckoned with By examining the extraordinarily rich and creative uses of cinema in the interwar period we can examine the roots of film culture as we know it today

Masters of the Soviet Cinema Herbert Marshall, 2013-12-04 Eisenstein Pudovkin Dovzhenko Vertov these Soviet film directors are acknowledged to be among the greatest in the history of cinematography To Eisenstein we owe such films as Battleship Potemkin and October to Pudovkin Mother and The End of St Petersburg to Dovzhenko Earth and Zvenigora and to Vertov The Man With a Movie Camera and The Three Songs of Lenin Herbert Marshall knew each of them personally both as artists and as friends and shared their cinema world when he was a student at the GIK The Moscow State Institute of Cinematography in the heady years following the Revolution into the period of the first Five Year Plan His material is culled from personal recollections diaries notes unpublished and published biographies letters press cuttings articles and books in various languages but mainly from Soviet sources and the Soviet cinema world Taking the subjects one by one this indispensable book discusses their major films including an account of their creation and reception in the USSR and abroad It shows the tragedy of these four Soviet artists who were lucky enough not to be arrested or deprived of their limited freedom yet who nevertheless ended up with crippled creative biographies The author then examines the changed viewpoint in the climate of 1983 when the book was originally published

Soviet Film Music Tatiana Egorova, 2014-07-10

In the years 1917 to 1991 despite unfavorable prevailing conditions there were outstanding achievements in the music created for the cinema in the Soviet Union Perhaps in no other country was film music associated with so many distinguished composers Sergei Prokofiev Dmitry Shostakovich Isaak Dunayevsky Georgy Sviridov Aram Khachaturian Alfred Schnittke Nikolai Karetnikov Edward Artemyev Edison Denisov and Sofia Gubaidulina They were ready to accept film directors invitations because they considered the cinema to be a perfect laboratory for testing the concepts and themes for future operas symphonies oratorios and other large scale compositions A remarkable characteristic of Soviet film music was the appearance of successful

director composer collaborations such as the famous duets of Eisenstein Prokofiev Kozintsev Shostakovich and Tarkovsky Artemyev This fascinating volume is the first attempt at a historical analysis of Soviet film music a unique and full **Soviet Cinematography, 1918-1991** Michael R. Greenberg, Dmitry Shlapentokh, 2021-12-24 With a historical sweep that recent events have made definitive the authors examine the influence of Soviet ideology on the presentation of social reality in films produced in the Soviet Union between the October Revolution and the final days of glasnost Within the framework of an introduction that lays out the conceptual terminology used to describe that shifting ideological landscape the authors analyze both the social groups appearing in the films and the relations of film directors and other film makers to state censorship and ideological control

Sergei Prokofiev: A Biography Harlow Robinson, 2019-07-31 Sergei Prokofiev A Biography traces the career of one of the most significant and most popular composers of the twentieth century Using materials from previously closed archives in the USSR from archives in Paris and London and interviews with family members and musicians who knew and worked with Prokofiev the biography illuminates the life and music of the prolific creator of such classics as Peter and the Wolf Romeo and Juliet Cinderella the Classical Symphony the Alexander Nevsky Cantata and the Lieutenant Kizhe Suite Prokofiev 1891 1953 lived a life complicated and enriched by the momentous political and social transformation of his homeland in the aftermath of the 1917 Bolshevik Revolution Born to a middle class family in rural Ukraine he demonstrated amazing music talent at a very early age In 1904 he began serious musical study at St Petersburg Conservatory For graduation he composed and performed his audacious Piano Concerto No 1 which helped to make his name as the Bad Boy of Russian Music As one of the most accomplished pianists of his time Prokofiev composed many works for the instrument which remain today an important fixture of the concert repertoire Prokofiev fled the chaos following the 1917 Bolshevik Revolution for the United States where he lived and worked for several years producing his comic opera The Love for Three Oranges and his very popular Third Piano Concerto But he found American taste too underdeveloped and moved to Paris in 1923 where he collaborated on ballets with Sergei Diaghilev s Ballets Russes including Prodigal Son and wrote several more operas The Gambler The Fiery Angel Prokofiev also toured widely as a concert pianist reaching nearly all major European capitals and returning several times to the United States where his music was promoted by Serge Koussevitsky conductor of the Boston Symphony Orchestra During his Paris years he began returning regularly on tours to the USSR greeted with ecstatic enthusiasm Dissatisfied with his music s reception in Paris and homesick for Russia Prokofiev in 1936 made the controversial decision to move with his wife and two sons to Moscow just as Josef Stalin s purges were intensifying Until 1938 he continued to tour abroad In Moscow and Leningrad Prokofiev worked with brilliant artists including film director Sergei Eisenstein for whom he wrote the scores to Alexander Nevsky and Ivan the Terrible pianist Sviatoslav Richter cellist Mstislav Rostropovich and ballerina Galina Ulanova who danced the role of Juliet in Romeo and Juliet But life was difficult during World War II Prokofiev and his second wife were evacuated to Central Asia Even so he managed to compose his

