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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:

Sergei Eisenstein and Upton Sinclair Harry M. Geduld, 1970 **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**, 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 **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 Lumi re brothers Workers Leaving the Lumi re Factory 1885 to Michael Moore's Fahrenheit 911 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 **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

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 911 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 **Radical Innocent:**

Upton Sinclair Anthony Arthur, 2007-12-18 Few American writers have revealed their private as well as their public selves so fully as Upton Sinclair and virtually none over such a long lifetime 1878 1968 Sinclair s writing even at its most poignant or electrifying blurred the line between politics and art and indeed his life followed a similar arc In Radical Innocent Upton Sinclair Anthony Arthur weaves the strands of Sinclair s contentious public career and his often troubled private life into a compelling personal narrative An unassuming teetotaler with a fiery streak called a propagandist by some the most conservative of revolutionaries by others Sinclair was such a driving force of history that one could easily mistake his life story for historical fiction He counted dozens of epochal figures as friends or confidants including Mark Twain Jack London Henry Ford Thomas Mann H G Wells Theodore and Franklin Roosevelt Albert Einstein Charlie Chaplin Albert Camus and Carl Jung Starting with The Jungle in 1906 Sinclair s fiction and nonfiction helped to inform and mold American opinions about socialism labor and industry religion and philosophy the excesses of the media American political isolation and pacifism civil liberties and mental and physical health In his later years Sinclair twice reinvented himself first as the Democratic candidate for governor of California in 1934 and later in his sixties and seventies as a historical novelist In 1943 he won a Pulitzer Prize for Dragon s Teeth one of eleven novels featuring super spy Lanny Budd Outside the literary realm the ever restless Sinclair was seemingly everywhere forming Utopian artists colonies funding and producing Sergei Eisenstein s film documentaries and waging consciousness raising political campaigns Even when he wasn t involved in progressive causes or counterculture movements his name often was invoked by them an arrangement that frequently embroiled Sinclair in controversy Sinclair s passion and optimistic zeal inspired America but privately he could be a frustrated petty man who connected better with his readers than with members of his own family His life with his first wife

Meta his son David and various friends and professional acquaintances was a web of conflict and strain Personally and professionally ambitious Sinclair engaged in financial speculation although his wealth generating schemes often benefited his pet causes and he lobbied as tirelessly for professional recognition and awards as he did for government reform As the tenor of his work would suggest Sinclair was supremely human In *Radical Innocent* Upton Sinclair Anthony Arthur offers an engrossing and enlightening account of Sinclair's life and the country he helped to transform Taking readers from the Reconstruction South to the rise of American power to the pinnacle of Hollywood culture to the Civil Rights era this is historical biography at its entertaining and thought provoking finest

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

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

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

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 Cuarón's *Y tu mamá también* 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 During Mexico's silent 1896-1930 and early sound 1931-52 periods cinema saw the development of five significant genres the prostitute melodrama including the cabaretera subgenre the indigenista film on indigenous themes or topics the cine de a oranza porfiriana films of Porfirian nostalgia the Revolution film and the comedia ranchera ranch comedy In this book author Jacqueline Avila looks at examples from all genres exploring the ways that the popular regional and orchestral music in these films contributed to the creation of tropes and archetypes now central to Mexican cultural nationalism Integrating primary source material including newspaper articles advertisements films with film music studies sound studies and Mexican film and cultural history Avila examines how these tropes and archetypes mirrored changing perceptions of mexicanidad manufactured by the State and popular and transnational culture As she shows several social and political agencies were heavily invested in creating a unified national identity in an attempt to merge the previously fragmented populace as a result of the Revolution The commercial medium of film became an important tool to acquaint a diverse urban audience with the nuances of Mexican national identity and music played an essential and persuasive role in the process In this heterogeneous environment cinema and its music continuously reshaped the contested fluctuating space of Mexican identity functioning both as a sign and symptom of social and political change

