

Savage Junctures Sergei Eisenstein And The Shape

Savage Junctures Anne Nesbet.2003-07-25 Eisenstein delighted in unlikely juxtapositions, being apt to cite from Stalin and Disney in one breath. The heterogeneity underlying his work is breathtaking and his lack of decorum and refusal to be categorised tend to make critics uneasy but not Anne Nesbet. Based on extensive research in the Eisenstein archives, her book is an original, beautifully written exploration of Eisenstein's omnivorous consumption of high and low culture and his wide-ranging experiments in 'thinking in pictures'. *Savage Junctures* provides fresh insights into Eisenstein's films and writings. It examines the multiple contexts within which his films evolved and Eisenstein's appropriation of all of world culture as his source. Like Eisenstein himself, Anne Nesbet is particularly interested in the possibilities of visual image making and each chapter addresses the problem of his image-based thinking from a different perspective. Each chapter also offers a fundamentally new interpretation of the films and writings that make up his oeuvre. This is a major new contribution to studies in Soviet cinema and culture and to the field of film studies.

Frame by Frame Hannah Frank.2019-05-07 At publication date, a free ebook version of this title will be available through Luminos, University of California Press's Open Access publishing program. Visit www.luminosoa.org to learn more. In this beautifully written and deeply researched study, Hannah Frank provides an original way to understand American animated cartoons from the Golden Age of animation (1920-1960). In the pre-digital age of the twentieth century, the making of cartoons was mechanized and standardized: thousands of drawings were inked and painted onto

individual transparent celluloid sheets (called “cels”) and then photographed in succession, a labor-intensive process that was divided across scores of artists and technicians. In order to see the art, labor, and technology of cel animation, Frank slows cartoons down to look frame by frame, finding hitherto unseen aspects of the animated image. What emerges is both a methodology and a highly original account of an art formed on the assembly line.

Sergei Eisenstein Mike O'Mahony.2008-07-22 A major influence on such filmmakers as Hitchcock, Godard, Fellini, and Scorsese, Sergei Eisenstein left an enduring legacy that was deeply informed by the political realities of early-twentieth-century Soviet Communism. In *Sergei Eisenstein*, Mike O'Mahony uses this historical lens to examine the richly diverse films, writings, and artwork of one of the foremost filmmakers of the twentieth century. Drawing on an extensive archive of Eisenstein's published and unpublished writings, O'Mahony situates his oeuvre in the social and political context of the first three decades of Communist rule in the Soviet Union. The book analyzes his most influential films—including *Battleship Potemkin*, *October*, and *Aleksandr Nevskii*—as well as his uncompleted film projects, pioneering theories and methods, and copious archive of writings and drawings. O'Mahony examines how Eisenstein's projects were generated or constrained by his volatile and complex personality, ongoing political events, and the conflict between his beliefs the Stalinist regime and his beliefs as a Bolshevik artist. The arcs of success and defeat in Eisenstein's career, the book ultimately reveals, are inextricably intertwined with these fraught political and personal circumstances. An in-depth and thoughtful biographical treatment, *Sergei Eisenstein* gives us a new, richer understanding of this standard-bearer in modern filmmaking, making this an accessible and essential read for historians, scholars of film history, and movie buffs alike.

The Men with the Movie Camera Philip Cavendish.2013-12-30

Unlike previous studies of the Soviet avant-garde during the silent era, which have regarded the works of the period as manifestations of directorial vision, this study emphasizes the collaborative principle at the heart of avant-garde filmmaking units and draws attention to the crucial role of camera operators in creating the visual style of the films, especially on the poetics of composition and lighting. In the Soviet Union of the 1920s and early 1930s, owing to the fetishization of the camera as an embodiment of modern technology, the cameraman was an iconic figure whose creative contribution was encouraged and respected. Drawing upon the film literature of the period, Philip Cavendish describes the culture of the camera operator, charts developments in the art of camera operation, and studies the mechanics of key director-cameraman partnerships. He offers detailed analysis of Soviet avant-garde films and draws comparisons between the visual aesthetics of these works and the modernist experiments taking place in the other spheres of the visual arts.

Nonprofessional Film Performance Miguel

Gaggiotti.2023-06-27 This book offers a critical account of film performances by nonprofessional actors. Nonprofessional actors — actors without previous acting training or experience — have performed in films since the days of the Lumière brothers. Generally associated with currents such as Early Soviet Cinema, Italian Neorealism and New Argentine Cinema, nonprofessional actors also feature prominently in the works of celebrated directors including Pier Paolo Pasolini, Robert Bresson and Joanna Hogg. Since the turn of the century and the rise of digital filmmaking, the performances of nonprofessional actors have remained a staple of independent cinemas from all over the world, including films associated with the loose trend often referred to as Slow Cinema. Despite their enduring presence in acclaimed and widely discussed films, nonprofessional actors have received scant scholarly attention. This book proposes to

analyse exemplary nonprofessional performances from across the history of cinema as a means of illuminating their significance and celebrating the performers' contributions to the films.