gigantic opera War and Peace his epic Fifth Symphony and many other seminal works of Soviet and world music After suffering a stroke in 1945 Prokofiev's health worsened At the same time his music was attacked as formalist by Stalin's cultural officials in 1948 when his first wife was arrested and sent to a labor camp Ironically Prokofiev died on the very same day as Stalin March 5 1953 One is grateful for Harlow Robinson's Sergei Prokofiev A Biography which is about as good as a musical biography gets Robinson illuminates the artist's character penetrates the human significance of the music demonstrates an easy command of Russian political and cultural history and writes with clarity and vigor Anyone thinking about Prokofiev is deeply in his debt Algis Valiunas The Weekly Standard Harlow Robinson's biography of the composer is the fullest account to date a thoughtful study of a puzzling personality in and out of music and a comprehensive history of the East West cultural curtain as it constrained the life and work of the one major artist who had been active on both of its sides The biographer is fair minded generous to Prokofiev but by no means an apologist the best written biography of a modern composer Robert Craft The Washington Post An indefatigably productive composer who achieved considerable success during his lifetime Prokofiev seldom seemed satisfied as he restlessly sought ever greater recognition Mr Robinson explores the darkest corners of this labyrinthine life and brings clarity to some of its more puzzling twists and turns he skillfully relates Prokofiev's life to greater political and cultural currents Carol J Oja The New York Times Robinson tells us more than anyone hitherto about the composer's life as well as much about the origins and qualities of the music The first full biography published in English to avoid the pitfalls of cold war politics A book of many virtues Robinson gives us more facts about Prokofiev's life than any previous biographer and he weaves them into a story of politics art and romance that marvelously gathers momentum Robinson writes with the skill of a novelist but the story in this instance is true George Martin The Opera Quarterly A splendid life by a Slavic studies specialist who is also a musician of one of our century's most popular composers Mr Robinson's account of the musical development of his monomaniacal hero is first rate The New Yorker A well written scholarly and very detailed book April FitzLyon The Times Literary Supplement Certainly there is nothing in English to rival Robinson's book in scope and detail Richard Dyer The Boston Globe Prokofiev has long been in need of the full impressively researched congenially written study that Robinson gives us Gary Schmidgall Opera News A fluent readable and detailed biography of Prokofiev from the perspective of a musically informed cultural historian Robinson has made a complicated and contradictory life accessible to the western reader Robinson has performed the important first step of chronicling for the general reader one of the twentieth century's major musical personalities and his biography will stitch music into the Russian cultural scene for many professional Slavists as well Caryl Emerson The Russian Review The manner in which Stravinsky and Prokofiev pursued their careers in tandem for a while is one of the subjects generously described by Harlow Robinson with his flair for interesting and relevant information in his absorbing new biography of Prokofiev Arthur Berger The New York Review of Books More detailed and comprehensive and less politically partisan than previous biographies this readable

