



The Montage Principle

*Eisenstein in New Cultural and Critical
Contexts*

Volume Editor

J. Antoine-Dunne and P. Quigley

BRILL

Montage Principle Eisenstein In New Cultural And Critical Contexts

Ian Pickup



Montage Principle Eisenstein In New Cultural And Critical Contexts:

The Montage Principle ,2016-08-29 This book of essays is quite unique in that it intervenes in a still contested area within many universities that of the relevance of film to literature critical theory politics sociology and anthropology The essays were commissioned by Jean Antoine Dunne whose research has explored the impact of Eisenstein s aesthetics on different areas of modernist literature and drama The essays in this collection use Eisenstein as a point of departure into divergent fields of analysis and are concerned with the principle of montage as a transforming idea They gather within the pages of one work contributions from Geoffrey Nowell Smith Richard Taylor Paul Willemen and emerging scholars entering and altering the field of interdisciplinary scholarship film and literature These hitherto unpublished essays not only extend and elaborate on previous treatments of Eisenstein and montage in areas such as semiotics film theory and feminist film practice but also introduce his work to areas which have not yet been considered in relation to Eisenstein and montage such as Beckett scholarship Caribbean aesthetics Third Cinema and debates around digital imagery No other collection of essays has explored the idea of montage as a structuring cultural and critical principle and the elasticity of Eisenstein s legacy in quite this way

Form and Meaning in Avant-Garde Collage and Montage Magda Dragu,2020-02-06 This book uses intermedial theories to study collage and montage tracing the transformation of visual collage into photomontage in the early avant garde period Magda Dragu distinguishes between the concepts of collage and montage as defined across several media fine arts literature music film photography based on the type of artistic meaning they generate rather than the mechanical procedures involved The book applies theories of intermediality to collage and montage which is crucial for understanding collage as a form of cultural production Throughout the author considers the political implications as collages and montages were often used for propagandistic purposes This book combines research methods used in several areas of inquiry art history literary criticism analytical philosophy musicology and aesthetics

The Pool Group and the Quest for Anthropological Universality Betsy van Schlun,2016-11-21 Pool was an avant garde group that originated in 1927 in Britain and was active under this name until 1933 The group consisted of the well known modernist poet H D the English writer Bryher and the young Scottish writer and artist Kenneth Macpherson All three were first and foremost writers who at one point discovered film as another modern experimental medium of artistic expression Pool associated with almost all the iconic modernists of their time with Ezra Pound Gertrude Stein Ernest Hemmingway James Joyce Marianne Moore William Carlos Williams T S Eliot and Virginia Woolf to name only a few In addition due to their interest in film they were also befriended with such influential filmmakers as Sergei Eisenstein and Georg Wilhelm Pabst and became closely associated with Weimar Berlin film culture Pool unites classical Modernism and modernity two directions that are usually considered to be contradictory The Pool phenomenon opens a new perspective onto Modernism and prompts a reconsideration of its canonical texts and figures Contrary to many artists of Modernism who devised highly individualistic aesthetic styles the

artists of Pool strove towards a universal art of humanity that was rooted in all human nature and psychology

Transcultural Montage Christian Suhr, Rane Willerslev, 2013-10-01 The disruptive power of montage has often been regarded as a threat to scholarly representations of the social world. This volume asserts the opposite: that the destabilization of commonsense perception is the very precondition for transcending social and cultural categories. The contributors—anthropologists, filmmakers, photographers and curators—explore the use of montage as a heuristic tool for comparative analysis in anthropological writing, film and exhibition making. Exploring phenomena such as human perception, memory, viscosity, ritual, time and globalization, they apply montage to restructure our basic understanding of social reality. Furthermore, as George E. Marcus suggests in the afterword, the power of montage that this volume exposes lies in its ability to open the very combustion chamber of social theory by juxtaposing one's claims to knowledge with the path undertaken to arrive at those claims.

The Routledge Companion to Anglophone Caribbean Literature Michael A. Bucknor, Alison Donnell, 2011-06-14 This Companion is divided into six sections that provide an introduction to and critical history of the field, discussions of key texts and a critical debate on major topics such as the nation, race, gender and migration. In the final section, contributors examine the material dissemination of Caribbean literature and point towards the new directions that Caribbean literature and criticism are taking.

Literature, Cinema and Politics 1930-1945 Lara Feigel, 2010-07-16 This book tells the story of a generation of writers who were passionately engaged with politics and with cinema, exploring the rise and fall of a distinct tradition of cinematic literature. Dismayed by the rise of fascism in Europe and by the widening gulf separating the classes at home, these writers turned to cinema as a popular and hard-hitting art form. Lara Feigel crosses boundaries between high modernism and social realism and between high and popular culture, bringing together Virginia Woolf with W. H. Auden, Elizabeth Bowen with John Sommerfield, Sergei Eisenstein with Gracie Fields. The book ends in the Second World War, an era when the bombs and searchlights rendered everyday life cinematic. Feigel interrogates the genres she maps, drawing on cultural theories from the 1920s onwards to investigate the nature of the cinematic and the literary. While it was not possible directly to transfer the techniques of the screen to the page any more than it was possible to go over to the working classes, the attempts nonetheless reveal a fascinating intersection of the visual and the verbal, the political and the aesthetic. In reading between the frames of an unexplored literary tradition, this book redefines 1930s and wartime literature and politics.