The Tenth Muse Laura Marcus.2010-08-12 The Tenth Muse explores writings on the cinema in the first decades of the twentieth century. Laura Marcus examines the impact of cinema on early twentieth-century literary and, more broadly, aesthetic and cultural consciousness, by bringing together the study of the terms and strategies of early writings about film with literary engagement with cinema in the same period. She gives a new understanding of the ways in which early writers about film - reviewers, critics, theorists - developed aesthetic categories to define and accommodate what was called 'the seventh art' or 'the tenth muse' and found discursive strategies adequate to the representation of the new art and technology of cinema, with its unprecedented powers of movement. In examining the writings of early film critics and commentators in tandem with those of more specifically literary figures, including H.G.Wells and Virginia Woolf, and in bringing literary texts into this field, Laura Marcus provides a new account of relationships between cinema and literature. Intertwining two major strands of research - the exploration of early film criticism and theory and cinema's presence in literary texts - The Tenth Muse shows how issues central to an understanding of cinema (including questions of time, repetition, movement, vision, sound and silence) are threaded through both kinds of writing, and the ways in which discursive and fictional writings overlapped. The movement that defined cinema was also perceived as a more fragile and unstable ephemerality that inhered at every level, from the fleeting nature of the projected images to the vagaries of cinematic exhibition. It was the anxiety over the mutability of the medium and its exhibition which, from the 1920s onwards, led to the establishment of such institutional spaces for cinema as the London-based Film Society, the new film journals, and, in the

1930s, the first film archives. The Tenth Muse explores the continuities between these sites of cinematic culture and the conceptual, literary and philosophical understandings of the filmic medium.

Artificial Generation Christina Parker-Flynn.2021-11-19
Artificial Generation: Photogenic French Literature and the Prehistory of Cinematic Modernity investigates the intersection of film theory and nineteenth-century literature, arguing that the depth of amalgamation that occurred within literary representation during this era aims to replicate an illusion of life and its sensations, in ways directly related to broader transitions into our modern cinematic age. A key part of this evolution in representation relies on the continual re-emergence of the artificial woman as longstanding expression of masculine artistic subjectivity, which, by the later nineteenth century, becomes a photographic and filmic drive. Moving through the beginning of film history, from Georges Méliès and other “silent” filmmakers in the 1890s, into more contemporary movies, including Alfred Hitchcock’s *Vertigo* (1958) and *Blade Runner 2049* (2017), the book analyzes how films are often structured around the prior century’s mythic and literary principles, which now serve as foundation for film as medium—a phantom form for life’s representation. *Artificial Generation* provides a crucial reassessment of the longstanding, mutual exchange between cinematic and literary reproduction, offering an innovative perspective on the proto-cinematic imperative of simulation within nineteenth-century literary symbolism.

On Michael Haneke Brian Price.2010-05-15 Considers the films of Michael Haneke, who has emerged as a major figure in world cinema over the last fifteen years.

'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.

Film Theory: The Basics Kevin McDonald. 2022-05-11 Fully updated and expanded throughout, this second edition of *Film Theory: The Basics* provides an accessible introduction to the key theorists, concepts, and debates that have shaped the study of moving images. The book examines film theory from its emergence in the early twentieth century to its study in the present day, and explores why film has drawn special attention as

a medium, as a form of representation, and as a focal point in the rise of modern visual culture. It also emphasizes how film theory has developed as a historically contingent discourse, one that has evolved and changed in conjunction with different social, political, and intellectual factors. This second edition offers a detailed account of new theoretical directions at the forefront of film studies in the twenty-first century, and draws additional attention to how theory engages with today's most pressing questions about digital technologies, the environment, and racial justice. Complete with questions for discussion and a glossary of both key terms and key theorists, this book is an invaluable resource for those new to film theory and for anyone else interested in the history and significance of critical thinking in relation to the moving image.

Ukrainian Cinema Joshua First. 2015-01-06 *Ukrainian Cinema: Belonging and Identity during the Soviet Thaw* is the first concentrated study of Ukrainian cinema in English. In particular, historian Joshua First explores the politics and aesthetics of Ukrainian Poetic Cinema during the Soviet 1960s-70s. He argues that film-makers working at the Alexander Dovzhenko Feature Film Studio in Kiev were obsessed with questions of identity and demanded that the Soviet film industry and audiences alike recognize Ukrainian cultural difference. The first two chapters provide the background on how Soviet cinema since Stalin cultivated an exoticised and domesticated image of Ukrainians, along with how the film studio in Kiev attempted to rebuild its reputation during the early Sixties as a centre of the cultural thaw in the USSR. The next two chapters examine Sergei Paradjanov's highly influential *Shadows of Forgotten Ancestors* (1965) and its role in reorienting the Dovzhenko studio toward the auteurist (some would say elitist) agenda of Poetic Cinema. In the final three chapters, *Ukrainian Cinema* looks at the major works of film-makers Yurii Illienko, Leonid Osyka, and Leonid Bykov, among others, who attempted (and were compelled) to

bridge the growing gap between a cinema of auteurs and concerns to generate profit for the Soviet film industry. 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.

