

Dziga Vertov Life And Work Volume 1 1896 1921 Fil

Eurasia Without Borders Katerina Clark.2021-11-02 A long-awaited corrective to the controversial idea of world literature, from a major voice in the field. Katerina Clark charts interwar efforts by Soviet, European, and Asian leftist writers to create a Eurasian commons: a single cultural space that would overcome national, cultural, and linguistic differences in the name of an anticapitalist, anti-imperialist, and later antifascist aesthetic. At the heart of this story stands the literary arm of the Communist International, or Comintern, anchored in Moscow but reaching Baku, Beijing, London, and parts in between. Its mission attracted diverse networks of writers who hailed from Turkey, Iran, India, and China, as well as the Soviet Union and Europe. Between 1919 and 1943, they sought to establish a new world literature to rival the capitalist republic of Western letters. Eurasia without Borders revises standard accounts of global twentieth-century literary movements. The Eurocentric discourse of world literature focuses on transatlantic interactions, largely omitting the international left and its Asian members. Meanwhile, postcolonial studies have overlooked the socialist-aligned world in favor of the clash between Western European imperialism and subaltern resistance. Clark provides the missing pieces, illuminating a distinctive literature that sought to fuse European and vernacular Asian traditions in the name of a post-imperialist culture. Socialist literary internationalism was not without serious problems, and at times it succumbed to an orientalist aesthetic that rivaled any coming from Europe. Its history is marked by both promise and tragedy. With clear-eyed honesty, Clark traces the limits, compromises, and achievements of an ambitious cultural collaboration whose resonances in later movements can no longer be ignored.

A History of Experimental Film and Video A.L. Rees.2019-07-25 Avant-garde film is almost indefinable. It is in a constant state of change and redefinition. In his highly-acclaimed history of experimental film, A.L. Rees tracks the movement of the film avant-garde between the cinema and modern art (with its postmodern coda). But he also reconstitutes the film avant-garde as an independent form of art practice with its own internal logic and aesthetic discourse. In this revised and updated edition, Rees introduces experimental film and video to new readers interested in the wider cinema, as well as offering a guide to enthusiasts of avant-garde film and new media arts. Ranging from Cézanne and Dada, via Cocteau, Brakhage and Le Grice, to the new wave of British film and video artists from the 1990s to the present day, this expansive study situates avant-garde film between the cinema and the gallery, with many links to sonic as well as visual arts. The new edition includes a review of current scholarship in avant-garde film history and includes updated reading and viewing lists. It also features a new introduction and concluding chapter, which assess the rise of video projection in the gallery since the millennium, and describe new work by the latest generation of experimental film-makers. The new edition is richly illustrated with images of the art works discussed.

The Essay Film Timothy Corrigan.2011-08-01 Why have certain kinds of documentary and non-narrative films emerged as the most interesting, exciting, and provocative movies made in the last twenty years? Ranging from the films of Ross McElwee (Bright Leaves) and Agnès Varda (The Gleaners and I) to those of Abbas Kiarostami (Close Up) and Ari Folman (Waltz with Bashir), such films have intrigued viewers who at the same time have struggled to categorize them. Sometimes described as personal documentaries or diary films, these eclectic works are, rather, best understood as cinematic variations on the essay. So argues Tim Corrigan in this stimulating and necessary new book. Since Michel de Montaigne, essays have been seen as a lively literary category, and yet--despite the work of pioneers like Chris Marker--seldom discussed as a cinematic tradition. The Essay Film, offering a thoughtful account of the long rapport between literature and film as well as novel interpretations and theoretical models, provides the ideas that will change this.

Dziga Vertov John MacKay.2018

Global South Modernities Gorica Majstorovic.2020-09-10 Global South Modernities: Modernist Literature and the Avant-Garde in Latin America examines the seminal influence that Latin American writers had on the style, subject matter, and ideology of literature in the Global South from 1900 to the late 1930s. Gorica Majstorovic challenges the historical and racial logic of interwar Latin American literary studies by introducing the solidarity relations between the global decolonial movements and placing anti-imperialism, Blackness, and indigeneity at the center of decolonial analysis. Following Mignolo, de Sousa Santos, and Cheah, the texts under analysis subvert the processes of European colonial worlding and show modernity itself as pluralized. Drawing on these works, Majstorovic bridges the gap between aesthetics and politics while shifting the focus onto the Latin American transnational modernist networks and situating the analysis within the theoretical frameworks of the Global South. While examining the idea of globality through its different conceptualizations (cosmopolitanism, immigration, and travel), Majstorovic analyzes avant-garde magazines of the 1920s, Mexican petrofiction, urban proletarian, and decolonial travel narratives of the 1930s, calling into question modernism's usual framing as an Anglo-American interwar phenomenon. Majstorovic constructs a new genealogy of Latin American literature by examining the asymmetrical relations within its multiple modernities and offers a new understanding of Latin American interwar literature through the lens of the Global South.

