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Sergei Eisenstein and Upton Sinclair:
THE MAKING AND UNMAKING OF
Que Viva Mexico!

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Sergei Eisenstein and Upton Sinclair: the Making & Unmaking of Que Viva Mexico! Harry M. Geduld, Sergei Eisenstein, Upton Sinclair, 1970 Sergei Eisenstein and Upton Sinclair Harry M. Geduld, 1970 *Sergei Eisenstein and Upton Sinclair*, 1970 This fascinating study presents for the first time the full story of Eisenstein's disastrous attempt to make a great film in Mexico a motion picture symphony of Mexican life history culture and the perpetual Mexican fiesta of death It clarifies the relationship between Eisenstein and Upton Sinclair the American novelist who financed the picture and reveals the causes and consequences of Sinclair's withdrawal of financial backing Eisenstein was at the height of his creative powers when he began working on the Mexican film The fiasco that ended the project was to leave a permanent mark on his life and work while Sinclair was to be vilified on both sides of the Atlantic as the desecrator of the most important film of the world's greatest motion picture director The book presents the story of these events in a unique manner by embedding the actual correspondence of the main participants in a commentary by Professors Geduld and Gottesman who have endeavored to tell the truth about a tragic episode in the history of the cinema The Making and Unmaking of "Que Viva Mexico" Sergej M. Ėjzenštejn, 1970 Eisenstein on the Audiovisual Robert Robertson, 2011-03-24 The pioneering film director and theorist Sergei Eisenstein is known for the unequalled impact his films have had on the development of cinema Less is known about his remarkable and extensive writings which present a continent of ideas about film Robert Robertson presents a lucid and engaging introduction to a key area of Eisenstein's thought his ideas about the audiovisual in cinema which are more pertinent today than ever before With the advent of digital technology music and sound now act as independent variables combined with the visual medium to produce a truly audiovisual result Eisenstein explored in his writings this complex exciting subject with more depth and originality than any other practitioner and this is an accessible and original exploration of his ideas Winner of the Kraszna Krausz Foundations And Or Award for Best Moving Image Book of 2009 Eisenstein on the Audiovisual is essential reading for students and practitioners of the audiovisual in cinema and related audiovisual forms including theatre opera dance and multimedia **Encyclopedia of the Documentary Film 3-Volume Set** Ian Aitken, 2013-10-18 The Encyclopedia of the Documentary Film is a fully international reference work on the history of the documentary film from the Lumière brothers Workers Leaving the Lumière Factory 1885 to Michael Moore's Fahrenheit 9/11 2004 This Encyclopedia provides a resource that critically analyzes that history in all its aspects Not only does this Encyclopedia examine individual films and the careers of individual film makers it also provides overview articles of national and regional documentary film history It explains concepts and themes in the study of documentary film the techniques used in making films and the institutions that support their production appreciation and preservation **The Eisenstein Reader** Sergei Eisenstein, 2019-07-25 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 [Mexico Through Russian Eyes, 1806-1940](#) William Harrison Richardson, 2010-11-23 In this unique book William Richardson analyzes the descriptions given of Mexico by an assortment of Russian visitors from the employees of the Russian American Company who made their first contacts in the early nineteenth century to the artists diplomats and exiles of the twentieth century He explores the biases they brought with them and the interpretations they relayed back to readers at home Richardson finds that Russians had a particular empathy for the Mexicans sharing a perceived similarity in their histories conquest by a foreign power a long period of centralized authoritarian rule an attempt at liberal reform followed by revolution **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 Concise Routledge Encyclopedia of the Documentary Film** Ian Aitken, 2013-01-04 The *Concise Routledge Encyclopedia of the Documentary Film* is a fully international reference work on the history of the documentary film from the Lumi re brothers *Workers Leaving the Lumi re Factory* 1885 to Michael Moore's *Fahrenheit 9/11* 2004 Previously published in three volumes entries have been edited and updated for the new concise edition and three new entries have been added on India China and Africa The *Concise Routledge Encyclopedia of the Documentary Film* Discusses individual films and filmmakers including little known filmmakers from countries such as India Bosnia China

