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NVFGTO - FRENCH PAOLA

This volume surveys and assesses the contributions of Vsevolod Meyerhold, Erwin Piscator and Bertolt Brecht to theatre-making, which richly exemplify the range of ways that directors address dramatic material, theatrical space and their audiences. Their directorial work marks an unmistakable interest in developing the political potential of theatre in the early 20th century, although each director offered more to their actors, collaborators and spectators than simply the staging of politics and the political.

Existing categories and neat boxes don't always apply. What has an architect and a film director have in common? Unlock the door, take a look and find out... The key is the audiovisual.

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Sovjetregisseur en filmtheoreticus Sergei M. Eisenstein werkte in 1946 en 1947 een jaar voor zijn dood aan een algemene geschiedenis van de cinema. De manier waarop hij de geschiedschrijving van van de cinema benadert, is tegelijk fascinerend in haar ambitie en uiterst modern in haar methode. Eisenstein presenteert hier een virtuele wereldkaart van alle aan de bioscoop gerelateerde media, en ontwikkelt op hetzelfde moment een methode voor het schrijven van een geschiedenis die net als de cinema is gebaseerd op montage. De teksten van Eisenstein worden begeleid door een reeks kritische essays, geschreven door enkele van 's werelds meest gekwalificeerde Eisensteinkenners.

A theory of the soundtrack is concerned with what belongs to the soundtrack, how a soundtrack is effectively organized, how its status in a multimedia object affects the nature of the object, the tools available for its analysis, and the interpretive regime that the theory mandates for determining the meaning, sense, and structure that sound and music bring to film and other audiovisual media. Beyond that, a theory may also delineate the range of possible uses of sound and music, classify the types of relations that films have used for image and sound, identify the central problems, and reflect on and describe effective uses of sound in film. This book summarizes and critiques major theories of the soundtrack from roughly 1929 until today. Rather than providing an exhaustive historical survey, it sketches out the range of theoretical approaches that have been applied to the soundtrack since the commercial introduction of the sound film. The basic theoretical framework of each approach is presented, taking into account the explicit and implicit claims about the soundtrack and its relation to other theories. The organization is both chronological and topical, the former in that the chapters move steadily from early film theory through models of the classical system to more recent critical theories; the latter in that the chapters highlight central issues for each generation: the problem of film itself, then of image and sound, of adequate analytical-descriptive models, and finally of critical-interpretive models.

So far, the study of cinema has been overwhelmingly visual. Robert Robertson instead presents cinema as an audiovisual medium, based on Sergei Eisenstein's ideas on the montage of music, image and sound. Cinema and the Audiovisual Imagination applies an audiovisual focus to films by directors such as Spike Lee, Maya Deren, David Lynch, Alfred Hitchcock, Stanley Kubrick, Fritz Lang, Luis Buñuel, Pier Paolo Pasolini, Werner Herzog, David Lean and Sergei Eisenstein. In addition, Eisenstein's concept of 'nonindifferent' nature is extended to films beyond the European tradition - by Satyajit Ray, Kaneto Shindo, Akira Kurosawa and Chris H. Lynn- and the audiovisual and landscape is explored in films by Dziga Vertov, Andrei Tarkovsky, Sergei Paradjanov, Bruce Conner, Jack Chambers, Derek Jarman and Alexander Sokurov. The audiovisual in avant-garde animation by John and James Whitney, Len Lye, Norman McLaren and in the film experiments of Busby Berkeley are considered too. Responding to recent developments in technology which have enabled practitioners to work extensively with music and sound on an equal level with the visual track, the book also examines the audiovisual creative process in opera, in a music/film collaboration with Dennis Dracup and in Robertson's own music/film *Oserake* and *The River That Walks*. This book examines the relationship between life writing and celebrity in English-language and comparative literary and cultural contexts, focusing on historical as well as contemporary auto/biographical subjects. With contributions on the 18th-century actress Peg Woffington, Charles Dickens, Mary Pickford, Sergei Eisenstein, W.H. Auden, Marilyn Monroe, and Michael Jackson, amongst others, the book encompasses a wide range of disciplines and approaches. It explores the representation of famous lives in genres as varied as TV documentary, biopic, biofiction, journalism, (autho-