Film and Literary Modernism Robert P. McParland.2014-08-26 In Film and Literary Modernism, the connections between film, modernist literature, and the arts are explored by an international group of scholars. The impact of cinema upon our ways of seeing the world is highlighted in essays on city symphony films, avant-garde cinema, European filmmaking and key directors and personalities from Charlie Chaplin, Sergei Eisenstein and Alain Renais to Alfred Hitchcock and Mae West. Contributors investigate the impact of film upon T. S. Eliot, time and stream of consciousness in Virginia Woolf and Henri Bergson, the racial undercurrents in the film adaptations of Ernest Hemingway's fiction, and examine the film writing of William Faulkner, James Agee, and Graham Greene. Robert McParland assembles an international group of researchers including independent film makers, critics and professors of film, creative writers, teachers of architecture and design, and young doctoral scholars, who offer a multi-faceted look at modernism and the art of the film.

Digital Humanities and Film Studies Adelheid Heftberger.2019-01-02 This book highlights the quantitative methods of data mining and information visualization and explores their use in relation to the films and writings of the Russian director, Dziga Vertov. The theoretical basis of the work harkens back to the time when a group of Russian artists and scholars, known as the "formalists," developed new concepts of how art could be studied and measured. This book brings those ideas to the digital age. One of the central questions the book intends to address is, "How can hypothetical notions in film studies be supported or falsified using empirical data and statistical tools?" The first stage involves manual and computer-assisted annotation of the films, leading to the production of empirical data which is then used for statistical analysis but more importantly for the development of visualizations. Studies of this type furthermore shed light on the field of visual presentation of time-based processes; an area which has its origin in the Russian formalist sphere of the 1920s and which has recently gained new relevance due to technological advances and new possibilities for computer-assisted analysis of large and complex data sets. In order to reach a profound understanding of Vertov and his films, the manual or computer-assisted data analysis must be combined with film-historical knowledge and a study of primary sources. In addition, the status of the surviving film materials and the precise analysis of these materials combined with knowledge of historical film technology provide insight into archival policy and political culture in the Soviet Union in the 1920s and 30s.

The Oxford History of World Cinema Geoffrey Nowell-Smith.1996 Featuring nearly three thousand film stills, production shots, and other illustrations, an authoritative history of the cinema traces the development of the medium, its filmmakers and stars, and the evolution of national cinemas around the world

Red Alert Peter Bryant.2011-03-01 The basis for Stanley Kubrick's masterpiece, Dr. Strangelove: A chilling Cold War thriller in which unchecked power unleashes total nuclear disaster. Air Force Brigadier General

Quinten is a dying man suffering from the paranoid delusion that he can make the world a better place by ordering a full-scale nuclear attack on the Soviet Union. Receiving word of the attack already underway, the president of the United States and his advisors now must work frantically to stop it. The US bombers are to be shot down—but a lone bomber called the “Alabama Angel” escapes and flies on to complete its lunatic mission, ignoring the president’s orders. A ghastly and chilling vision of what might happen when profound and deadly power is put into the wrong hands, this classic thriller continues to serve as a warning in today’s tumultuous political climate.

World Socialist Cinema Masha Salazkina.2023-06-13 A free ebook version of this title is available through Luminos, University of California Press's Open Access publishing program. Visit www.luminosoa.org to learn more. In this capacious transnational film history, renowned scholar Masha Salazkina proposes a groundbreaking new framework for understanding the cinematic cultures of twentieth-century socialism. Taking as a point of departure the vast body of work screened at the Tashkent International Festival of Cinemas of Asia, Africa, and Latin America in the 1960s and 1970s, World Socialist Cinema maps the circulation of films between the Soviet Bloc and the countries of the Global South in the mid- to late twentieth century, illustrating the distribution networks, festival circuits, and informal channels that facilitated this international network of artistic and intellectual exchange. Building on decades of meticulous archival work, this long-anticipated film history unsettles familiar stories to provide an alternative to Eurocentric, national, and regional narratives, rooted outside of the capitalist West.