and others Examines the documentary filmmaking traditions within nations and regions or within historical periods in places such as Iran Brazil Portugal and Japan Explores themes issues and representations in documentary film including human rights modernism homosexuality and World War I as well as types of documentary film such as newsreels and educational films Elaborates on production companies organizations festivals and institutions such as the American Film Institute Ceylon Tea Propaganda Board Hot Docs Toronto and the World Union of Documentary Describes styles techniques and technical issues such as animation computer imaging editing techniques IMAX music and spoken commentary Bringing together all aspects of documentary film this accessible concise edition provides an invaluable resource for both scholars and students With film stills from key films this resource provides the decisive entry point into the history of an art form

Documenting the Documentary Barry Keith Grant, Jeannette Sloniowski, 2013-12-16 Documenting the Documentary offers clear serious and insightful analyses of documentary films and is a welcome balance between theory and criticism abstract conceptualization and concrete analysis **Maya Deren and the American Avant-Garde** Bill Nichols, 2001-10-31 Regarded as one of the founders of the postwar American independent cinema Maya Deren was a poet photographer ethnographer and filmmaker These essays examine Deren's writings films and legacy from a variety of perspectives

Guidebook to Film Ronald Gottesman, Harry M. Geduld, 1972 **The Contest of Meaning** Richard Bolton, 1992-02-25 Photography's great success gives the impression that the major questions that have haunted the medium are now resolved On the contrary the most important questions about photography are just beginning to be asked These fourteen essays with over 200 illustrations critically examine prevailing beliefs about the medium and suggest new ways to explain the history of photography They are organized around the questions What are the social consequences of aesthetic practice How does photography construct sexual difference How is photography used to promote class and national interests What are the politics of photographic truth The Contest of Meaning summarizes the challenges to traditional photographic history that have developed in the last decade out of a consciously political critique of photographic production Contributions by a wide range of important Americans critics reexamine the complex and often contradictory roles of photography within society Douglas Crimp Christopher Phillips Benjamin Buchloh and Abigail Solomon Godeau examine the gradually developed exclusivity of art photography and describe the politics of canon formation throughout modernism Catherine Lord Deborah Bright Sally Stein and Jan Zita Grover examine the ways in which the female is configured as a subject and explain how sexual difference is constructed across various registers of photographic representation Carol Squiers Esther Parada and Richard Bolton clarify the ways in which photography serves as a form of mass communication demonstrating in particular how photographic production is affected by the interests of the powerful patrons of communications The three concluding essays by Rosalind Krauss Martha Rosler and Allan Sekula critically examine the concept of photographic truth by exploring the intentions informing various uses of objective images within society **Cinema and Anachronism** Daniele

Dottorini,2025-10-16 In this book Daniele Dottorini establishes a starting point toward a theory of the anachronism of cinematic images through an exploration of existing films theories and discourses concerning the temporality of images that have shaped the history of cinema Dottorini examines the cinematic form as a specific way of working with the temporality of images emphasizing its medium specificity in its ability to employ a confrontation with the history of both the image itself and the discourses that have reflected on it simultaneously particularly within the contemporary sphere The image is always in a sense spectral phantasmal and open he argues it is a field of tensions which has the unique ability to form connections to other images epochs gazes and visions of the past as it is used time and again in new and different works By building on the work of scholars and artists that have come before him including Warburg Pasolini Deleuze Benjamin Godard and Herzog among many others Dottorini positions the image as not only and not even primarily a datapoint to be analyzed but as a form that is constantly moving changing and forming new connections Ultimately this book constitutes a significant contribution to our understanding of the image as a path built through encounters and comparisons which is but one facet of establishing a history of cinema as a story of returns and survivals