New Silent Cinema Katherine Groo,Paul Flaig.2015-09-16 With the success of Martin Scorsese's *Hugo* (2011) and Michel Hazanavicius's *The Artist* (2011) nothing seems more contemporary in recent film than the styles, forms, and histories of early and silent cinemas. This collection considers the latest return to silent film alongside the larger historical field of visual repetitions and affective currents that wind their way through 20th and 21st century visual cultures. Contributors bring together several fields of research, including early and silent cinema studies, experimental and new media, historiography and

archive theory, and studies of media ontology and epistemology. Chapters link the methods, concerns, and concepts of early and silent film studies as they have flourished over the last quarter century to the most recent developments in digital culture—from YouTube to 3D—recasting this contemporary phenomenon in popular culture and new media against key debates and concepts in silent film scholarship. An interview with acclaimed Canadian filmmaker Guy Maddin closes out the collection.

Optical Play Julia Bekman Chadaga.2014-10-31 Chadaga's ambitious study proceeds from the idea that glass - in its uses as a material object and as it was depicted in works of art - is a key to understanding the evolution of Russian identity from the eighteenth century to the middle of the twentieth.

The Concise New Makers of Modern Culture Justin

Wintle.2008-11-28 A Who's Who of Western culture, from Woody Allen to Emile Zola... Containing four hundred essay-style entries, and covering the period from 1850 to the present, *The Concise New Makers of Modern Culture* includes artists, writers, dramatists, architects, philosophers, anthropologists, scientists, sociologists, major political figures, composers, film-makers and many other culturally significant individuals and is thoroughly international in its purview. Next to Karl Marx is Bob Marley, with John Ruskin is Salman Rushdie, alongside Darwin is Luigi Dallapiccola, Deng Xiaoping rubs shoulders with Jacques Derrida as do Julia Kristeva and Kropotkin. With its global reach, *The Concise New Makers of Modern Culture* provides a multi-voiced witness of the contemporary thinking world. The entries carry short bibliographies and there is thorough cross-referencing as well as an index of names and key terms.

Red Aesthetics Todd Cronan.2021-11-04 Synthesizes the work of three titans of mid-century art and critical theory, proposing an aesthetics of the political and artistic left with a deft authority.

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.

A Modernist Cinema Scott W. Klein, Michael Valdez Moses. 2021
In *A Modernist Cinema*, edited by Scott W. Klein and Michael Valdez Moses, 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; 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. Contributors: Richard Begam, Maurizia Bascagli, Enda Duffy, Laura Frost, Andrzej Gasiorek, Scott W. Klein, Douglas Mao, Laura Marcus, Jesse Matz, Tyrus Miller, Michael Valdez Moses, Michael North, Elizabeth Otto, Carrie J. Preston, Lisa Siraganian, Michael Wood--

The Spectre of Tradition and the Aesthetic-Political Movement of Theatre and Performance Min Tian. 2022-10-25 This book interrogates anew the phenomenon of tradition in a dialogical debate with a host of Western thinkers and critical minds. In contrast to the predominantly Western approaches, which look at traditions (Western and non-Western) from a predominantly

(Western) modernist perspective, this book interrogates, from an intercultural perspective, the transnational and transcultural consecration, translation, (re)invention, and displacement of traditions (theatrical and cultural) in the aesthetic-political movement of twentieth-century theatre and performance, as exemplified in the case studies of this book. It looks at the question of traditions and modernities at the centre of this aesthetic-political space, as modernities interculturally evoke and are haunted by traditions, and as traditions are interculturally refracted, reconstituted, refunctioned, and reinvented. It also looks at the applicability of its intercultural perspective on tradition to the historical avant-garde in general, postmodern, postcolonial, and postdramatic theatre and performance and to the twentieth-century classical intercultural theatre and the twenty-first-century new interculturalisms in theatre and performance. To conclude, it looks at the future of tradition in the ecology of our globalized theatrum mundi and considers two important interrelated concepts, future tradition and intercultural tradition. This book will be of great interest to students and scholars in performance studies.