The Film Book Ronald Bergan.2021 Story of cinema -- How movies are made -- Movie genres -- World cinema -- A-Z directors -- Must-see movies.

Dziga Vertov John MacKay.2018 For 60 years, the Soviet filmmaker Dziga Vertov, creator of the famed *Man with a Movie Camera* (1929), has been recognized as a founding figure of documentary, avant-garde, and political-propaganda film. This book addresses Vertov's formative years in prerevolutionary and Soviet Russia, alongside his interests in music, poetry and technology.

Documenting the Documentary Barry Keith Grant.2013-12-16 Originally released in 1998, *Documenting the Documentary* responded to a scholarly landscape in which documentary film was largely understudied and undervalued aesthetically, and analyzed instead through issues of ethics, politics, and film technology. Editors Barry Keith Grant and Jeannette Sloniowski addressed this gap by presenting a useful survey of the artistic and persuasive aspects of documentary film from a range of critical viewpoints. This new edition of *Documenting the Documentary* adds five new essays on more recent films in addition to the text of the first edition. Thirty-one film and media scholars, many of them among the most important voices in the area of documentary film, cover the significant developments in the history of documentary filmmaking from *Nanook of the North* (1922), the first commercially released documentary feature, to contemporary independent film and video productions like Werner Herzog's *Grizzly Man* (2005) and the controversial *Borat* (2006). The works discussed also include representative examples of many important national and stylistic movements and various production contexts, from mainstream to avant-garde. In all, this volume offers a series of rich and revealing analyses of those regimes of truth that still fascinate filmgoers as much today as they did at the very beginnings of film history. As documentary film and visual media become increasingly important ways for audiences to process news and information, *Documenting the Documentary* continues to be a vital resource to understanding the genre. Students and teachers of film studies and fans of documentary film will appreciate this expanded classic volume.

The Oxford Handbook of Film Theory Kyle Stevens.2022 Despite changes in the media landscape, film remains a vital force in contemporary culture, as do our ideas of what a movie or the cinematic are. Indeed, we might say that the category of film now only exists in theory. Whereas film-theoretical discussion at the turn of the 21st century was preoccupied, understandably, by digital technology's permeation of virtually all aspects of the film object, this volume moves the conversation away from a focus on film's materiality towards timely questions concerning the ethics, politics, and even aesthetics of thinking about the medium of cinema. To put it another way, this collection narrows in on the subject of film, not with a nostalgic sensibility, but with the recognition that what constitutes a film is historically contingent, in dialogue with the vicissitudes of entertainment, art, and empire. The volume is divided into six sections: Meta-Theory; Film Theory's Project of Emancipation; Apparatus and Perception; Audiovisuality; How Close is Close Reading?; and The Turn to Experience.

Film Manifestos and Global Cinema Cultures Scott MacKenzie.2021-01-21 *Film Manifestos and Global Cinema Cultures* is the first book to collect manifestoes from the global history of cinema, providing the first historical and theoretical account of the role played by film manifestos in filmmaking and film culture. Focusing equally on political and aesthetic manifestoes, Scott MacKenzie uncovers a neglected, yet nevertheless central history of the cinema, exploring a series of documents that postulate ways in which to re-imagine the cinema and, in the process, re-imagine the world. This volume collects the major European “waves” and figures (Eisenstein, Truffaut, Bergman, Free Cinema, Oberhausen, Dogme '95); Latin American Third Cinemas (Birri, Sanjinés, Espinosa, Solanas); radical art and the avant-garde (Buñuel, Brakhage, Deren, Mekas, Ono, Sanborn); and world cinemas (Iimura, Makhmalbaf, Sembene, Sen). It also contains previously untranslated manifestos co-written by figures including Bollaín, Debord, Hermsillo, Isou, Kieslowski, Painlevé, Straub, and many others. Thematic sections address documentary cinema, aesthetics, feminist and queer film cultures, pornography, film archives, Hollywood, and film and digital media. Also included are texts traditionally left out of the film manifestos canon, such as the Motion Picture Production Code and Pius XI's *Vigilanti Cura*, which nevertheless played a central role in film culture.