riized) biography, and painting. The contributors address broad themes including authenticity, self-fashioning, identity politics, and ethics; and reflect on the ways in which these affect the reading and writing of celebrity lives. This volume is the first to bring together life writing and celebrity studies—two vibrant and innovative areas of research which are closely connected through their shared concerns with authenticity and intimacy, public and private selves, myth-making and revelation. As such it will be of interest to a wide range of scholars from across the humanities. This book was originally published as a special issue of *Life Writing*.

From the contents: Beckett and the quest for meaning (Martin Esslin). - Beckett's tonic laughter (Manfred Pfister). - The magic triangle: James Joyce, Samuel Beckett, Arno Schmidt (Friedhelm Rathjen). - Beckett performed in Italy (Annamaria Cascetta). - Beckett and synaesthesia (Yoshiki Tajiri). - Beckett versus the reader (Michael Guest).

A classic on the aesthetics of filmmaking from the pioneering Soviet director who made *Battleship Potemkin*. Though he completed only a half-dozen films, Sergei Eisenstein remains one of the great names in filmmaking, and is also renowned for his theory and analysis of the medium. *Film Form* collects twelve essays, written between 1928 and 1945, that demonstrate key points in the development of Eisenstein's film theory and in particular his analysis of the sound-film medium. Edited, translated, and with an introduction by Jay Leyda, this volume allows modern-day film students and fans to gain insights from the man who produced classics such as *Alexander Nevsky* and *Ivan the Terrible* and created the renowned "Odessa Steps" sequence.

Now back in print, this acclaimed biography reassesses a titan of early cinema based on new material released after the fall of the Soviet Union. *Sergei Eisenstein: A Life in Conflict* tells the dramatic story of one of world cinema's towering geniuses and principal theorists. Ronald Bergan details Eisenstein's life from his precocious childhood to his explosion onto the avant-garde scene in revolutionary Russia, through his groundbreaking film career, his relationships with authors and artists such as James Joyce and Walt Disney, and his untimely death at age fifty. Eisenstein's landmark films, including *The Battleship Potemkin* and *Ivan the Terrible*, are still watched, admired, and taught throughout the world. Drawing upon material recently released from the Soviet archives after the breakup of the USSR and from Eisenstein's personal letters, diaries, and sketches, Bergan shines a new light on the influence of Eisenstein's early life on his work, his homosexuality, and his keen interest in the West. This book is the definitive biography of an influential director who saw film as the synthesis of all the arts and whose work displayed a passionate and profound grasp of art, science, philosophy, and religion.

Among early directors, Sergei Eisenstein stands alone as the maker of a fully historical cinema. James Goodwin treats issues of revolutionary history and historical representation as central to an understanding of Eisenstein's work, which explores two movements within Soviet history and consciousness: the Bolshevik Revolution and the Stalinist state. Goodwin articulates intersections between Eisenstein's ideas and aspects of the thought of Walter Benjamin, Georg Lukács, Ernst Bloch, and Bertolt Brecht. He also shows how the formal properties and filmic techniques of each work reveal perspectives on history. Individual chapters focus on *Strike*, *Battleship Potemkin*, *October*, *Old and New*, projects of the 1930s, *Alexander Nevsky*, and *Ivan the Terrible*.