A Grammar of Murder Karla Oeler.2009-12-15 The dark shadows and offscreen space that force us to imagine violence we cannot see. The real slaughter of animals spliced with the fictional killing of men. The missing countershot from the murder victim's point of view. Such images, or absent images, Karla Oeler contends, distill how the murder scene challenges and changes film. Reexamining works by such filmmakers as Renoir, Hitchcock, Kubrick, Jarmusch, and Eisenstein, Oeler traces the murder scene's intricate connections to the great breakthroughs in the theory and practice of montage and the formulation of the rules and syntax of Hollywood genre. She argues that murder plays such a central role in film because it mirrors, on multiple levels, the act of cinematic representation. Death and murder at once eradicate life and call attention to its former existence, just

as cinema conveys both the reality and the absence of the objects it depicts. But murder shares with cinema not only this interplay between presence and absence, movement and stillness: unlike death, killing entails the deliberate reduction of a singular subject to a disposable object. Like cinema, it involves a crucial choice about what to cut and what to keep.

New Makers of Modern Culture Wintle Justin.2013-05-13 New Makers of Modern Culture is the successor to the classic reference works *Makers of Modern Culture* and *Makers of Nineteenth-Century Culture*, published by Routledge in the early 1980s. The set was extremely successful and continues to be used to this day, due to the high quality of the writing, the distinguished contributors, and the cultural sensitivity shown in the selection of those individuals included. *New Makers of Modern Culture* takes into full account the rise and fall of reputation and influence over the last twenty-five years and the epochal changes that have occurred: the demise of Marxism and the collapse of the Soviet Union; the rise and fall of postmodernism; the eruption of Islamic fundamentalism; the triumph of the Internet. Containing over eight hundred essay-style entries, and covering the period from 1850 to the present, *New Makers* includes artists, writers, dramatists, architects, philosophers, anthropologists, scientists, sociologists, major political figures, composers, film-makers and many other culturally significant individuals and is thoroughly international in its purview. Next to Karl Marx is Bob Marley, next to John Ruskin is Salmon Rushdie, alongside Darwin is Luigi Dallapiccola, Deng Xiaoping runs shoulders with Jacques Derrida, Julia Kristeva with Kropotkin. Once again, Wintle has enlisted the services of many distinguished writers and leading academics, such as Sam Beer, Bernard Crick, Edward Seidensticker and Paul Preston. In a few cases, for example Michael Holroyd and Philip Larkin, contributors are themselves the subject of entries. With its global reach, *New Makers of Modern Culture* provides a multi-voiced

witness of the contemporary thinking world. The entries carry short bibliographies and there is thorough cross-referencing. There is an index of names and key terms.

Feeling Revolution Anna Toropova.2020-05-20 Stalin-era cinema was designed to promote emotional and affective education. The filmmakers of the period were called to help forge the emotions and affects that befitted the New Soviet Person - ranging from happiness and victorious laughter, to hatred for enemies. *Feeling Revolution* shows how the Soviet film industry's efforts to find an emotionally resonant language that could speak to a mass audience came to centre on the development of a distinctively 'Soviet' cinema. Its case studies of specific film genres, including production films, comedies, thrillers, and melodramas, explore how the genre rules established by Western and prerevolutionary Russian cinema were reoriented to new emotional settings. 'Sovietising' audience emotions did not prove to be an easy feat. The tensions, frustrations, and missteps of this process are outlined in *Feeling Revolution*, with reference to a wide variety of primary sources, including the artistic council discussions of the Mosfil'm and Lenfil'm studios and the Ministry of Cinematography. Bringing the limitations of the Stalinist ideological project to light, Anna Toropova reveals cinema's capacity to contest the very emotional norms that it was entrusted with crafting.

Love, Sex, Gender, and Superheroes Jeffrey A. Brown.2021-11-19 Impossibly muscular men and voluptuous women parade around in revealing, skintight outfits, and their romantic and sexual entanglements are a key part of the ongoing drama. Such is the state of superhero comics and movies, a genre that has become one of our leading mythologies, conveying influential messages about gender, sexuality, and relationships. *Love, Sex, Gender, and Superheroes* examines a full range of superhero media, from comics to films to television to merchandising. With a keen eye for the genre's complex and internally contradictory mythology,

comics scholar Jeffrey A. Brown considers its mixed messages. Superhero comics may reinforce sex roles with their litany of phallic musclemen and slinky femme fatales, but they also blur gender binaries with their emphasis on transformation and body swaps. Similarly, while most heroes have heterosexual love interests, the genre prioritizes homosocial bonding, and it both celebrates and condemns gendered and sexualized violence. With examples spanning from the Golden Ages of DC and Marvel comics up to recent works like the TV series *The Boys*, this study provides a comprehensive look at how superhero media shapes our perceptions of love, sex, and gender.

