
Eisenstein Rediscovered Soviet Cinema

The Eisenstein Universe
Sergei Eisenstein
The Cinema of Eisenstein
The Cinema of Russia and the Former Soviet Union
Writings, 1922-1934
This Thing of Darkness
Cinema and Soviet Society from the Revolution to the Death of Stalin
Not According to Plan
Kino-Eye
The Film Factory
Film Form
The Film Sense
Writings, 1934-1947
Lines of Resistance
Masters of the Soviet Cinema
Eisenstein Rediscovered
Cinema and Soviet Society, 1917-1953
Historical Dictionary of Russian and Soviet Cinema
Eisenstein's Labyrinth
The Red Screen
Eisenstein Rediscovered
The Eisenstein Collection
Savage Junctures
On the Wings of Hypothesis
Selected Essays
Eisenstein at 100
Sergei Eisenstein
Early Cinema in Russia and Its Cultural Reception
The Eisenstein Reader
Film Essays and a Lecture
Notes of a Film Director
Eisenstein, Cinema, and History
Visions of a New Land
The Phenomenon of the Soviet Cinema
The Cultural-political Traditions and Developments of the Soviet Cinema, 1917-1972
Kino
A Companion to Russian Cinema
Eisenstein on the Audiovisual

HUGHES NICOLE

The Eisenstein Universe CUP Archive

In *Eisenstein Rediscovered* Ian Christie and Richard Taylor present the first true East-West symposium on Eisenstein with an unparalleled diversity of views and methodologies. Two newly discovered texts by Eisenstein are here translated for the first time, and all the contributors make extensive use of material only recently available - variant scripts, drawings, diaries and other writings - to probe behind the familiar facade. The 'new' Eisenstein that emerges is in all respects a more engaging and contemporary figure than is traditionally perceived, his wit, eroticism and eclectic passions defining a distinctively modern sensibility whose rediscovery is long overdue.

Sergei Eisenstein John Wiley & Sons

Now back in print, this acclaimed biography reassesses a titan of early cinema based on new material released after the fall of the Soviet Union. *Sergei Eisenstein: A Life in Conflict* tells the dramatic story of one of world cinema's towering geniuses and principal theorists. Ronald Bergan details Eisenstein's life from his precocious childhood to his explosion onto the avant-garde scene in revolutionary Russia, through his groundbreaking film career, his relationships with authors and artists such as James Joyce and Walt Disney, and his untimely death at age fifty. Eisenstein's landmark films, including *The Battleship Potemkin* and *Ivan the Terrible*, are still watched, admired, and taught throughout the world. Drawing upon material recently released from the Soviet archives after the breakup of the USSR and from Eisenstein's personal letters, diaries, and sketches, Bergan shines a new light on the influence of Eisenstein's early life on his work, his homosexuality, and his keen interest in the West. This book is the definitive biography of an influential director who saw film as the synthesis of all the arts and whose work displayed a passionate and profound grasp of art, science, philosophy, and religion.

The Cinema of Eisenstein MIT Press

A classic on the aesthetics of filmmaking from the pioneering

Soviet director who made *Battleship Potemkin*. Though he completed only a half-dozen films, Sergei Eisenstein remains one of the great names in filmmaking, and is also renowned for his theory and analysis of the medium. *Film Form* collects twelve essays, written between 1928 and 1945, that demonstrate key points in the development of Eisenstein's film theory and in particular his analysis of the sound-film medium. Edited, translated, and with an introduction by Jay Leyda, this volume allows modern-day film students and fans to gain insights from the man who produced classics such as *Alexander Nevsky* and *Ivan the Terrible* and created the renowned "Odessa Steps" sequence.

The Cinema of Russia and the Former Soviet Union I. B. Tauris

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

the enthusiastic early supporter of the Bolsheviks, Eisenstein at 100 presents a much richer and more profound picture of Eisenstein the man, the director, and the film theorist.

Writings, 1922-1934 Routledge

"This book is a collection of little-known writings by and about Dziga Vertov. It follows the development of his work and opinions from 1917 to 1930, and chronicles contemporary reactions to them - from critics whose names are now forgotten, as well as such prominent personalities as fellow directors Lev Kuleshov and Sergei Eisenstein, artists Aleksandr Rodchenko and Kazimir Malevich, and theorists Walter Benjamin and Siegfried Kracauer." --Book Jacket.

This Thing of Darkness Routledge

The political influences on Soviet cinema are traced from its pre-revolutionary heritage, through the Revolution and the golden years of the late 1920s through Second World War liberalization and the extraordinary repression of Stalin's final years. The political influences on Soviet cinema are traced from its pre-revolutionary heritage, through the Revolution and the golden years of the late 1920s through Second World War liberalization and the extraordinary repression of Stalin's final years.

Cinema and Soviet Society from the Revolution to the Death of Stalin Reaktion Books

The book brings together all key writings of Vsevolod Pudovkin - one of the classic directors of Russian cinema.

