



Neravnodushnaia Priroda

Hannah Frank



Neravnodushnaia Priroda:

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

Harmony and Dissent R. Bruce Elder, 2010-04-22 R Bruce Elder argues that the authors of many of the manifestoes that announced in such lively ways the appearance of yet another artistic movement shared a common aspiration they proposed to reformulate the visual literary and performing arts so that they might take on attributes of the cinema The cinema Elder argues became in the early decades of the twentieth century a pivotal artistic force around which a remarkable variety and number of aesthetic forms took shape To demonstrate this Elder begins with a wide ranging discussion that opens up some broad topics concerning modernity's cognitive and perceptual regime with a view to establishing that a crisis within that regime engendered some peculiar and highly questionable epistemological beliefs and enthusiasms Through this discussion Elder advances the startling claim that a crisis of cognition precipitated by modernity engendered by way of response a peculiar sort of pneumatic spiritual epistemology Elder then shows that early ideas of the cinema were strongly influenced by this pneumatic epistemology and uses this conception of the cinema to explain its pivotal role in shaping two key moments in early twentieth century art the quest to bring forth a pure objectless non representational art and Russian Suprematism Constructivism and Productivism

An Imaginary Cinema Dustin Condren, 2024-12-15 An Imaginary Cinema is the first systematic study of Sergei Eisenstein's unrealized films as well as a

deeply informed historical and theoretical inquiry into the role and meaning of the unmade in his oeuvre Eisenstein directed some of the twentieth century's most important films from the early classic of montage *Battleship Potemkin* to his late masterpiece *Ivan the Terrible* Alongside these however the Soviet filmmaker also toiled over a compelling array of unrealized projects from ideas that never grew beyond complex passionate notebook scrawls and sketches to productions that were mounted and shot to some degree of completion without ever being finished Working from the archival remnants of several of the director's most fascinating unrealized projects from his bold vision to film Marx's *Das Kapital* to his time in Hollywood struggling to adapt Dreiser's *An American Tragedy* Dustin Condren's book reveals new aspects of Eisenstein's genius showing the filmmaker in a constant state of process open to working toward impossible and sometimes utopian ends and committed to the pursuit of creative and theoretical discovery Condren's analysis of these unrealized projects in *An Imaginary Cinema* reveals Eisenstein at crucial moments of his personal and artistic biography and it also tells the wider story of a canonical artist negotiating the political labyrinths of Stalinist Russia the economic pitfalls of Hollywood and the technological shifts of early cinema

Dostoevsky and Soviet Film Nikita M. Lary, 2019-06-30 The Soviets have long struggled with the knotty problem of assimilating Dostoevsky into a revolutionary culture Yet to filmmakers he has been a continuing inspiration a novelist of ideas with an unparalleled gift for visualization The sensitive medium of film with its popularity and high official status in the Soviet Union provides a unique opportunity to study the interplay between art and ideology Offering a vivid picture of Soviet culture and comparing and contrasting the aesthetics of Socialist Realism and modernism this book shrewdly demonstrates that film and Dostoevsky have served each other well Dostoevsky and Soviet Film blends three major motifs with ease and elegance an analysis of all films produced in the Soviet Union which used Dostoevsky's fiction as well as those planned but never realized a history of the Soviet film industry spanning prerevolutionary days to the present and an exploration of the dual challenge of art and politics which Soviet film has consistently had to face N M Lary demonstrates the ways in which a number of film artists Eisenstein Grigori Kozintsev Viktor Shklovsky and Fridrikh Ermler among them altered and extended the language of film under Dostoevsky's influence He has included substantial excerpts from Eisenstein's notes from his Chapter on Dostoevsky which appear here for the first time in any language and he also draws upon other theoretical and critical writings film scripts project notes interviews contemporary reviews and many autobiographical reminiscences Besides discussing such Dostoevsky adaptations as Ivan Pyriev's *The Brothers Karamazov* Alov and Naumov's suppressed *Nasty Story* Kulidzhanov's *Crime and Punishment* and Ermler's *Great Citizen* Lary offers suggestive critical analyses of Eisenstein's *Ivan the Terrible* and Kozintsev's *King Lear* He provides as well his own provocative readings of Dostoevsky uncovering new layers of meaning in the texts through his close study of their filmic treatment Lary's book tells the fascinating story of Dostoevsky and Soviet film as it unfolds both onscreen and off It not only reveals some hidden sides of Soviet resistance to Dostoevsky's work but through its insights