Virtuosi Abroad Kiril Tomoff. 2015-09-22 In the 1940s and 1950s, Soviet musicians and ensembles were acclaimed across the globe. They toured the world, wowing critics and audiences, projecting an image of the USSR as a sophisticated promoter of cultural and artistic excellence. In *Virtuosi Abroad*, Kiril Tomoff focuses on music and the Soviet Union's star musicians to explore the dynamics of the cultural Cold War. He views the competition in the cultural sphere as part of the ongoing U.S. and Soviet efforts to integrate the rest of the world into their respective imperial projects. Tomoff argues that the spectacular Soviet successes in the system of international music competitions, taken together with the rapturous receptions accorded touring musicians, helped to persuade the Soviet leadership of the superiority of their system. This, combined with the historical triumphalism central to the Marxist-Leninist worldview, led to confidence that the USSR would be the inevitable winner in the global competition with the United States. Successes masked the fact that the very conditions that made them possible depended on a quiet process by which the USSR began to participate in an international legal and economic system dominated by the United States. Once the Soviet leadership transposed its talk of system superiority to the economic sphere, focusing in particular on consumer goods and popular culture, it had entered a competition that it could not

win.

Designing Russian Cinema Eleanor Rees.2022-12-15 This book highlights the significant role that production artists played when Russian cinema was still in its infancy. It uncovers Russian cinema's connections with other art forms, examining how production artists drew on both aesthetic traditions and modernist experiments in architecture, painting and theatre as they explored the new medium of cinema and its potential to engender new models of perception and forms of audience engagement. Drawing on set design sketches, archival documents and film-makers' memoirs, Eleanor Rees reveals how less-canonical films such as *Behind the Screen* (Kulisy ekrana, 1919) and *Palace and Fortress* (Dvoret's i krepost', 1923), were remarkable from a design perspective, and also provides new readings of well-known films, such as *Children of the Age* (Deti veka, 1915) and *Strike* (Stachka, 1925). Rees brings to light information on significant but understudied figures such as Vladimir Egorov and Sergei Kozlovskii, and highlights the involvement of well-known figures such as Lev Kuleshov and Aleksandr Rodchenko. Unlike the majority of late Imperial directors and camera operators, many early-Russian production artists continued to work in cinema in the Soviet era and to draw on practices forged before the 1917 Revolution. In spanning the entire silent era, this book highlights the often overlooked continuities between the late-Imperial and early-Soviet periods of cinema, thus questioning traditional historical periodisations.

After Taste: Cultural Value and the Moving Image Julia Vassilieva, Constantine Verevis.2014-01-02 In the wake of the debates over high/low culture distinction spilling into the effective dismantling of the boundary that once separated them, the past decade has seen the explosion of 'bad taste' production on screen. Starting with paracinema or 'badfilm' - a movement that has grown up around sleazy, excessive, or poorly executed B-movies and has come to encompass disreputable and unworthy

films - this trend has been evident in various formats: on television and in video-art, low-budget and straight to TV films, amateur and home movies. The proliferation of trash on screen can be seen as delivering the final blow to the vexed issue of taste. More importantly, it prompts a reconsideration of some critical issues surrounding production, circulation, understanding and teaching of 'bad objects' in the media. This collection of essays, written by international film and television scholars, provides detailed critical analysis of the issues surrounding judgements of cultural value and taste, feeling and affect, cultural morals and politics, research methodologies and teaching strategies in the new landscape of 'after taste' media. Addressing global and local developments - from global Hollywood to Australian indigenous film and television, through auteurs Sergei Eisenstein to Jerry Bruckheimer, on to examples such as Twilight to Sukiyaki Western Django - the essays in this book offer a range of critical tools for understanding the recent shifts affecting cultural, aesthetic and political value of the moving image. This book was originally published as a special issue of *Continuum: Journal of Media & Cultural Studies*.

Composing for the Red Screen Kevin Bartig.2013-04-04 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. Hollywood luminaries such as Gloria Swanson tempted him with commissions, and arguably more people heard his film music than his efforts in all other genres combined. Films for which Prokofiev composed, in particular those of Sergey Eisenstein, are now classics of world cinema. Drawing on newly available sources, *Composing for the Red Screen* examines - for the first time - the full extent of this prodigious cinematic career. Author Kevin Bartig examines how Prokofiev's film music derived from a self-imposed challenge: to compose serious music for a broad audience. The picture that emerges is of a composer seeking an

individual film-music voice, shunning Hollywood models and objecting to his Soviet colleagues' ideologically expedient film songs. Looking at Prokofiev's film music as a whole - with well-known blockbusters like *Alexander Nevsky* considered alongside more obscure or aborted projects - reveals that there were multiple solutions to the challenge, each with varying degrees of success. Prokofiev carefully balanced his own populist agenda, the perceived aesthetic demands of the films themselves, and, later on, Soviet bureaucratic demands for accessibility.