Sound film captivated Sergey Prokofiev during the final two decades of his life: he considered composing for nearly two dozen pictures, eventually undertaking eight of them, all Soviet productions. Hollywood luminaries such as Gloria Swanson tempted him with commissions, and arguably more people heard his film music than his efforts in all other genres combined. Films for which Prokofiev composed, in particular those of Sergei Eisenstein, are now classics of world cinema. Drawing on newly available sources, *Composing for the Red Screen* examines - for the first time - the full extent of this prodigious cinematic career. Author Kevin Bartig examines how Prokofiev's film music derived from a self-imposed challenge: to compose "serious" music for a broad audience. The picture that emerges is of a composer seeking an individual film-music voice, shunning Hollywood models and objecting to his Soviet colleagues' ideologically expedient film songs. Looking at Prokofiev's film music as a whole - with well-known blockbusters like *Alexander Nevsky* considered alongside more obscure or aborted projects - reveals that there were multiple solutions to the challenge, each with varying degrees of success. Prokofiev carefully balanced his own populist agenda, the

perceived aesthetic demands of the films themselves, and, later on, Soviet bureaucratic demands for accessibility.

This book explores the concept of incongruent film music, challenging the idea that this label only describes music that is inappropriate or misfitting for a film's images and narrative. Defining incongruence as a lack of shared properties in the audiovisual relationship, this study examines various types of incongruence between a film and its music and considers the active role that it can play in the construction of a film's meaning and influencing audience response. Synthesising findings from research in the psychology of music in multimedia, as well as from ideas sourced in semiotics, film music, and poststructuralist theory, this interdisciplinary book provides a holistic perspective that reflects the complexity of moments of film-music incongruence. With case studies including well-known films such as *Gladiator* and *The Shawshank Redemption*, this book combines scene analysis and empirical audience reception tests to emphasise the subjectivity, context-dependency, and multi-dimensionality inherent in identifying and interpreting incongruent film music.

This book investigates the relationship between musical Modernism and German cinema. It paves the way for an unorthodox path of research, one which has been little explored up until now. The main figures of musical Modernism, from Alban Berg to Paul Hindemith, and from Richard Strauss to Kurt Weill, actually had a significant relationship with cinema. True, it was a complex and contradictory relationship in which cinema often emerged more as an aesthetic point of reference than an objective reality; nonetheless, the reception of the language and aesthetic of cinema had significant influence on the domain of music. Between 1913 and 1933, Modernist composers' exploration of cinema reached such a degree of pervasiveness and consistency as to become a true aesthetic paradigm, a paradigm that sat at the very heart of the Modernist project. In this insightful volume, Finocchiaro shows that the creative confrontation with the avant-garde medium par excellence can be regarded as a vector of musical Modernism: a new aesthetic paradigm for the very process - of deliberate misinterpretation, creative revisionism, and sometimes even intentional subversion of the Classic-Romantic tradition - which realized the "dream of Otherness" of the Modernist generation.

I.B.Tauris is delighted to announce the reissue in paperback in three volumes of the definitive, most comprehensive edition, in the finest translations and fully annotated, of the writings of this great filmmaker, theorist and teacher of film - and one of the most original aesthetic thinkers of the twentieth century. The name of Sergei Eisenstein (1898-1948) is synonymous with the idea of montage, as exemplified in his silent classics such as "The Battleship Potemkin" (1925) and "October" (1927). In the 1930s his style changed, partly to accommodate the arrival of sound, and his ideas on audio-visual counterpoint developed. Between 1937 and 1940 he elaborated his ideas on montage in a series of essays, most of which remained unpublished until after his death and which are published in English for the first time in this volume. They present the essence of Eisenstein's thinking on cinema and aesthetics more generally and reveal him as one of the most significant philosophers of art of the twentieth century.

This dissertation investigates a series of incomplete film projects initiated by Soviet director Sergei Eisenstein between the years 1927 and 1933. Its purpose is to consider the value, both aesthetically and theoretically, of the materials used by Eisenstein in the generation, elaboration, communication, and exploitation of cinematic ideas that for a variety of reasons were never able to be filmed. Through a thorough analysis of archival materials, Eisenstein's published works, and secondary literature, I suggest that these incomplete films, far from being failures, instead represent a glimpse into a creative process yet unbounded by the practical considerations of actual film production, and can be read as utopian attempts to further develop Eisenstein's personal cinema aesthetic as well as that of the medium in general. In Chapter One, I analyze the external similarities of the *Capital* (1928--29) and *Glass House* (1927--30) projects and their shared film-theoretical mandate to develop the possibilities of intellectual cinema—in the domains of vision and cognition. I demonstrate here how their cinematic execution would have required new, and ultimately impossible, film languages for both camera and page. In Chapter Two, I consider the evolution of Eisenstein's theoretical assumptions about the sound film and development of the ideas of audio-visual counterpoint and the internal monologue. I analyze the two resulting "American" screenplays and the novels from which they were adapted: *Sutter's Gold* (1930), based on the novel *L'Or* by