Stalin Stephen Kotkin.2017-10-31 “Monumental.” —The New York Times Book Review Pulitzer Prize-finalist Stephen Kotkin has written the definitive biography of Joseph Stalin, from collectivization and the Great Terror to the conflict with Hitler's Germany that is the signal event of modern world history In 1929, Joseph Stalin, having already achieved dictatorial power over the vast Soviet Empire, formally ordered the systematic conversion of the world’s largest peasant economy into “socialist modernity,” otherwise known as collectivization, regardless of the cost. What it cost, and what Stalin ruthlessly enacted, transformed the country and its ruler in profound and enduring ways. Building and running a dictatorship, with life and death power over hundreds of millions, made Stalin into the uncanny figure he became. Stephen Kotkin’s *Stalin: Waiting for Hitler, 1929–1941* is the story of how a political system forged an unparalleled personality and vice versa. The wholesale collectivization of some 120 million peasants necessitated levels of coercion that were extreme even for Russia, and the resulting mass starvation elicited criticism inside the party even from those Communists committed to the eradication of capitalism. But Stalin did not flinch. By 1934, when the Soviet Union had stabilized and socialism had been implanted in the countryside, praise for his stunning anti-capitalist success came from all quarters. Stalin, however, never forgave and never forgot, with shocking consequences as he strove to consolidate the state with a brand new elite of young strivers like himself. Stalin’s obsessions drove him to execute nearly a million people, including the military leadership, diplomatic and intelligence officials, and innumerable leading lights in culture. While Stalin revived a great power, building a formidable industrialized military, the Soviet Union was effectively alone and surrounded by perceived enemies. The quest for security would bring Soviet Communism to a shocking and improbable pact with Nazi Germany. But that bargain would not unfold as envisioned. The lives of Stalin and Hitler, and the fates of their respective dictatorships, drew ever closer to collision, as the world hung in the balance. *Stalin: Waiting for Hitler, 1929–1941* is a history of the world during the build-up to its most fateful hour, from the vantage point of Stalin’s seat of power. It is a landmark achievement in the annals of historical scholarship, and in the art of biography.

Saul Bass Jan-Christopher Horak.2014-11-18 Iconic graphic designer and Academy Award-winning filmmaker Saul Bass (1920–1996) defined an innovative era in cinema. His title sequences for films such as Otto Preminger's *The Man with the Golden Arm* (1955) and *Anatomy of a Murder* (1959), Alfred Hitchcock's *Vertigo* (1958) and *North by Northwest* (1959), and Billy Wilder's *The Seven Year Itch* (1955) introduced the idea that opening credits could tell a story, setting the mood for the movie to follow. Bass's stylistic influence can be seen in popular Hollywood franchises from the *Pink Panther* to *James Bond*, as well as in more contemporary works such as Steven Spielberg's *Catch Me If You Can* (2002) and television's *Mad Men*. The first book to examine the life and work of this fascinating figure, *Saul Bass: Anatomy of Film Design* explores

the designer's revolutionary career and his lasting impact on the entertainment and advertising industries. Jan-Christopher Horak traces Bass from his humble beginnings as a self-taught artist to his professional peak, when auteur directors like Stanley Kubrick, Robert Aldrich, and Martin Scorsese sought him as a collaborator. He also discusses how Bass incorporated aesthetic concepts borrowed from modern art in his work, presenting them in a new way that made them easily recognizable to the public. This long-overdue book sheds light on the creative process of the undisputed master of film title design—a man whose multidimensional talents and unique ability to blend high art and commercial imperatives profoundly influenced generations of filmmakers, designers, and advertisers.

The Language of New Media Lev Manovich.2002-02-22 A stimulating, eclectic account of new media that finds its origins in old media, particularly the cinema. In this book Lev Manovich offers the first systematic and rigorous theory of new media. He places new media within the histories of visual and media cultures of the last few centuries. He discusses new media's reliance on conventions of old media, such as the rectangular frame and mobile camera, and shows how new media works create the illusion of reality, address the viewer, and represent space. He also analyzes categories and forms unique to new media, such as interface and database. Manovich uses concepts from film theory, art history, literary theory, and computer science and also develops new theoretical constructs, such as cultural interface, spatial montage, and cinegratography. The theory and history of cinema play a particularly important role in the book. Among other topics, Manovich discusses parallels between the histories of cinema and of new media, digital cinema, screen and montage in cinema and in new media, and historical ties between avant-garde film and new media.

