

# EISENSTEIN

AT

# 100



## A RECONSIDERATION

EDITED BY AL LAVALLEY AND BARRY P. SCHERR

# Eisenstein At 100 A Reconsideration

**Albert J. LaValley, Barry P. Scherr**



## **Eisenstein At 100 A Reconsideration:**

*Eisenstein at 100* Albert J. LaValley, Barry P. Scherr, 2001 Like many other figures once closely associated with the Soviet state the great Russian filmmaker Sergei Eisenstein has become the subject of renewed interest A decade after the fall of the Soviet Union and with fresh material on his life and art now available a more complex picture of Eisenstein is emerging This collection featuring the work of major film theorists and Russian scholars offers the first post Soviet reconsideration of Eisenstein's contribution to world cinema The contributors address themes previously avoided by Soviet critics such as sexuality religion gender and politics in *The Battleship Potemkin* *October* *Alexander Nevsky* and *Ivan the Terrible* These films and others are also reassessed in light of a more thorough knowledge of Eisenstein's life and of the complicated historical cultural and political contexts in which he worked Of particular concern here is Eisenstein's struggle with Soviet censorship which resulted in a tenuous balance between the pressures of the state and his goals as an artist Essays explore the manner in which Eisenstein's later theoretical writings reveal continuity with the more well known earlier work issues of historical revisionism and the relationship between autobiography and the films Eisenstein's undeniable influence on his contemporaries and subsequent generations as well as his reception by the film community and the public are illuminated Rather than fostering the popular image of Eisenstein as the inventor of film montage the director of *Potemkin* and the enthusiastic early supporter of the Bolsheviks *Eisenstein at 100* presents a much richer and more profound picture of Eisenstein the man the director and the film theorist

**The Eisenstein Universe** Ian Christie, Julia Vassilieva, 2021-04-22 Over the decades since he was first hailed by critics and filmmakers around the world Sergei Eisenstein has assumed many identities Originally cast as a prophet of revolution and the maestro of montage and later seen as both a victim of and apologist for Stalin's tyranny the scale and impact of Eisenstein's legacy has continued to grow If early research on Eisenstein focused on his directorial work from the legendary *Battleship Potemkin* and *October* to the still controversial *Ivan the Terrible* with time scholars have discovered many other aspects of his multifarious output In recent years multimedia exhibitions access to his vast archive of drawings and publication of his previously censored theoretical writings have cast Eisenstein in a new light Deeply engaged with some of the leading thinkers and artists of his own time Eisenstein remains a focus for many of their successors contested as well as revered Over half a century since his death in 1948 an ambitious treatise that he hoped would be his major legacy *Method* has finally been published Eisenstein's lifelong search for an underlying unity that would link archaic art with film's modernity individuals with their historic communities and humans as a species with the universe may have more appeal than ever today And among his many thwarted film projects those set in Mexico and what were once the Soviet Central Asian republics reveal complex and still intriguing realms of speculation In this ground breaking collection sixteen international scholars explore Eisenstein's prescient engagement with aesthetics anthropology and psychology his roots in diverse philosophical traditions and his gender politics What emerges has

surprising relevance to contemporary media archaeology intermediality cognitive science eco criticism and queer studies as well as confirming Eisenstein's prestige within present day film and audiovisual media     The Montage Principle

,2016-08-29 This book of essays is quite unique in that it intervenes in a still contested area within many universities that of the relevance of film to literature critical theory politics sociology and anthropology The essays were commissioned by Jean Antoine Dunne whose research has explored the impact of Eisenstein's aesthetics on different areas of modernist literature and drama The essays in this collection use Eisenstein as a point of departure into divergent fields of analysis and are concerned with the principle of montage as a transforming idea They gather within the pages of one work contributions from Geoffrey Nowell Smith Richard Taylor Paul Willemen and emerging scholars entering and altering the field of interdisciplinary scholarship film and literature These hitherto unpublished essays not only extend and elaborate on previous treatments of Eisenstein and montage in areas such as semiotics film theory and feminist film practice but also introduce his work to areas which have not yet been considered in relation to Eisenstein and montage such as Beckett scholarship Caribbean aesthetics Third Cinema and debates around digital imagery No other collection of essays has explored the idea of montage as a structuring cultural and critical principle and the elasticity of Eisenstein's legacy in quite this way     **Ivan the**

**Terrible** Yuri Tsivian,2019-07-25 Ivan The Terrible 1944 46 was envisaged by its director Sergei Eisenstein as a trilogy But Eisenstein died before beginning the third part Part One had been a resounding success winning a Stalin prize but Part Two met with the Kremlin's disfavour and was eventually banned until 1958 Using research gathered from Soviet archives Yuri Tsivian offers an insight into Eisenstein's grand project He reconstructs the director's mental film that underlies the finished work The book attempts to follow the train of thought that connect the aesthetic construction and visual design of the film to Eisenstein's knowledge of iconography and painting psychoanalysis and philosophy Shakespeare and Balzac and much more