account deals objectively but compassionately with the life and work of a major Russian composer Publishers Weekly This is the best biography in English to date on Prokofiev Robinson candidly exposes Prokofiev s flaws from his musical capriciousness and opportunism to his unpardonable social tactlessness Throughout the writing is intended for the lay reader crisp fast paced and unencumbered by technical jargon Highly recommended Library Journal *The Legacy of World War II in European Arthouse Cinema* Samm Deighan,2021-06-11 World War II irrevocably shaped culture and much of cinema in the 20th century thanks to its devastating global impact that changed the way we think about and portray war This book focuses on European war films made about the war between 1945 and 1985 in countries that were occupied or invaded by the Nazis such as Poland France Italy the Soviet Union and Germany itself Many of these films were banned censored or sharply criticized at the time of their release for the radical ways they reframed the war and rejected the mythologizing of war experience as a heroic battle between the forces of good and evil The particular films examined made by arthouse directors like Pier Paolo Pasolini Rainer Werner Fassbinder and Larisa Shepitko among many more deviate from mainstream cinematic depictions of the war and instead present viewpoints and experiences of WWII which are often controversial or transgressive They explore the often complicated ways that participation in war and genocide shapes national identity and the ways that we think about bodies and sexuality trauma violence power justice and personal responsibility themes that continue to resonate throughout culture and global politics *Visions of Avant-Garde Film* Kamila Kuc,2016-12-12 Warsaw and London based filmmakers Franciszka and Stefan Themerson are often recognized internationally as pioneers of the 1930s Polish avant garde Yet from the turn of the century to the end of the 1920s Poland s literary and art scenes were also producing a rich array of criticism and early experiments with the moving image that set the stage for later developments in the avant garde In this comprehensive and accessible study Kamila Kuc draws on myriad undiscovered archival sources to tell the history of early Polish avant garde movements Symbolism Expressionism Futurism and Constructivism and to reveal their impact on later practices in art cinema *An Introduction to Film Studies* Jill Neldes,2003 An Introduction to Film Studies has established itself as the leading textbook for students of cinema This revised and updated third edition guides students through the key issues and concepts in film studies and introduces some of the world s key national cinemas including British Indian Soviet and French Written by experienced teachers in the field and lavishly illustrated with over 122 film stills and production shots it will be essential reading for any student of film Features of the third edition include full coverage of all the key topics at undergraduate level comprehensive and up to date information and new case studies on recent films such as Gladiator Spiderman The Blair Witch Project Fight Club Shrek and The Matrix annotated key readings further viewing website resources study questions a comprehensive bibliography and indexes and a glossary of key terms will help lecturers prepare tutorials and encourage students to undertake independent study Individual chapters include Film form and narrative Spectator audience and response Critical approaches to Hollywood cinema authorship genre and stars Animation