Object:photo Mitra Abbaspour, Lee Ann Daffner, Maria Morris Hambourg.2014 OBJECT:PHOTO shifts the dialogue about modernist photography from an emphasis on the subject and the image to the actual photographic object, created by a certain artist at a particular time and present today in its unique physicality. This shift is especially significant for a study of the period during which photography developed a distinctive formal language. A growing awareness of the rarity of images made between the two world wars has altered historians' considerations, encouraging new approaches privileging the originality of each work and the density of references each contains. This richly illustrated publication culminates a four-year collaborative research endeavor between The Museum of Modern Art's Departments of Photography and Conservation, and nearly 30 visiting scholars, on the material and aesthetic evolution of avant-garde photography in the early twentieth century. The 341 modernist photographs known as The Thomas Walther Collection, a major museum acquisition made in 2001, is presented in its entirety, establishing a new standard of depth for the medium. Essays by curators, researchers, and conservators consider the history of collecting from this era to the present and how deepening knowledge has shifted the perspective on the medium; the material facts of the Walther pictures as a baseline for understanding the development of photographic materials in this era; and how the intellectual formation of the writers of critical photographic publications of the era and the societal and cultural pressures of that historical moment inflected the photography's sense of its own history. Together with thematic, object-based case studies of groups of pictures that demonstrate new approaches in specific, divergent examples, these contributions reanimate the dialogue on this formative era in photography.

All that is Solid Melts Into Air Marshall Berman.1983 The experience of modernization -- the dizzying social changes that swept millions of people into the capitalist world -- and modernism in art, literature and architecture are brilliantly integrated in this account.

Starlight and Stargazers Helena Goscilo.2024-05-21 Celebification has thrived for centuries in literature, theater, music, and other cultural spheres, as vividly illustrated by Byron, Sarah Bernhardt, and Paganini. It especially effloresced in cinema after the symbolically named Lumière brothers pioneered movies as light-projected "moving life" to be contemplated and shared in the intimate darkness of theaters. Actors and actresses such as Valentino and Garbo acquired the status of divine beings whose life on and offscreen stimulated fascination and a passionate devotion most frequently invested in religious figures. The recent explosion in social media has only amplified immeasurably the scale and intensity of that adulation. Yearning for the seemingly transcendent, fans as mere mortals seek contact with celebrities as objects of worship that, like nocturnal stars, are simultaneously remote yet accessible. *Starlight and Stargazers* examines the multifaceted nature and specific manifestations of film celebification in Czechoslovakia/the Czech Republic, Poland, Soviet Russia/Russia, and Ukraine before and after 1991

Stalin Stephen Kotkin.2015-10-13 In his biography of Stalin, Kotkin rejects the inherited wisdom about Stalin's psychological makeup, showing us instead how Stalin's near paranoia was fundamentally political and closely tracks the Bolshevik revolution's structural paranoia, the predicament of a Communist regime in an overwhelmingly capitalist world, surrounded and penetrated by enemies. At the same time, Kotkin posits the impossibility of understanding Stalin's momentous decisions outside of the context of the history of imperial Russia.

A Short History of Film, Third Edition Wheeler Winston Dixon, Gwendolyn Audrey Foster.2018-03-30 With more than 250 images, new information on international cinema—especially Polish, Chinese, Russian, Canadian, and Iranian filmmakers—an expanded section on African-American filmmakers, updated discussions of new works by major American directors, and a new section on the rise of comic book movies and computer generated special effects, this is the most up to date resource for film history courses in the twenty-first century.

The Film Factory Richard Taylor, Ian Christie.1994 First Published in 1994. Routledge is an imprint of Taylor & Francis, an informa company.

Esfir Shub Ilana Shub Sharp.2021-12-30 Esfir Shub was the only prominent female director of nonfiction film present at the dawning of the Soviet film industry. She was, in fact, the first woman both to write critical texts on cinema and then practically apply these theorisations in her own films. As such, her syncretism of cinema theory and praxis inspired her to ask questions regarding both the nature of nonfiction film, such as the problem of authenticity and reality, and the function of the artist in society; issues which are still relevant in contemporary discussions about the documentary. Accordingly, this book demonstrates Shub's position not only as a significant filmmaker and recognised member of the early Soviet avant-garde but also as a key figure in global cinema history. Shub deserves recognition both as the founder and ardent promoter of the compilation film genre and as a pioneer of the theory and practice of documentary filmmaking.

