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Autore	Eisenstein Sergei <1898-1948, >
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Descrizione fisica	1 online resource (545 pages) : illustrations (black and white); digital file(s)
Collana	Film theory in media history
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Note generali	Translated from the Russian.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Foreword / Naum Kleiman -- Cinema as "dynamic mummification," history as montage : Einstein's media archaeology / Antonio Somaini -- Notes for a general history of cinema / Sergei M. Eisenstein -- What renders Daumier's art so cinematic for Eisenstein? / Ada Ackerman -- "The heritage we renounce" : Eisenstein in historio-graphy / Francois Albera -- The Notes for a general history of cinema and the dialectic of the Eistensteinian image / Luka Arsenjuk -- Act now!, or For an untimely Eistenstein / Nico Baumbach -- Pathos and praxis (Eisenstein versus Barthes) / Georges Didi-Huberman -- Eisenstein's absolutely wonderful, totally impossible project / Jane Gaines -- Dynamic typicality / Abe Geil -- Archaeology vs. paleontology : a note on Eisenstein's Notes for a general history of cinema / Vinzenz Hediger -- Point--pathos--totality / Mikhail lampolski -- Distant echoes / Arun Khopkar -- "Synthesis" of the arts or "friendly cooperation" between the arts? : the general history of cinema according to Eistenstein / Pietro Montani -- Eisenstein's mummy complex : temporality, trauma, and a distinction in Eisenstein's Notes for a general history of cinema / Philip Rosen -- Sergei Eisenstein and the Soviet models for the study of cinema, 1920s-1940s / Masha Salazkina and Natalie Ryabchikova.
Sommario/riassunto	An iconic figure in twentieth-century cinema, Sergei M. Eisenstein

directed landmark films such as Battleship Potemkin and Ivan the Terrible and authored a vast body of theoretical texts. This is the first English-language edition of his recently rediscovered notes for a 'general history of cinema.' In these, Eisenstein presents a fascinating genealogy of the media and art forms that preceded the birth of cinema and accompanied its first decades. Cinema is presented as a medium in constant flux and as heir to an expansive tradition, ranging from Dionysian mysteries to death masks and mummies, from wax museums to dioramas and panoramas, pursuing a breathtaking trajectory 'from Dionysus to television.' Eisenstein's notes are accompanied by a series of previously unpublished critical essays by internationally recognized Eisenstein scholars.
