

EISENSTEIN

AT

100



A RECONSIDERATION

EDITED BY AL LAVALLEY AND BARRY P. SCHERR

Eisenstein At 100 A Reconsideration

Christian Suhr, Rane Willerslev



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 **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 **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 *Modernism and*

Food Studies Jessica Martell,Adam Fajardo,Philip Keel Geheber,2019-01-09 As the first book length study to bring the fields of modernism and food studies together *Modernism and Food Studies* anchors the burgeoning field of modernist food studies This volume collects theoretically and methodologically diverse essays that investigate modernist representations of food broadly treated in phases from production to distribution and consumption By exploring the profound relationship between modernist aesthetics and the new food cultures of modernity *Modernism and Food Studies* uncovers new links between seemingly disparate spaces cultures and artistic media in a globalizing world *The Oxford Handbook of Propaganda*

Studies Jonathan Auerbach,Russ Castronovo,2013-11-13 Derived from the word to propagate the idea and practice of propaganda concerns nothing less than the ways in which human beings communicate particularly with respect to the

creation and widespread dissemination of attitudes images and beliefs Much larger than its pejorative connotations suggest propaganda can more neutrally be understood as a central means of organizing and shaping thought and perception a practice that has been a pervasive feature of the twentieth century and that touches on many fields It has been seen as both a positive and negative force although abuses under the Third Reich and during the Cold War have caused the term to stand in most recently as a synonym for untruth and brazen manipulation Propaganda analysis of the 1950s to 1989 too often took the form of empirical studies about the efficacy of specific methods with larger questions about the purposes and patterns of mass persuasion remaining unanswered In the present moment where globalization and transnationality are arguably as important as older nation forms when media enjoy near ubiquity throughout the globe when various fundamentalisms are ascendant and when debates rage about neoliberalism it is urgent that we have an up to date resource that considers propaganda as a force of culture writ large The handbook will include twenty two essays by leading scholars from a variety of disciplines divided into three sections In addition to dealing with the thorny question of definition the handbook will take up an expansive set of assumptions and a full range of approaches that move propaganda beyond political campaigns and warfare to examine a wide array of cultural contexts and practices **European Film Theory** Temenuga

Trifonova,2009-09-10 **European Film Theory** explores the Europeanness 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 Thinking in the Dark Murray Pomerance,R. Barton Palmer,2015-10-16 Today s film scholars draw from a

dizzying range of theoretical perspectives they re just as likely to cite philosopher Gilles Deleuze as they are to quote classic film theorist Andr Bazin To students first encountering them these theoretical lenses for viewing film can seem exhilarating but also overwhelming Thinking in the Dark introduces readers to twenty one key theorists whose work has made a great impact on film scholarship today including Rudolf Arnheim Sergei Eisenstein Michel Foucault Siegfried Kracauer and Judith Butler Rather than just discussing each theorist s ideas in the abstract the book shows how those concepts might be applied when interpreting specific films by including an analysis of both a classic film and a contemporary one It thus demonstrates how theory can help us better appreciate films from all eras and genres from *Hugo* to *Vertigo* from *City Lights* to *Sunset Blvd* and from *Young Mr Lincoln* to *A I* and *Wall E* The volume s contributors are all experts on their chosen theorist s work and furthermore are skilled at explaining that thinker s key ideas and terms to readers who are not yet familiar with them Thinking in the Dark is not only a valuable resource for teachers and students of film it s also a fun read one that teaches us all how to view familiar films through new eyes Theorists examined in this volume are Rudolf Arnheim B la Bal zs Roland

Barthes Andr Bazin Walter Benjamin Judith Butler Stanley Cavell Michel Chion Gilles Deleuze Jean Douchet Sergei Eisenstein Jean Epstein Michel Foucault Siegfried Kracauer Jacques Lacan Vachel Lindsay Christian Metz Hugo Münsterberg V F Perkins Jacques Rancière and Jean Rouch 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 **A Companion to Russian Cinema** Birgit Beumers, 2016-05-17 A Companion to Russian Cinema provides an exhaustive and carefully organised 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 Russia film history whose works have been somewhat neglected '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 **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 **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 *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 visuality 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 *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 *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

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

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

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