The State versus the People Matthew Rendle.2020-06-11 *The State versus The People* provides the first detailed account of the role of revolutionary justice in the early Soviet state. Law has often been dismissed by historians as either unimportant after the October Revolution amid the violence and chaos of civil war, or, in the absence of written codes and independent judges, little more than another means of violence alongside the secret police (Cheka). This is particularly true of the most revolutionary aspect of the new justice system, revolutionary tribunals—courts inspired by the French Revolution and established to target counter-revolutionary enemies. Yet the evidence put forward in this book paints a more complex picture. The Bolsheviks invested a great deal of effort and scarce resources in building an extensive system of tribunals that spread across the country and operated within the military and the transport network. At their peak, hundreds of tribunals heard hundreds of thousands of cases every year. Not all, though, ended in harsh sentences: some were dismissed through lack of evidence; others given a wide range of sentences; and others still, suspended sentences. Instances of early release and amnesty were also common. This book argues that law played a distinct and multi-faceted role for the Bolsheviks. Tribunals, in particular, stood at the intersection between law and violence, offering various advantages to the Bolsheviks by strengthening state control, providing a more effective means of educating the population about counter-revolution, and enabling a more flexible approach to punishing the state's enemies. All of this challenges traditional understandings of the early Soviet state, adding to our knowledge of the civil war and, ultimately, how the Bolsheviks held on to power.

Technologies of Mind and Body in the Soviet Union and the Eastern Bloc Claire Shaw, Anna Toropova.2023-11-16 The project to create a 'New Man' and 'New Woman' initiated in the Soviet Union and the Eastern Bloc constituted one of the most extensive efforts to remake human psychophysiology in modern history. Playing on the different meanings of the word 'technology' - as practice, knowledge and artefact - this edited volume

brings together scholarship from across a range of fields to shed light on the ways in which socialist regimes in the Soviet bloc and Eastern Europe sought to transform and revolutionise human capacities. From external, state-driven techniques of social control and bodily management, through institutional practices of transformation, to strategies of self-fashioning, *Technologies of Mind and Body in the Soviet Union and the Eastern Bloc* probes how individuals and collectives engaged with - or resisted - the transformative imperatives of the Soviet experiment. The volume's broad scope covers topics including the theory and practice of revolutionary embodiment; the practice of expert knowledge and disciplinary power in psychotherapy and criminology; the representation and transformation of ideal bodies through mass media and culture; and the place of disabled bodies in the context of socialist transformational experiments. The book brings the history of human 're-making' and the history of Soviet and Eastern Bloc socialism into conversation in a way that will have broad and lasting resonance.

Trial by Theatre Barbara Day.2019-11-01 The motto *Národ sobě* - "From the Nation to Itself" - inscribed over the proscenium arch of Prague's National Theatre symbolizes the importance theatre holds for the Czechs. During the National Awakening of the 19th century, theatre took the place of politics, becoming an instrument of national identity in the hands of the revivalists. In what was then part of a German-speaking empire, the Czechs devised a complex and evocative theatre language made up of allegory, allusion, juxtaposition, games, wordplay, legend, history, illusion and music. A sophisticated avant-garde theatre flowered in Czechoslovakia between the wars, and became a symbol of independence during the Nazi occupation. It survived Socialist Realism and Stalinism to blossom again in the "Golden Sixties" when Prague became "the theatre capital of Europe" (Kenneth Tynan) and a generation of theatre and film directors (Radok, Grossman, Schorm) and playwrights (Havel, Kundera, Topol) were at the forefront of the Prague Spring. Reprisals took place after the 1968 Soviet invasion when, under "normalization," hardline Communists tried to silence the voices of the '60s; thousands were forced into internal and external emigration. The theatre culture, however, flexible and experienced from previous repression, again provided a basis of opposition to totalitarianism. For two decades it operated in the provisional spaces of culture houses, studios, gymnasiums, bars, trade union halls, art galleries and living rooms. Strategies were devised and implemented to bring freedom back to the theatre and society. A strong sense of justice and ethics intensified the mutual commitment of theatres and audiences, leading the way to the Velvet Revolution of 1989 and the installation of a playwright as President.

Stenberg Brothers Christopher Mount, Peter Kenez, Museum of Modern Art (New York, N.Y.).1997 The exhibition *Stenberg Brothers: Constructing a Revolution in Soviet Design*, organized by Christopher Mount, Assistant Curator in the Department of Architecture and Design, is the first critical survey of the work of these two seminal figures in the history of twentieth-century graphic design.