**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      **Conjuring the Real** Rumiko Handa,2011 Collection of lectures by distinguished scholars about the uses of architecture in literature film and theater      *The Oxford Handbook of Film Theory* Kyle Stevens,2022 Poses timely questions about the state of cinema today Looks beyond canonical film theory and practitioners Revitalizes an essential part of the discipline s identity Offers provocative new arguments from leading film scholars Book jacket      *'Russian Americans' in Soviet Film* Marina L. Levitina,2015-09-29 Certain aspects of American popular culture had a formative influence on early Soviet identity and aspirations Traditionally Soviet Russia and the United States between the 1920s and the 1940s are regarded as polar opposites on nearly every front Yet American films and translated adventure fiction were warmly received in 1920s Russia and partly shaped ideals of the New Soviet Person into the 1940s Cinema was crucial in propagating this new social hero While open admiration of American film stars and heroes of literary fiction in the Soviet press was restricted from the late 1920s onwards many positive heroes of Soviet Socialist Realist films in the 1930s and 1940s were partially a product of Soviet Americanism of the previous decade Some of the new Soviet heroes in films of the 1930s and 1940s possessed traits noticeably evocative of the previously popular American film stars such as Douglas Fairbanks Pearl White and Mary Pickford Others cinematically represented the contemporary trope of the Russian American an ideal worker exemplifying the Stalinist marriage of Russian revolutionary sweep with American efficiency *Russian Americans in Soviet Film* analyses the content reception and underlying influences of over 60 Soviet and American films the book explores new territory in Soviet cinema and Soviet American cultural relations It presents groundbreaking archival research encompassing Soviet audience surveys Soviet film journals and reviews memoirs and articles by Soviet filmmakers and scripts among other sources The book reveals that values of optimism technological skill efficiency and self reliance perceived as quintessentially American were incorporated into new Soviet ideals through channels of cross cultural dissemination resulting in cultural synthesis      *The Healthy Edit* John Rosenberg,2013-02-11 Every film or show that we watch no matter how great the final cut has its problems during production Whether it s a bad performance from an actor a hole in the story or script continuity or pacing issues or something being placed in a shot that shouldn t be there s no shortage of problems encountered once postproduction has begun Fixing these problems then becomes the job of the editor This book provides those editors with creative editing solutions they can employ to overcome these problems and is the key to nursing a sick project back to health in the editing room Though the book takes an application agnostic approach specific solutions are presented for today s most commonly used non linear editing applications Solutions more relevant to certain genres are discussed in depth as are solutions that editors can employ through the use of simple VFX techniques Case studies and interviews with Hollywood editors provide readers with real world problems encountered and solutions used to overcome them The companion website provides Quicktime videos and Flash animations visually demonstrating problems and how they were dealt with      *The Modernist Screenplay* Alexandra Ksenofontova,2020-10-02 *The Modernist Screenplay*

explores the film screenplay as a genre of modernist literature. It connects the history of screenwriting for silent film to the history of literary modernism in France, Germany, and Russia. At the same time, the book considers how the screenplay responded to the modernist crisis of reason, confronted mimetic representation, and sought to overcome the modernist mistrust of language with the help of rhythm. From the silent film projects of Bertolt Brecht to the screenwriting of Sergei Eisenstein and the poetic scripts of the surrealists, *The Modernist Screenplay* offers a new angle on the relationship between film and literature. Based on the example of modernist screenwriting, the book proposes a pluralistic approach to screenplays, an approach that sees film scripts both as texts embedded in film production and as literary works in their own right. As a result, the sheer variety of different and experimental ways to tell stories in screenplays comes to light. *The Modernist Screenplay* explores how the earliest kind of experimental screenplays, the modernist screenplays, challenged normative ideas about the nature of filmmaking, the nature of literary writing, and the borders between the two. *Beckett's Political Imagination* Emilie Morin, 2017-09-07. Beckett's *Political Imagination* uncovers Beckett's lifelong engagement with political thought and political history, showing how this concern informed his work as fiction author, dramatist, critic, and translator. This radically new account will appeal to students, researchers, and Beckett lovers alike. *Transcultural Montage* Christian Suhr, Rane Willerslev, 2013-10-01. The disruptive power of montage has often been regarded as a threat to scholarly representations of the social world. This volume asserts the opposite: that the destabilization of commonsense perception is the very precondition for transcending social and cultural categories. The contributors, anthropologists, filmmakers, photographers, and curators, explore the use of montage as a heuristic tool for comparative analysis in anthropological writing, film, and exhibition making. Exploring phenomena such as human perception, memory, viscosity, ritual, time, and globalization, they apply montage to restructure our basic understanding of social reality. Furthermore, as George E. Marcus suggests in the afterword, the power of montage that this volume exposes lies in its ability to open the very combustion chamber of social theory by juxtaposing one's claims to knowledge with the path undertaken to arrive at those claims. *A Companion to Russian Cinema* Birgit Beumers, 2016-05-17. *A Companion to Russian Cinema* provides an exhaustive and carefully organized guide to the cinema of pre-Revolutionary Russia, of the Soviet era, as well as post-Soviet Russian cinema, edited by one of the most established and knowledgeable scholars in Russian cinema studies. The most up-to-date and thorough coverage of Russian Soviet and post-Soviet cinema, which also effectively fills gaps in the existing scholarship in the field. This is the first volume on Russian cinema to explore specifically the history of movie theatres, studios, and educational institutions. The editor is one of the most established and knowledgeable scholars in Russian cinema studies, and contributions come from leading experts in the field of Russian Studies, Film Studies, and Visual Culture. Chapters consider the arts of scriptwriting, sound, production design, costumes, and cinematography. Provides five portraits of key figures in Soviet and Russian film history whose works have been somewhat neglected. **Hollywood's American Tragedies** Mandy Merck, 2007-12-15. *Hollywood's*