Poetry and Contemporary Visual Culture / Lyrik und zeitgenössische Visuelle Kultur Magdalena Elisabeth Korecka, Wiebke Vorrath, 2023-10-24 This book's goal is to determine the significance of visual culture in the production of contemporary poetry and to sound out the insights poetry might generate into contemporary visual culture. Its main hypothesis is that poetry holds considerable potential for post-digital language, image and media criticism. The visual dimensions of recent poetry encompass, for instance, kinetic writing in digital poetry, visual elements in social media poems and spoken and written text-image interactions in poetry films as well as in book poetry. The articles

examine these medial correlations and their political implications by asking how visual culture is applied exposed and debated in poetry This volume brings together contributions by authors from various countries working in disciplines such as literary media and film studies linguistics cultural and visual culture studies and in poetic practice It covers poetry in English German Norwegian Polish Ukrainian Russian Serbian and also multilingual works The book thus aims to promote international exchange between poetry researchers and stimulate further investigation into current relations between poetry and visuality from additional research perspectives and languages

Cinema, Emergence, and the Films of Satyajit Ray Keya Ganguly, 2010-06-08 Although revered as one of the world's great filmmakers the Indian director Satyajit Ray is described either in narrowly nationalistic terms or as an artist whose critique of modernity is largely derived from European ideas Rarely is he seen as an influential modernist in his own right whose contributions to world cinema remain unsurpassed In this benchmark study Keya Ganguly situates Ray's work within the internationalist spirit of the twentieth century arguing that his film experiments revive the category of political or committed art She suggests that in their depictions of Indian life Ray's films intimate the sense of a radical future and document the capacity of the image to conceptualize a different world glimpsed in the remnants of a disappearing past

Men and Masculinities in Irish Cinema D. Ging, 2012-12-03 Spanning a broad trajectory from the New Gaelic Man of post independence Ireland to the slick urban gangsters of contemporary productions this study traces a significant shift from idealistic images of Irish manhood to a much more diverse and gender politically ambiguous range of male identities on the Irish screen

Lasting Impressions Jesse Matz, 2017-01-31 Impressionism captured the world's imagination in the late nineteenth century and remains with us today Portraying the dynamic effects of modernity impressionist artists revolutionized the arts and the wider culture Impressionism transformed the very pattern of reality introducing new ways to look at and think about the world and our experience of it Its legacy has been felt in many major contributions to popular and high culture from cubism and early cinema to the works of Zadie Smith and W G Sebald from advertisements for Pepsi to the observations of Oliver Sacks and Malcolm Gladwell Yet impressionism's persistence has also been a problem a matter of inauthenticity superficiality and complicity in what is merely impressionistic about culture today Jesse Matz considers these two legacies the positive and the negative to explain impressionism's true contemporary significance As *Lasting Impressions* moves through contemporary literature painting and popular culture Matz explains how the perceptual role cultural effects and social implications of impressionism continue to generate meaning and foster new forms of creativity understanding and public engagement

Vodka Politics Mark Schrad, 2014-03 Alcohol and alcoholism have long been prominent features in Russian life and culture But as Mark Schrad vividly shows in *Vodka Politics* it has also been central to Russian politics Not simply a chronicle of drinking in Russia this book shows how alcohol has been a key shaping force in Russian political history

Marx at the Movies Lars Kristensen, 2014-09-09 Marx and the Moving Image approaches cinema from a Marxist perspective It argues that the supposed end of history marked by the

comprehensive triumph of capitalism and the end of cinema calls for revisiting Marx's writings in order to analyse film theories, histories and practices

Cultural Politics in Derek Walcott's Prose and Poetry Naglaa Saad M.

Hassan, 2021-04-29 This book offers a new reading of the Caribbean Nobel Laureate Derek Walcott by not only focusing on his totally neglected essays but also introducing him as a postcolonial theoretician. Probing into Walcott's writings, the study singles out a set of concepts that parallel support and sometimes precedes most of the seminal views in postcolonial theory. Wedding theory to practice, the book takes the reader on a scholarly trip whereby Walcott's theoretical views are applied on his poems.

'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.