contributes toward a new understanding of the uses of literature in film **Realism after Modernism** Devin Fore, 2015-01-30 The paradox at the heart of the return to realism in the interwar years as seen in work by Moholy Nagy Brecht and others The human figure made a spectacular return in visual art and literature in the 1920s Following modernism's withdrawal nonobjective painting gave way to realistic depictions of the body and experimental literary techniques were abandoned for novels with powerfully individuated characters But the celebrated return of the human in the interwar years was not as straightforward as it may seem In *Realism after Modernism* Devin Fore challenges the widely accepted view that this period represented a return to traditional realist representation and its humanist postulates Interwar realism he argues did not reinstate its nineteenth century predecessor but invoked realism as a strategy of mimicry that anticipates postmodernist pastiche Through close readings of a series of works by German artists and writers of the period Fore investigates five artistic devices that were central to interwar realism He analyzes Bauhaus polymath L. szl Moholy Nagy's use of linear perspective three industrial novels riven by the conflict between the temporality of capital and that of labor Brecht's socialist realist plays which explore new dramaturgical principles for depicting a collective subject a memoir by Carl Einstein that oscillates between recollection and self erasure and the idiom of physiognomy in the photomontages of John Heartfield Fore's readings reveal that each of these rehumanized works in fact calls into question the very categories of the human upon which realist figuration is based Paradoxically even as the human seemed to make a triumphal return in the culture of the interwar period the definition of the human and the integrity of the body were becoming more tenuous than ever before Interwar realism did not hearken back to earlier artistic modes but posited new and unfamiliar syntaxes of aesthetic encounter revealing the emergence of a human subject quite unlike anything that had come before The Worlds of S. An-sky Gabriella Safran, Steven J. Zipperstein, 2006 The author of *The Dybbuk* Shloyme Zanol Rappoport known as An-sky 1863-1920 was a figure of immense versatility and also ambiguity in Russian and Jewish intellectual literary and political spheres Drawing together leading historians ethnographers literary scholars and others this far ranging multi disciplinary examination of An-sky is the fullest ever produced *Film and Literary Modernism* Robert P. McParland, 2014-08-26 In *Film and Literary Modernism* the connections between film modernist literature and the arts are explored by an international group of scholars The impact of cinema upon our ways of seeing the world is highlighted in essays on city symphony films avant garde cinema European filmmaking and key directors and personalities from Charlie Chaplin Sergei Eisenstein and Alain Renais to Alfred Hitchcock and Mae West Contributors investigate the impact of film upon T. S. Eliot time and stream of consciousness in Virginia Woolf and Henri Bergson the racial undercurrents in the film adaptations of Ernest Hemingway's fiction and examine the film writing of William Faulkner James Agee and Graham Greene Robert McParland assembles an international group of researchers including independent film makers critics and professors of film creative writers teachers of architecture and design and young doctoral scholars who offer a multi faceted look at modernism and the art of the film

Sound, Speech, Music in Soviet and Post-Soviet Cinema Lilya Kaganovsky, Masha Salazkina, 2021-12-22 This innovative volume challenges the ways we look at both cinema and cultural history by shifting the focus from the centrality of the visual and the literary toward the recognition of acoustic culture as formative of the Soviet and post Soviet experience Leading experts and emerging scholars from film studies musicology music theory history and cultural studies examine the importance of sound in Russian Soviet and post Soviet cinema from a wide range of interdisciplinary perspectives Addressing the little known theoretical and artistic experimentation with sound in Soviet cinema changing practices of voice delivery and translation and issues of aesthetic ideology and music theory this book explores the cultural and historical factors that influenced the use of voice music and sound on Soviet and post Soviet screens

From Sensation to Synaesthesia in Film and New Media Rossella Catanese, Francesca Scotto Lavina, Valentina Valente, 2019-02-05 This collection of essays focuses on current theories of sensation and synaesthesia in films and audiovisual works from a variety of methodological perspectives It offers an insightful exploration of recent film theories about the cinematic experience Film spectatorship and its extension in new media as a similar form of audience enjoyment stimulates both our senses and mind by creating immersive environments that involve different levels of emotion and consciousness The collection addresses these topics through its five sections The first Perception focuses on the synaesthetic mechanism underpinning film perception and its connection with affect cognition and emotions The second part Movement calls into question the role of gesture and movement within the synaesthetic properties of film The third section Senses examines how movies stimulate all senses such as olfaction and haptics and how senses flow into each other according to a modal perception The fourth Abstractions addresses how avant garde and abstract cinema trigger synaesthetic reactions in the viewers The fifth part New Media and Media Art explores the deep involvement of the human body through the experience of new media and a variety of synaesthetic implications theorized in different perspectives