Soldaderas in the Mexican Military Elizabeth Salas, 1990 Since pre-Columbian times soldiering has been a traditional life experience for innumerable women in Mexico Yet the many names given these women warriors heroines camp followers Amazons coronelas soldadas soldaderas and Adelitas indicate their ambivalent position within Mexican society In

this original study Elizabeth Salas explores the changing role of the soldadera both in reality and as a cultural symbol from pre Columbian times up to the present day Drawing on military archival data anthropological studies and oral history interviews Salas first explores the real roles played by Mexican women in armed conflicts She finds that most of the functions performed by women easily equate to those performed by revolutionaries and male soldiers in the quartermaster corps and regular ranks She then turns her attention to the soldadera as a continuing symbol in Mexican and Chicano culture examining the image of the soldadera in literature corridos art music and film Challenging many traditional stereotypes Salas finds that the fundamental realities of war link all Mexican women regardless of time period social class or nom de guerre

Decentring the Avant-Garde Per Bäckström, Benedikt Hjartarson, 2014-01-15 Decentring the Avant Garde presents a collection of articles dealing with the topography of the avant garde The focus is on different responses to avant garde aesthetics in regions traditionally depicted as cultural geographical and linguistic peripheries Avant garde activities in the periphery have to date mostly been described in terms of a passive reception of new artistic trends and currents originating in cultural centres such as Paris or Berlin Contesting this traditional view Decentring the Avant Garde highlights the importance of analysing the avant garde in the periphery in terms of an active appropriation of avant garde aesthetics within different cultural ideological and historical settings A broad collection of case studies discusses the activities of movements and artists in various regions in Europe and beyond The result is a new topographical model of the international avant garde and its cultural practices

The Kaleidoscopic Vision of Malcolm Lowry Nigel H. Foxcroft, 2019-10-28 The Kaleidoscopic Vision of Malcolm Lowry Souls and Shamans is an interdisciplinary investigation of the multifaceted intuitive insight of international modernist writer Malcolm Lowry through an analysis of a selection of works and correspondence Nigel H Foxcroft analyzes his psychogeographic perception of the interconnectedness of East West cultures and civilizations in terms of pre Columbian Mesoamerican customs the Mexican Day of the Dead festival the Atlantis myth surrealism and Russian literary filmic and political influences He traces his intellectual efforts in pursuing philosophical and cosmic knowledge to bridge the gap between the natural sciences and the humanities This monograph identifies Lowry's attempts to reintegrate modernism with primitivism in his quest for an elixir of life for the survival of humanity on the brink of global catastrophe as indicated in In Ballast to the White Sea and Under the Volcano It also examines his sustained endeavors to attain psychoanalytical atonement with himself and his environment in Ultramarine Swinging the Maelstrom The Forest Path to the Spring and October Ferry to Gabriola It also discusses the odyssey on which Lowry and his literary protagonists embark to connect with the past and to gain a deeper insight into human nature in Dark as the Grave Wherein My Friend is Laid La Mordida and Through the Panama Scholars of cultural studies history humanities Latin American studies literature and Russian studies will find this book particularly useful

The Enigmatic Realm of **Sergei Eisenstein And Upton Sinclair The Making Unmaking Of Que Viva Mexico**: Unleashing the Language is Inner Magic

In a fast-paced digital era where connections and knowledge intertwine, the enigmatic realm of language reveals its inherent magic. Its capacity to stir emotions, ignite contemplation, and catalyze profound transformations is nothing lacking extraordinary. Within the captivating pages of **Sergei Eisenstein And Upton Sinclair The Making Unmaking Of Que Viva Mexico** a literary masterpiece penned by way of a renowned author, readers embark on a transformative journey, unlocking the secrets and untapped potential embedded within each word. In this evaluation, we shall explore the book is core themes, assess its distinct writing style, and delve into its lasting impact on the hearts and minds of those that partake in its reading experience.

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