Pushing Past the Human in Latin American Cinema Carolyn Fornoff, Gisela Heffes.2021-06-01 *Pushing Past the Human in Latin American Cinema* brings together fourteen scholars to analyze Latin American cinema in dialogue with recent theories of posthumanism and ecocriticism. Together they grapple with how Latin American filmmakers have attempted to push past the human, and destabilize the myth of anthropocentric exceptionalism that has historically been privileged by cinema and has led to the current climate crisis. While some chapters question the very nature of this enterprise—whether cinema should or even could actualize such a maneuver beyond the human—others signal the ways in which the category of the human itself is interrogated by Latin American cinema, revealed to be a fiction that excludes more than it unifies. This volume explores how the moving image reinforces or contests the division between human and nonhuman, and troubles the settler epistemic partition of culture and nature that is at the core of the climate crisis. As the first volume to specifically address how such questions are staged by Latin American cinema, this book brings together analysis of films that respond to environmental degradation, as well as those that articulate a posthumanist ethos that blurs the line between species.

We Modern People Anindita Banerjee.2013-01-03 Science fiction emerged in Russia considerably earlier than its English version and instantly became the hallmark of Russian modernity. *We Modern People* investigates why science fiction appeared here, on the margins of Europe, before the genre had even been named, and what it meant for people who lived under conditions that Leon Trotsky famously described as "combined and uneven development." Russian science fiction was embraced not only in literary circles and popular culture, but also by scientists, engineers, philosophers, and political visionaries. Anindita Banerjee explores the handful of well-known early practitioners, such as Briusov, Bogdanov, and Zamyatin, within a much larger continuum of new archival material comprised of journalism, scientific papers, popular science texts, advertisements, and independent manifestos on social transformation. In documenting the unusual relationship between Russian science fiction and Russian modernity, this book offers a new critical perspective on the relationship between science, technology, the fictional imagination, and the consciousness of being modern.

Kino-eye Dziga Vertov.1984-01-01

A Modernist Cinema Scott W. Klein, Michael Valdez Moses.2021-10-01 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 Buñuel, 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.

Museum Movies Haidee Wasson.2005-05-27 In 1935, the foundation of the Film Library of the Museum of Modern Art in New York marked the transformation of the film medium from a passing amusement to an enduring art form. Haidee Wasson maps the work of the MoMA film library as it pioneered the preservation of film & promoted the concept of art cinema.

Cinema, Trance and Cybernetics Ute Holl.2017-03-15 We've all had the experience of watching a film and feeling like we've been in a trance. This book takes that experience seriously, explaining cinema as a cultural technique of trance, one that unconsciously transforms our perceptions. Ute Holl moves from anthropological and experimental cinema through nineteenth-century psychological laboratories, which she shows developed technique of testing, measuring, and classifying the mind that can be seen as a prehistory of cinema, one that allows us to see the links among cinema, anthropology, psychology, and cybernetics.

Cinema para russos, cinema para soviéticos João Lanari Bo.2020-06-03 *Valendo-se da noção de que o cinema permite tratar as questões mais complexas do presente, João Lanari Bo conjuga neste livro os enredos de uma grande variedade de filmes russos e os contextos dessas produções, revelando a íntima e dominante relação entre cinema e política, forças de poder e controle ideológico, personalismo e propaganda. Tão vasto quanto seu território continental, o cinema russo é apresentado aqui em um panorama que inclui dos precursores ao contemporâneo Andrei Tarkóvski, revelando uma série de cineastas até hoje ocultos pela onipresença da vanguarda de Eisenstein e Vertov, e redimensionando essa impressionante produção realizada entre o fim século XIX e meados do século XX. Resultado de uma década de pesquisas, Cinema para russos, cinema para soviéticos apresenta uma perspectiva detalhada das contingências do fazer cinematográfico nos tempos mais conturbados e prolíficos da produção russa, em edição ilustrada com fotos inéditas que convidam à descoberta dessa fascinante cinematografia. A edição é ilustrada por um conjunto de 60 imagens inéditas cedidas pela Mosfilm, a maior empresa produtora de cinema da Rússia, e ainda traz o cartaz original do filme Um Homem com uma Câmera(1929), de Dziga Vertov. Cinema para russos, cinema parasoviéticos. Uma oscilação que atravessou todo o século XX e que perdura ainda, de certa forma, na cinematografia daquele país-*

continente. Gelo e degelo na esfera política, tal como a metáfora dos historiadores para descrever os apertos e relaxamentos do regime. Momentos em que o homem soviético era reassegurado, louvado, enaltecido; momentos em que o homem russo se impunha, portador de uma espécie de retorno do real que invadia o espaço e o tempo do cinema. — João Lanari Bo