Vogue for Russia Caroline Maclean.2015-01-20 Explores the influence of Russian aesthetics on British modernistsIn what ways was the British fascination with Russian arts, politics and people linked to a renewed interest in the unseen? How did ideas of Russianness and the Russian soul - prompted by the arrival of the Ballets Russes and the rise of revolutionary ideals - attach themselves to the existing British fashion for theosophy, vitalism and occultism? In answering these questions, this study is the first to explore the overlap between Slavophilia and mysticism between 1900 and 1930 in Britain. The main Russian characters that emerge are Fedor Dostoevsky, Boris Anrep, Vasily Kandinsky, Petr Ouspensky and Sergei Eisenstein. The British modernists include Roger Fry, Virginia Woolf, Mary Butts, John Middleton Murry, Michael Sadleir and Katherine Mansfield. Key Features: Draws on unpublished archive material as well as on periodicals, exhibition catalogues, reviews, diaries, fiction and the visual artsAddresses the omission in modernist studies of the importance of Russian aesthetics and Russian discourses of the occult to British modernismChallenges the dominant Western European and transatlantic focus in modernist studies and provides an original contribution to our understanding of new global modernismsCombines literary studies with aesthetics, modernist history, the history of modern esotericism, film history, periodical studies and science studies

The Empire of Effects Julie A. Turnock.2022-06-14 How one

company created the dominant aesthetic of digital realism. Just about every major film now comes to us with an assist from digital effects. The results are obvious in superhero fantasies, yet dramas like *Roma* also rely on computer-generated imagery to enhance the verisimilitude of scenes. But the realism of digital effects is not actually true to life. It is a realism invented by Hollywood—by one company specifically: Industrial Light & Magic. The *Empire of Effects* shows how the effects company known for the puppets and space battles of the original *Star Wars* went on to develop the dominant aesthetic of digital realism. Julie A. Turnock finds that ILM borrowed its technique from the New Hollywood of the 1970s, incorporating lens flares, wobbly camerawork, haphazard framing, and other cinematography that called attention to the person behind the camera. In the context of digital imagery, however, these aesthetic strategies had the opposite effect, heightening the sense of realism by calling on tropes suggesting the authenticity to which viewers were accustomed. ILM's style, on display in the most successful films of the 1980s and beyond, was so convincing that other studios were forced to follow suit, and today, ILM is a victim of its own success, having fostered a cinematic monoculture in which it is but one player among many.

[The Russian Cinema Reader](#) Rimgaila Salys. 2023-09-12 This two-volume reader is intended to accompany undergraduate courses in the history of Russian cinema and Russian culture through film. Each volume consists of newly commissioned essays, excerpts from English language criticism and translations of Russian language essays on subtitled films which are widely taught in American and British courses on Russian film and culture. The arrangement is chronological: Volume one covers twelve films from the beginning of Russian film through the Stalin era; volume two covers twenty films from the Thaw era to the present. General introductions to each period of film history (Early Russian Cinema, Soviet Silent Cinema, Stalinist Cinema, Cinema

of the Thaw, Cinema of Stagnation, Perestroika and Post-Soviet Cinema) outline its cinematic significance and provide historical context for the non-specialist reader. Essays are accompanied by suggestions for further reading. The reader will be useful both for film studies specialists and for Slavists who wish to broaden their Russian Studies curriculum by incorporating film courses or culture courses with cinematic material. Volumes one and two may be ordered separately to accommodate the timeframe and contents of courses. Volume one films: Sten'ka Razin, The Cameraman's Revenge, The Merchant Bashkirov's Daughter, Child of the Big City, The Extraordinary Adventures of Mr. West in the Land of the Bolsheviks, Battleship Potemkin, Bed and Sofa, Man with a Movie Camera, Earth, Chapaev, Circus, Ivan the Terrible, Parts I and II. Volume two films: The Cranes are Flying, Ballad of a Soldier, Lenin's Guard, Wings, Commissar, The Diamond Arm, White Sun of the Desert, Solaris, Stalker, Moscow Does Not Believe in Tears, Repentance, Little Vera, Burnt by the Sun, Brother, Russian Ark, The Return, Night Watch, The Tuner, Ninth Company, How I Ended This Summer. Authors: Birgit Beumers, Robert Bird, David Bordwell, Mikhail Brashinsky, Oksana Bulgakova, Gregory Carlson, Nancy Condee, Julian Graffy, Jeremy Hicks, Andrew Horton, Steven Hutchings, Vida Johnson, Lilya Kaganovsky, Vance Kepley, Jr., Susan Larsen, Mark Lipovetsky, Tatiana Mikhailova, Elena Monastireva-Ansdell, Joan Neuberger, Vlada Petrić, Graham Petrie, Alexander Prokhorov, Elena Prokhorova, Ringaila Salys, Elena Stishova, Vlad Strukov, Yuri Tsivian, Meghan Vicks, Josephine Woll, Denise J. Youngblood