Samuel Beckett's Abstract Drama Erik Tønning, 2007

Samuel Beckett's *Play*, written 1962-63, was an aesthetic watershed inaugurating his late abstract dramatic style. This book gets close to Beckett's creative process by examining the possible influence of Arnold Schoenberg's twelve-tone music and Vasily Kandinsky's abstract painting upon this formal shift, by tracing Beckett's developing attitude to abstraction and its relation to his long-standing preoccupation with the breakdown of the subject-object relation and the ultimate failure of all expression, and by following his formal choices through manuscript drafts. The author goes on to analyse Beckett's attempt to adapt his new methods to the media of film and television and to demonstrate how Beckett's late works for stage and screen develop alongside one another right up to his 1985 adaptation of the play *What Where* for television. Throughout the book, unpublished manuscript materials such as Beckett's letters, drafts, notes on philosophy, psychology and art, and his German

diaries augment a detailed account of the submerged sources that Beckett appropriated to the evolving needs of his abstract dramatic art

Lars von Trier's Cinema Rebecca Ver Straten-McSparran, 2021-11-11 This book offers a bold and dynamic examination of Lars von Trier's cinema by interweaving philosophy and theology with close attention to aesthetics through style and narrative It explores the prophetic voice of von Trier's films juxtaposing them with Ezekiel's prophecy and Ricoeur's symbols of evil myth and hermeneutics of revelation The films of Lars von Trier are categorized as extreme cinema inducing trauma and emotional rupture rarely paralleled while challenging audiences to respond in new ways This volume argues that the spiritual biblical content of the films holds a key to understanding von Trier's oeuvre of excess Spiritual conflict is the mechanism that unpacks the films notorious excess with explosive centrifugal force By confronting the spectator with spiritual conflict through evil von Trier's films truthfully and prophetically expose the spectator's complicity in personal and structural evil forcing self examination through theological themes analogous to the prophetic voice of the transgressive Hebrew prophet Ezekiel his prophecy and its form of delivery Placed in context with the prophetic voices of Dante Milton Dostoyevsky O'Connor and Tarkovsky this volume offers a theoretical framework beyond von Trier It will be of great interest to scholars in film studies film and philosophy film and theology

The Politics and Poetics of Cinematic Realism Hermann Kappelhoff, 2015-08-11 Hermann Kappelhoff casts the evolution of cinema as an ongoing struggle to relate audiences to their historical moment Appreciating cinema's unique ability to bind concrete living conditions to individual experience which existing political institutions cannot he reads films by Sergei Eisenstein and Pedro Almodóvar by the New Objectivity and the New Hollywood to demonstrate how cinema situates spectators within society Kappelhoff applies the Deleuzian practice of thinking in images to his analysis of films and incorporates the approaches of Jacques Rancière and Richard Rorty who see politics in the permanent reconfiguration of poetic forms This enables him to conceptualize film as a medium that continually renews the audiovisual spaces and temporalities through which audiences confront reality Revitalizing the reading of films by Visconti Fassbinder Kubrick Friedkin and others Kappelhoff affirms cinema's historical significance while discovering its engagement with politics as a realm of experience

The Dramatic Works of Samuel Beckett Charles A. Carpenter, 2011-10-13

Gender, Digitalization, and Resilience in International Development Julia Bello-Bravo, John William Medendorp, Anne Namatsi Lutomia, Barry Robert Pittendrigh, 2023-09-07 This book explores the intersection of gender digitalization and resilience in international development Building resilience is increasingly seen as crucial when planning and implementing development programmes enabling communities to mitigate adapt to and recover from shocks and stresses in a manner that reduces chronic vulnerability and facilitates inclusive growth Gender plays a crucial role in the resilience of development systems as the exclusion of women from participation can make communities more vulnerable to economic shocks perpetuating and even worsening current levels of poverty instability and insecurity Drawing on meta data from across the world as well as specific case studies from Ghana Kenya Burkina Faso and

Mozambique this book reflects on these intersections and the potential of digitalization as a democratizing tool for improving the access of women and other marginalized groups to information vital for their participation in the process of development By outlining the importance of digitalization for addressing gender imbalances this book draws the evidentiary lines between the role of digitalization for women and resilience as a whole This book will be of interest to development practitioners and policy makers as well as researchers with specialisms in gender inclusion resilience digitalization and international development

Samuel Beckett and BBC Radio David Addyman, Matthew Feldman, Erik Tonning, 2017-03-30 This book is the first sustained examination of Samuel Beckett's pivotal engagements with post war BBC radio The BBC acted as a key interpreter and promoter of Beckett's work during this crucial period of his getting known in the Anglophone world in the 1950s and 1960s especially through the culturally ambitious Third Programme but also by the intermediary of the house magazine The Listener The BBC ensured a sizeable but also informed reception for Beckett's radio plays and various adaptations including his stage plays prose and even poetry the audience that Beckett's works reached by radio almost certainly exceeded in size his readership or theatre audiences at the time In rethinking several key aspects of his relationship with the BBC a mix of new and familiar Beckett critics take as their starting point the previously neglected BBC radio archives held at the Written Archive Centre in Caversham Berkshire The results of this extended reassessment are timely and in many cases quite surprising for readers of Beckett and for scholars of radio late modernism and post war British culture more broadly

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