obsession with *An American Tragedy* a tale of American greed justice religion and sexual hypocrisy stretches across the history of cinema Presenting a sequence of adaptations this work reveals the history of Hollywood from its politics to its cinematography      *Composing for the Red Screen* Kevin Bartig,2013-05-02 Sound film captivated Sergey Prokofiev during the final two decades of his life he considered composing for nearly two dozen pictures eventually undertaking eight of them all Soviet productions Drawing on newly available sources *Composing for the Red Screen* examines for the first time the full extent of this prodigious cinematic career      *European Film Theory* Temenuga Trifonova,2009-09-10 *European Film Theory* explores the Europeaness of European film theory its philosophical origins the culture wars between Continental and Analytical film theory and philosophy the major discursive and epistemological shifts in the history of Continental film theory the relationship between Continental philosophy of art and philosophy of history and European film theory Writing from a range of disciplines and perspectives the contributors to this new volume in the AFI FILM READERS series offer fresh interpretations of European film theorists and illuminate the political potential of European film theory      **Ivan the Terrible in Russian Historical Memory since 1991** Charles J. Halperin,2021-08-31 Tsar Ivan the Terrible Ivan IV 1533 1584 is one of the most controversial rulers in Russian history infamous for his cruelty He was the first Russian ruler to use mass terror as a political instrument and the only Russian ruler to do so before Stalin Comparisons of Ivan to Stalin only exacerbated the politicization of his image Russians have never agreed on his role in Russian history but his reign is too important to ignore Since the abolition of censorship in 1991 professional historians and amateurs have grappled with this problem Some authors have manipulated that image to serve political and cultural agendas This book explores Russia s contradictory historical memory of Ivan in scholarly pedagogical and political publications      **Steven Spielberg's Style by Stealth** James Mairata,2018-03-26 This book reveals how Spielberg utilises stylistic strategies that are both unique and innovative when considered within the context of the classical Hollywood system James Mairata identifies two distinct systems at work in Spielberg s application of style One is the use of deep space compositions and staging a form that was commonly seen in Hollywood cinema until the rise of the New Hollywood in the early 1970s The other system is based on the ubiquitous shot reverse shot arrangement most commonly used for dialogue scenes and which Spielberg has modified into what the author describes as wide reverses Through the integration of both systems Spielberg is able to create a more complete visual sense of scenographic space and a more comprehensive world of the narrative while still remaining within the conventional boundaries of classical style The wide reverse system also permits him to present a more highly developed version of Hollywood s conventional practice of rendering style as transparent or unnoticed This volume shows that this together with the wide reverse further enables Spielberg to create a narrative that offers the spectator both a more immersive and more affective experience      *Sergei Prokofiev's Alexander Nevsky* Kevin Bartig,2017-09-26 Audiences have long enjoyed Sergei Prokofiev s musical score for *Alexander Nevsky* a historical film that cast a thirteenth century Russian

victory over invading Teutonic Knights as an allegory of contemporary Soviet strength in the face of Nazi warmongering The cantata that Prokofiev derived from the score has proven even more popular and remains one of his most performed works This critical companion explores this music and the ways in which it has engaged listeners performers and artists throughout the twentieth and twenty first centuries tracing its path from state propaganda to repertory classic **Optical Play** Julia Bekman Chadaga, 2014-10-31 Longlist finalist 2015 Historia Nova Prize for Best Book on Russian Intellectual and Cultural History Julia Bekman Chadaga's ambitious study posits that glass in its uses as a material and as captured in culture is a key to understanding the evolution of Russian identity from the eighteenth century onward From the contemporary perspective it is easy to overlook how glass has profoundly transformed vision Chadaga shows the far reaching effects of this phenomenon Her book examines the similarities between glass and language the ideological uses of glass and the material's associations with modernity while illuminating the work of Lomonosov Dostoevsky Zamyatin and Eisenstein among others In particular Chadaga explores the prominent role of glass in the discourse around Russia's contentious relationship with the West by turns admiring and antagonistic as the nation crafted a vision for its own future Chadaga returns throughout to the spectacular aspect of glass and shows how both the tendentious capacity and the playfulness of this material have shaped Russian culture



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