Post-Revolution Nonfiction Film Joshua Malitsky. 2013-03-20 A study of how the state has used documentary films to create historical and political narratives in the Soviet Union and Cuba. In the charged atmosphere of post-revolution, artistic and political forces often join in the effort to reimagine a new national space for a liberated people. Joshua Malitsky examines nonfiction film and nation building to better understand documentary film as a tool used by the state to create powerful historical and political narratives. Drawing on newsreels and documentaries produced in the aftermath of the Russian revolution of 1917 and the Cuban revolution of 1959, Malitsky demonstrates the ability of nonfiction film to help shape the new citizen and unify, edify, and modernize society as a whole. Post-Revolution Nonfiction Film not only presents a critical historical view of the politics, rhetoric, and aesthetics shaping post-revolution Soviet and Cuban culture but also provides a framework for understanding the larger political and cultural implications of documentary and nonfiction film. "A splendid and highly readable book which imbues a suggestive comparison of cinema in the early years of the Soviet and Cuban revolutions with fresh insights." —Michael Chanan, author of Cuban Cinema "Joshua Malitsky here mines a rich seam. By closely comparing Vertov and Alvarez he uncovers "post-revolutionary nonfiction film" as a discernible entity with commonalities shared across time and cultures. The extensive—indeed vast—archive of newsreels from both filmmakers is well worth the thorough attention he gives it, suggesting a context for their better-known documentaries. And his situating of Esfir Shub's compilations as not so much an alternative to Vertov but rather a wholesale replacement approach to agitprop is also compelling. All in all, Malitsky offers a crucial corrective to much received thinking on 20th century radical film." —Brian Winston, University of Lincoln, UK

Ostrannenie Annie van den Oever. 2010 Summary: Defamiliarisation or ostrannenie, the artistic technique of forcing the audience to see common things in an unfamiliar or strange way, in order to enhance perception of the familiar, has become one of the central concepts of modern artistic practice, ranging over movements including Dada, postmodernism, epic theatre, and science fiction, as well as our response to arts. Coined by the Soviet literary critic Victor Shklovskii in 1917, ostrannenie has come to resonate deeply in film studies, where it entered into dialogue with the French philosopher Derrida's concept of differance, bordering on 'differing' and 'deferring'. Striking, provocative and incisive, the essays of the distinguished film scholars in this volume recall the range and depth of a concept that since 1917 changed the trajectory of theoretical inquiry.

La revuelta en la mirada: Las imágenes del tiempo en el cine de vanguardia europeo de los años veinte Barreiro González, M.ª Soliña. 2022-04-18 Este libro aborda el estudio de la temporalidad moderna a través del cine de vanguardia europeo de los años veinte, a la vez que cartografía la producción fílmica vanguardista. Los cineastas de vanguardia recorrieron la modernidad rescatando las imágenes y los tiempos desechados por los discursos visuales e históricos dominantes. Retrataron la pluralidad de esas vivencias temporales y, aunque no construyeron un discurso alternativo, sí se dotaron de un cuerpo coherente de revuelta. Su trabajo trató de establecer la imagen como método, probó a deconstruir la racionalización instrumental del dominio visual y propuso que de la variedad de discursos temporales en convivencia emanaba una nueva forma de historia y de imagen.

Kino-Eye Dziga Vertov. 1984 Dziga Vertov was one of the greatest innovators of Soviet cinema. The radical complexity of his work—in both sound and silent forms—has given it a central place within contemporary theoretical inquiry. Vertov's writings, collected here, range from calculated manifestos setting forth his heroic vision of film's potential to dark ruminations on the inactivity forced upon him by the bureaucratization of the Soviet state.

Fuel your quest for knowledge with Chao Zhang's thought-provoking masterpiece, **Dziga Vertov Life And Work Volume 1 1896 1921 Fil**. This educational ebook, conveniently sized in PDF (Download in PDF: *), is a gateway to personal growth and intellectual stimulation. Immerse yourself in the enriching content curated to cater to every eager mind. Download now and embark on a learning journey that promises to expand your horizons. .

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