Reorientalism Nariman Skakov, 2025-10-28 It is commonly believed that Stalinism ended a vibrant period in Soviet avant garde art and literature The triumph of socialist realism in this view curtailed experimentation with aesthetic form and replaced it with a call for clarity accessibility and ideological conformity But Stalin's formula national in form socialist in content gave artists an opening for officially sanctioned formal innovation as long as it drew on the national cultures of the Soviet Union Nariman Skakov offers a new way to understand Soviet modernism showing how writers and artists looked to the East to renew avant garde experimentalism under Stalin He traces how figures such as Victor Shklovsky Aleksandr Rodchenko Varvara Stepanova Dziga Vertov and Sergei Eisenstein responded to the Soviet state's ideological demands by engaging with the traditions of the new socialist republics in Central Asia The concept of national form gave these artists a sanctuary for aesthetic innovation yet this experimentation relied on exoticization of the strangeness of the Soviet East and a fascination with ethnic others Recasting Soviet aesthetics from the vantage point of Central Asia Skakov rethinks orientalism and its relationship to socialism Challenging conventional

narratives of the fate of the Soviet avant garde Reorientalism provides a deeply original decentering of modernism *This Thing of Darkness* Joan Neuberger, 2019-03-15 Sergei Eisenstein's unfinished masterpiece *Ivan the Terrible* was no ordinary movie Commissioned by Joseph Stalin in 1941 to justify state terror in the sixteenth century and in the twentieth the film's politics style and epic scope aroused controversy even before it was released In *This Thing of Darkness* Joan Neuberger offers a sweeping account of the conception making and reception of *Ivan the Terrible* that weaves together Eisenstein's expansive thinking and experimental practice with a groundbreaking new view of artistic production under Stalin Drawing on Eisenstein's unpublished production notebooks diaries and manuscripts Neuberger's riveting narrative chronicles Eisenstein's personal creative and political challenges and reveals the ways cinematic invention artistic theory political critique and historical and psychological analysis went hand in hand in this famously complex film Neuberger's bold arguments and daring insights into every aspect of Eisenstein's work during this period together with her ability to lucidly connect his wide ranging late theory with his work on *Ivan* show the director exploiting the institutions of Soviet artistic production not only to expose the cruelties of Stalin and his circle but to challenge the fundamental principles of Soviet ideology itself *Ivan the Terrible* she argues shows us one of the world's greatest filmmakers and one of the twentieth century's greatest artists observing the world around him and experimenting with every element of film art to explore the psychology of political ambition uncover the history of recurring cycles of violence and lay bare the tragedy of absolute power *Comrade Whitman* Delphine Rumeau, 2024-07-16 The reception of the American poet Walt Whitman has been a global phenomenon It is central to the history of modern poetry but it goes beyond literary stakes Whitman's proclaimed heirs often saw him as a prophet of a new world This book focuses on the Russian and Soviet uses of the poet showing how they contributed to his transformation into a revolutionary and communist icon especially in the US and in Latin America It illuminates circuitous routes of translations and interpretations between the Soviet Union Europe and the Americas It covers a vast linguistic scope including Yiddish and various languages of the Russian and Soviet empires *Revisionist Revolution in Vygotsky Studies* Anton Yasnitsky, René Van der Veer, 2015-09-16 *Revisionist Revolution in Vygotsky Studies* brings together recent critical investigations which examine historical and textual inaccuracies associated with received understandings of Vygotsky's work By deconstructing the Vygotskian narrative the authors debunk the cult of Vygotsky allowing for a new exciting interpretation of the logic and direction of his theory The chapters cover a number of important themes including The chronology of Vygotsky's ideas and theory development and the main core of his theoretical writings Relationships between Vygotskians and their Western colleagues The international reception of Vygotskian psychology and problems of translation The future development of Vygotskian science Using Vygotsky's published and unpublished writings the authors present a detailed historical understanding of Vygotsky's thought and the circumstances in which he worked It includes coverage of the organization of academic psychology in the Soviet Union the network of scholars associated with Vygotsky in the interwar

period and the assumed publication ban on Vygotsky's writings. This volume is the first to provide an overview of revisionist studies of Vygotsky's work and is the product of close international collaboration between revisionist scholars. It will be an essential contribution to Vygotskian scholarship and of great interest to researchers in the history of psychology, history of science, Soviet/Russian history, philosophical psychology, and philosophy of science.

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.

Frame by Frame Hannah Frank, 2019-04-09. 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.

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.

El cine de pensamiento Josep Maria Català Domènech, 2014-03-03 La imatge en moviment que van iniciar inaugurant un nou règim de la representació visual implica l'aparició d'una nova forma de retòrica audiovisual que supera els límits del llenguatge cinematogràfic clàssic i afavoreix el desenvolupament de formes de pensament inèdites que amplien el règim del pensar basat en la paraula. Aquest volum presenta una sèrie d'aproximacions a diferents facetes del fenomen cinematogràfic que van des de la pràctica de les avantguardes passant per l'acostament a cineastes relacionats amb l'assaig fílmic com Herzog, Farocki o Rossellini així com per l'anàlisi de territoris connectats amb la memòria o amb el cinema popular. Mitjançant aquests enfocaments diversos es cobreixen les diferents facetes del pensar cinematogràfic que van des de la possibilitat d'un pensament essencialment fílmic al desenvolupament d'un pensar amb el cinema.

Russian Literature Triquarterly, 1989 **Compromising Kino** Vincent Bohlinger, 2007 **Chingiz Aitmatov and the Poetics of Moral**
Prose Joseph P. Mozur, 1985

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