The Ethnic Avant-Garde Steven S. Lee.2015-10-06 During the 1920s and 1930s, American minority artists and writers collaborated extensively with the Soviet avant-garde, seeking to build a revolutionary society that would end racial discrimination and advance progressive art. Making what Claude McKay called the magic pilgrimage to the Soviet Union, these intellectuals placed themselves at the forefront of modernism, using radical

cultural and political experiments to reimagine identity and decenter the West. Shining rare light on these efforts, *The Ethnic Avant-Garde* makes a unique contribution to interwar literary, political, and art history, drawing extensively on Russian archives, travel narratives, and artistic exchanges to establish the parameters of an undervalued ethnic avant-garde. These writers and artists cohered around distinct forms that mirrored Soviet techniques of montage, fragment, and interruption. They orbited interwar Moscow, where the international avant-garde converged with the Communist International. The book explores Vladimir Mayakovsky's 1925 visit to New York City via Cuba and Mexico, during which he wrote Russian-language poetry in an Afro-Cuban voice; Langston Hughes's translations of these poems while in Moscow, which he visited to assist on a Soviet film about African American life; a futurist play condemning Western imperialism in China, which became Broadway's first major production to feature a predominantly Asian American cast; and efforts to imagine the Bolshevik Revolution as Jewish messianic arrest, followed by the slow political disenchantment of the New York Intellectuals. Through an absorbing collage of cross-ethnic encounters that also include Herbert Biberman, Sergei Eisenstein, Paul Robeson, and Vladimir Tatlin, this work remaps global modernism along minority and Soviet-centered lines, further advancing the avant-garde project of seeing the world anew.

The Cinema of Eisenstein David Bordwell. 2020-10-07 The Cinema of Eisenstein is David Bordwell's comprehensive analysis of the films of Sergei Eisenstein, arguably the key figure in the entire history of film. The director of such classics as *Potemkin*, *Ivan the Terrible*, *October*, *Strike*, and *Alexander Nevsky*, Eisenstein theorized montage, presented Soviet realism to the world, and mastered the concept of film epic. Comprehensive, authoritative, and illustrated throughout, this classic work deserves to be on the shelf of every serious student of cinema.

Movement, Action, Image, Montage Luka Arsenjuk. 2018-02-20 A major new study of Sergei Eisenstein delivers fresh, in-depth analyses of the iconic filmmaker's body of work. What can we still learn from Sergei Eisenstein? Long valorized as the essential filmmaker of the Russian Revolution and celebrated for his indispensable contributions to cinematic technique, Eisenstein's relevance to contemporary culture is far from exhausted. In *Movement, Action, Image, Montage*, Luka Arsenjuk considers the auteur as a filmmaker and a theorist, drawing on philosophers such as Georg Wilhelm Friedrich Hegel and Gilles Deleuze—as well as Eisenstein's own untranslated texts—to reframe the way we think about the great director and his legacy. Focusing on Eisenstein's unique treatment of the foundational concepts of cinema—movement, action, image, and montage—Arsenjuk invests each aspect of the auteur's art with new significance for the twenty-first century. Eisenstein's work and thought, he argues, belong as much to the future as the past, and both can offer novel contributions to long-standing cinematic questions and debates. *Movement, Action, Image, Montage* brings new elements of Eisenstein's output into academic consideration, by means ranging from sustained and comprehensive theorization of Eisenstein's practice as a graphic artist to purposeful engagement with his recently published, unfinished book *Method*, still unavailable in English translation. This tour de force offers new and significant insights on Eisenstein's oeuvre—the films, the art, and the theory—and is a landmark work on an essential filmmaker.

Comintern Aesthetics Amelia M. Glaser, Steven S. Lee. 2020 *Comintern Aesthetics* shows how the cultural and political networks emerging from the Comintern have continued, even after its demise in 1943.

Closely Watched Films Marilyn Fabe. 2014-10-14 Through detailed examinations of passages from classic films, Marilyn Fabe supplies the analytic tools and background in film history

and theory to enable us to see more in every film we watch--Page [4] of cover.