forms and meaning Gender and film Lesbian and gay cinema British cinema Soviet montage Cinema French New Wave Indian Cinema *Censorship* Derek Jones,2001-12-01 *Censorship* A World Encyclopedia presents a comprehensive view of censorship from Ancient Egypt to those modern societies that claim to have abolished the practice For each country in the world the history of censorship is described and placed in context and the media censored are examined art cyberspace literature music the press popular culture radio television and the theatre not to mention the censorship of language the most fundamental censorship of all Also included are surveys of major controversies and chronicles of resistance *Censorship* will be an essential reference work for students of the many subjects touched by censorship and for all those who are interested in the history of and contemporary fate of freedom of expression **This Thing of Darkness** Joan Neuberger,2019-03-15 Sergei Eisenstein s unfinished masterpiece *Ivan the Terrible* was no ordinary movie Commissioned by Joseph Stalin in 1941 to justify state terror in the sixteenth century and in the twentieth the film s politics style and epic scope aroused controversy even before it was released In *This Thing of Darkness* Joan Neuberger offers a sweeping account of the conception making and reception of *Ivan the Terrible* that weaves together Eisenstein s expansive thinking and experimental practice with a groundbreaking new view of artistic production under Stalin Drawing on Eisenstein s unpublished production notebooks diaries and manuscripts Neuberger s riveting narrative chronicles Eisenstein s personal creative and political challenges and reveals the ways cinematic invention artistic theory political critique and historical and psychological analysis went hand in hand in this famously complex film Neuberger s bold arguments and daring insights into every aspect of Eisenstein s work during this period together with her ability to lucidly connect his wide ranging late theory with his work on *Ivan* show the director exploiting the institutions of Soviet artistic production not only to expose the cruelties of Stalin and his circle but to challenge the fundamental principles of Soviet ideology itself *Ivan the Terrible* she argues shows us one of the world s greatest filmmakers and one of the twentieth century s greatest artists observing the world around him and experimenting with every element of film art to explore the psychology of political ambition uncover the history of recurring cycles of violence and lay bare the tragedy of absolute power **European Cinema after 1989** L. Rivi,2007-12-09 The book examines cinema in post 1989 Europe by looking at how the new post Cold War cinematographic co productions articulate the political and cultural objectives of a new Europe as they redefine a European identity *Ivan the Terrible* Joan Neuberger,2003-06-27 Eisenstein s last unfinished masterpiece is a strange complex and haunting film Commissioned personally by Stalin in 1941 the project placed Eisenstein in the paradoxical situation of having to glorify Stalinist tyranny in the image of *Ivan* without sacrificing his own artistic and political integrity or his life Drawing on sources that include Eisenstein s personal archive and the memoirs of those involved in *Ivan* s making Joan Neuberger s vivid account reveals how in almost impossible circumstances he managed to create a film of cinematic innovation intellectual depth and political critique She reveals the film to be both a great work of art and a product of the time and place in which it was made

Soviet Film ,1984 Soviet Life ,1979-07 Media Laboratories Sarah Ann Wells,2017-02-15 Winner LASA Best Book

Published in 2017 Southern Cone Section Humanities category Media Laboratories explores a pivotal time for South American literature of the 1930s and 40s Cinema radio and the typewriter once seen as promising catalysts for new kinds of writing began to be challenged by authors workers and the public What happens when media no longer seem novel and potentially democratic but rather consolidated and dominant Moving among authors from Brazil Argentina and Uruguay and among the genres of fiction the essay popular journalism and experimental little magazines Sarah Ann Wells shows how writers on the periphery of global modernity were fashioning alternative approaches to these media Analyzing authors such as Clarice Lispector Jorge Luis Borges and Felisberto Hernandez along with their lesser known contemporaries Media Laboratories casts a wide net from spectators of Hollywood and Soviet montage films to inventors of imaginary media to proletarian typists who embodied the machine human encounters of the period The text navigates contemporary scholarly and popular debates about the relationship of literature to technological innovation media archaeology sound studies populism and global modernisms Ultimately Wells underscores a question that remains relevant what possibilities emerge when the enthusiasm for new media has been replaced by anxiety over their potentially pernicious effects in a globalizing yet vastly unequal world

The Routledge Companion to Cinema and Politics Yannis Tzioumakis,Claire Molloy,2016-07-01 The Routledge Companion to Cinema and Politics brings together forty essays by leading film scholars and filmmakers in order to discuss the complex relationship between cinema and politics Organised into eight sections Approaches to Film and Politics Film Activism and Opposition Film Propaganda Ideology and the State The Politics of Mobility Political Hollywood Alternative and Independent Film and Politics The Politics of Cine geographies and The Politics of Documentary this collection covers a broad range of topics including third cinema cinema after 9 11 eco activism human rights independent Chinese documentary film festivals manifestoes film policies film as a response to the post 2008 financial crisis Soviet propaganda the impact of neoliberalism on cinema and many others It foregrounds the key debates concepts approaches and case studies that critique and explain the complex relationship between politics and cinema discussing films from around the world and including examples from film history as well as contemporary cinema It also explores the wider relationship between politics and entertainment examines cinema s response to political and social transformations and questions the extent to which filmmaking itself is a political act

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