Not According to Plan Skyhorse

This volume explores the cinema of the former Soviet Union and contemporary Russia, ranging from the pre-Revolutionary period to the present day. It offers an insight into the development of Soviet film, from 'the most important of all arts' as a propaganda tool to a means of entertainment in the Stalin era, from the rise of its 'dissident' art-house cinema in the 1960s through the glasnost era with its broken taboos to recent Russian blockbusters. Films have been chosen to represent both the classics of Russian and Soviet cinema as well as those films that had a more localized success and remain to date part of Russia's cultural reference system. The volume also covers a range of national film industries of the former Soviet Union in chapters on the greatest films and

directors of Ukrainian, Kazakh, Georgian and Armenian cinematography. Films discussed include *Strike* (1925), *Earth* (1930), *Ivan's Childhood* (1962), *Mother and Son* (1997) and *Brother* (1997).

Kino-Eye Bloomsbury Publishing

For the first time in one volume, this book presents in concise, chronological form, Sergei Eisenstein's most significant work, including his famous theories of montage and articles on subjects as diverse as sound, film language and Russian history. The selection ranges from early writings on his silent masterpieces *The Strike*, *October* and *The Battleship Potemkin*, to later works, hatched in the hostile and paranoid environment of Stalin's Soviet Union. Drawn from the acclaimed four-volume *Selected Works*, this collection, which includes a new introduction and explanatory notes by Richard Taylor as well as many illustrations, further illuminates the startling originality, diversity and power of the greatest and most flamboyant of all Russian film-makers. Legendary director Sergei Eisenstein has emerged as cinema's most influential theorist and author of some of the most important aesthetic writings of the twentieth century.

The Film Factory Univ of California Press

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.

Film Form Rutgers University Press

This text examines the aesthetics of Soviet cinema during its golden age of the 1920s, against a background of cultural ferment

and the construction of a new socialist society.

The Film Sense Cornell University Press

In *Not According to Plan*, Maria Belodubrovskaya reveals the limits on the power of even the most repressive totalitarian regimes to create and control propaganda. Belodubrovskaya's revisionist account of Soviet filmmaking between 1930 and 1953 highlights the extent to which the Soviet film industry remained stubbornly artisanal in its methods, especially in contrast to the more industrial approach of the Hollywood studio system. *Not According to Plan* shows that even though Josef Stalin recognized cinema as a "mighty instrument of mass agitation and propaganda" and strove to harness the Soviet film industry to serve the state, directors such as Eisenstein, Alexandrov, and Pudovkin had far more creative control than did party-appointed executives and censors.

Writings, 1934-1947 I.B. Tauris

Among early directors, Sergei Eisenstein stands alone as the maker of a fully historical cinema. James Goodwin treats issues of revolutionary history and historical representation as central to an understanding of Eisenstein's work, which explores two movements within Soviet history and consciousness: the Bolshevik Revolution and the Stalinist state. Goodwin articulates intersections between Eisenstein's ideas and aspects of the thought of Walter Benjamin, Georg Lukács, Ernst Bloch, and Bertolt Brecht. He also shows how the formal properties and filmic techniques of each work reveal perspectives on history. Individual chapters focus on *Strike*, *Battleship Potemkin*, *October*, *Old and New*, projects of the 1930s, *Alexander Nevsky*, and *Ivan the Terrible*.

Lines of Resistance New York : Arno Press, 1974 [c1973]

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.

Masters of the Soviet Cinema Routledge

Journal of Film, Radio, and Television "A work of fundamental importance."--Julian Graffy, *Recent Studies of Russian and Soviet Cinema*.

Eisenstein Rediscovered Yale University Press

First published in 2003. Routledge is an imprint of Taylor & Francis, an informa company.

Cinema and Soviet Society, 1917-1953 Routledge

In *Eisenstein Rediscovered* Ian Christie and Richard Taylor present the first true East-West symposium on Eisenstein with an unparalleled diversity of views and methodologies. Two newly discovered texts by Eisenstein are here translated for the first time, and all the contributors make extensive use of material only recently available - variant scripts, drawings, diaries and other writings - to probe behind the familiar facade. The 'new' Eisenstein that emerges is in all respects a more engaging and contemporary figure than is traditionally perceived, his wit, eroticism and eclectic passions defining a distinctively modern sensibility whose rediscovery is long overdue.

Historical Dictionary of Russian and Soviet Cinema Seagull Books Pvt Ltd

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.

Eisenstein's Labyrinth University of Chicago Press

Russian and Soviet cinema occupies a unique place in the history of world cinema. Legendary filmmakers such as Sergei Eisenstein, Vsevolod Pudovkin, Dziga Vertov, Andrei Tarkovsky, and Sergei Paradjanov have created oeuvres that are being screened and studied all over the world. The Soviet film industry was different from others because its main criterion of success was not profit, but the ideological and aesthetic effect on the viewer. Another

important feature is Soviet cinema's multinational (Eurasian) character: while Russian cinema was the largest, other national cinemas such as Georgian, Kazakh, and Ukrainian played a decisive role for Soviet cinema as a whole. The Historical Dictionary of Russian and Soviet Cinema provides a rich tapestry of factual information, together with detailed critical assessments of individual artistic accomplishments. This second edition of Historical Dictionary of Russian and Soviet Cinema contains a chronology, an introduction, and a bibliography. The dictionary

section has over 600 cross-referenced entries on directors, performers, cinematographers, composers, designers, producers, and studios. This book is an excellent access point for students, researchers, and anyone wanting to know more about Russian and Soviet Cinema.

The Red Screen Routledge

First Published in 1994. Routledge is an imprint of Taylor & Francis, an informa company.