Beginning film studies Andrew Dix.2016-05-01 Beginning film studies offers the ideal introduction to this vibrant subject. Written accessibly and with verve, it ranges across the key topics and manifold approaches to film studies. Andrew Dix has thoroughly updated the first edition, and this new volume includes new case studies, overviews of recent developments in the discipline, and up-to-the-minute suggestions for further reading. The book begins by considering some of film's formal features - mise-en-scène, editing and sound - before moving outwards to narrative, genre, authorship, stardom and ideology. Later chapters on film industries and on film consumption - where and how we watch movies - assess the discipline's recent geographical 'turn'. The book references many film cultures, including Hollywood, Bollywood and contemporary Hong Kong. Case studies cover such topics as sound in *The Great Gatsby* and narrative in *Inception*. The superhero movie is studied; so too is Jennifer Lawrence. Beginning film studies is also interactive, with readers enabled throughout to reflect critically upon the field.

Feeling Modern Justus Nieland.2008 A new look at modernism's relationship to human feeling and the public sphere

Landscape and Film Martin Lefebvre.2007-05-07 First published in 2006. Routledge is an imprint of Taylor & Francis, an informa company.

A Companion to Russian Cinema Birgit Beumers.2016-07-12 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

New Makers of Modern Culture Justin Wintle.2016-04-22 New Makers of Modern Culture takes into full account the rise and fall of reputation and influence over the last twenty-five years and the epochal changes that have occurred: the demise of Marxism and the collapse of the Soviet Union; the rise and fall of postmodernism; the eruption of Islamic fundamentalism; the triumph of the Internet. Containing over eight hundred essay-style entries, and covering the period from 1850 to the present, *New Makers* includes artists, writers, dramatists, architects, philosophers, anthropologists, scientists, sociologists, major political figures, composers, film-makers and many other culturally significant individuals and is thoroughly international in its purview. With its global reach, *New Makers of Modern Culture* provides a multi-voiced witness of the contemporary thinking world. The entries carry short bibliographies and there is thorough cross-referencing. There is an index of names and key terms.--Publisher's description

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Table of Contents Savage Junctures Sergei Eisenstein And The Shape

1. Understanding the eBook Savage Junctures Sergei Eisenstein And The Shape
 - The Rise of Digital Reading Savage Junctures Sergei Eisenstein And The Shape
 - Advantages of eBooks Over Traditional Books
2. Identifying Savage Junctures Sergei Eisenstein And The Shape
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
3. Choosing the Right eBook Platform
 - Determining Your Reading Goals
 - Popular eBook Platforms
 - Features to Look for in an Savage Junctures Sergei Eisenstein And The Shape
 - User-Friendly Interface
4. Exploring eBook Recommendations from Savage Junctures Sergei Eisenstein And The Shape
 - Personalized Recommendations
 - Savage Junctures Sergei Eisenstein And The Shape User Reviews and Ratings
 - Savage Junctures

Savage Junctures Sergei Eisenstein And The Shape

- Sergei Eisenstein
And The Shape and
Bestseller Lists
- 5. Accessing Savage
Junctures Sergei
Eisenstein And The
Shape Free and Paid
eBooks
 - Savage Junctures
Sergei Eisenstein
And The Shape
Public Domain
eBooks
 - Savage Junctures
Sergei Eisenstein
And The Shape
eBook Subscription
Services
 - Savage Junctures
Sergei Eisenstein
And The Shape
Budget-Friendly
Options
- 6. Navigating Savage
Junctures Sergei
Eisenstein And The
Shape eBook Formats
 - ePub, PDF, MOBI,
and More
 - Savage Junctures
Sergei Eisenstein
And The Shape
Compatibility with
Devices
- Savage Junctures
Sergei Eisenstein
And The Shape
Enhanced eBook
Features
- 7. Enhancing Your Reading
Experience
 - Adjustable Fonts
and Text Sizes of
Savage Junctures
Sergei Eisenstein
And The Shape
 - Highlighting and
Note-Taking
Savage Junctures
Sergei Eisenstein
And The Shape
 - Interactive
Elements Savage
Junctures Sergei
Eisenstein And The
Shape
- 8. Staying Engaged with
Savage Junctures Sergei
Eisenstein And The
Shape
 - Joining Online
Reading
Communities
 - Participating in
Virtual Book Clubs
 - Following Authors
and Publishers
Savage Junctures

- Sergei Eisenstein
And The Shape
9. Balancing eBooks and Physical Books Savage Junctures Sergei Eisenstein And The Shape
- Benefits of a Digital Library
 - Creating a Diverse Reading Collection Savage Junctures Sergei Eisenstein And The Shape
10. Overcoming Reading Challenges
- Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
11. Cultivating a Reading Routine Savage Junctures Sergei Eisenstein And The Shape
- Setting Reading Goals Savage Junctures Sergei Eisenstein And The Shape
 - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of Savage Junctures Sergei Eisenstein And The Shape
- Fact-Checking eBook Content of Savage Junctures Sergei Eisenstein And The Shape
 - Distinguishing Credible Sources
13. Promoting Lifelong Learning
- Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
14. Embracing eBook Trends
- Integration of Multimedia Elements
 - Interactive and Gamified eBooks

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