Cinematic Fictions David Seed,2012-01-01 The phrase cinematic fiction has now been generally accepted into critical discourse but is usually applied to post war novels This book asks a simple question given their fascination with the new medium of film did American novelists attempt to apply cinematic methods in their own writings From its very beginnings the cinema has played a special role in defining American culture Covering the period from the 1910s up to the Second World War Cinematic Fictions offers new insights into classics like The Great Gatsby and The Grapes of Wrath discussing major writers critical writings on film and active participation in film making Cinematic Fictions is also careful not to portray cinema as a single or stable entity Some novelists drew on silent film others looked to the Russian theorists for inspiration and yet others turned to continental film makers rather than to Hollywood Film itself was constantly evolving during the first decades of the twentieth century and the writers discussed here engaged in a kind of dialogue with the new medium selectively pursuing strategies of montage limited point of view and scenic composition towards their different ends Contrasting a diverse range of cinematic and literary movements this will be compulsory reading for scholars of American literature and film

Mexican Cinema Carl J. Mora,2015-05-07 Mexican filmmaking is traced from its early beginnings in 1896 to the present in this book Of particular interest are the great changes from 1990 to 2004 the confluence of talented and dedicated filmmakers important changes in Mexican cinematic infrastructure and significant social and cultural transformations From Nicolas Echevarria s Cabeza de Vaca 1991 to the 1992 releases of Hellboy director Guillermo del Toro s Cronos and Alfonso Arau s Como agua para chocolate to Alfonso Cuaron s Y tu mama tambien 2001 this work provides a close look at Mexican films that received international commercial success and critical acclaim and put Mexico on the cinematic world map Arranged chronologically this edition originally published in 2005 covers the entire scope of Mexican cinema The main films and their directors are discussed together with

the political social and economic contexts of the times Anita Brenner Susannah Joel Glusker,2010-06-28 Journalist historian anthropologist art critic and creative writer Anita Brenner was one of Mexico's most discerning interpreters Born to a Jewish immigrant family in Mexico a few years before the Revolution of 1910 she matured into an independent liberal who defended Mexico workers and all those who were treated unfairly whatever their origin or nationality In this book her daughter Susannah Glusker traces Brenner's intellectual growth and achievements from the 1920s through the 1940s Drawing on Brenner's unpublished journals and autobiographical novel as well as on her published writing Glusker describes the origin and impact of Brenner's three major books *Idols Behind Altars* *Your Mexican Holiday* and *The Wind That Swept Mexico* Along the way Glusker traces Brenner's support of many liberal causes including her championship of Mexico as a haven for Jewish immigrants in the early 1920s This intellectual biography brings to light a complex fascinating woman who bridged many worlds the United States and Mexico art and politics professional work and family life **Katherine Anne Porter and Mexico** Thomas F. Walsh,2014-10-14 In 1920 an unknown journalist named Katherine Anne Porter first sojourned in Mexico When she left her familiar country for the last time in 1931 she was the celebrated author of *Flowering Judas* and *Other Stories* and had accumulated a wealth of experiences and impressions that would inspire numerous short stories essays and reviews as well as the opening section of her only novel *Ship of Fools* In this perceptive study of Porter's Mexican experiences Thomas Walsh traces the important connections between those events and her literary works Separating fact from the fictions that Porter constantly created about her life he follows the active role that she played in Mexican political and intellectual life even to the discovery of a plot to overthrow the Mexican government which eventually figured in *Flowering Judas* Most important Walsh discerns how the great swings between depression and elation that characterized Porter's emotional life influenced her alternating visions of Mexico In such works as *Xochimilco* Porter saw Mexico as an earthly Eden where hopes for a better society could be realized but in other stories including *The Fiesta of Guadalupe* she depicts Mexico as a place of hopeless oppression for the native peoples Mexico Porter once said gave her back her Texas past Given the unhappiness of that past her feelings toward Mexico would always be ambivalent but her Mexican experiences influenced all her subsequent works to some degree even those pieces not specifically Mexican in setting Walsh's study then is an essential key for anyone seeking greater understanding of the life or works of Katherine Anne Porter **Cinesonidos** Jacqueline Avila,2019-09-16 Author Jacqueline Avila looks at the ways that Mexican cinema and its music during the silent and early sound periods continuously reshaped the contested fluctuating space of Mexican identity functioning both as a sign and symptom of social and political change

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