Blaise Cendrars, and Theodore Dreiser's *An American Tragedy* (1930). Eisenstein reworks the ideological fabric of these literary works and uses audio to both deepen the sensual atmosphere of the action and complicate the psychology of the central characters. In Chapter Three, I address the demand from above for a new form of Soviet comedy and its influence on the origins of the incomplete project *MMM* (1932--33), analyzing the strange textual structure, verse form, and content of the script. An unbounded plasticity of bodily boundaries and shapes arises in the script and leads to a climax in which Eisenstein uses the mechanical devices of cinema production to penetrate into the human body. The intention of this study is to formulate an approach to the unfinished Eisenstein work, modeled as an opportunity to look deeply into the process of cinema creation. In introducing new information on this canonical Russian artist and thinker, I argue for an understanding of the cinematic work as a syncretic collection of evolving written and visual forms and demonstrate the value of what is produced around the cinema—its literary apparatuses and graphic generators. I propose that such a view of cinema as a multiform process, segmented into many stages, can allow the part—the unrealized film—to stand in for the illusory whole of the completed work.

Occult Aesthetics: Synchronization in Sound Film opens up an often-overlooked aspect of audiovisual culture which is crucial to the medium's powerful illusions. Author Kevin Donnelly contends that a film soundtrack's musical qualities can unlock the occult psychology joining sound and image, an effect both esoteric and easily destroyed.

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 Willemsen 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.

Soviet avant-garde theatre, circus attractions, Piranesi's imaginary prisons, Chinese landscape art, Dreiser's *An American Tragedy*, Hokusai's *One Hundred Views of Mount Fuji*, pre-logical thought—with this book, open Eisenstein's windows to new audiovisual horizons.

Upon its premiere in July 1938 during a time of rising tension between the Soviet Union and Nazi Germany, Sergei Eisenstein's epic film *Alexander Nevsky*—with a score by preeminent composer Sergei Prokofiev—was widely lauded by Soviet critics and audiences. The score, which Prokofiev would arrange as a separate cantata the following year, approximates the film's narrative, depicting the Proto-Russian citizens of Novgorod's heroic victory over the invading Teutonic Knights. A transparent allegory of contemporary Soviet might in the face of Nazi war-mongering, the film is regarded as a classic exemplar of state intervention in the arts, commissioned by Stalin to bolster patriotism and national pride, and Prokofiev's cantata remains one of his most performed works. Drawing from a wide range of archival materials, musicologist Kevin Bartig reassesses the genesis of Prokofiev's *Alexander Nevsky* cantata, as well as the various historical projects that have given the music an enduring place in the international performance canon. Part of *The Oxford Keynotes Series*, this volume considers the ways in which time, place, socio-political concerns, and critical traditions mediate the various meanings of an iconic work like Prokofiev's, and asks how musicians and listeners alike have encountered its music both historically and today.

David Bordwell and Kristin Thompson are two of America's preeminent film scholars. You would be hard pressed to find a serious student of the cinema who hasn't spent at least a few hours huddled with their seminal introduction to the field—*Film Art*, now in its ninth edition—or a cable television junkie unaware that the Independent Film Channel sagely christened them the "Critics of the Naughts." Since launching their blog *Observations on Film Art* in 2006, the two have added web virtuosos to their growing list of accolades, pitching unconventional long-form pieces engaged with film artistry that have helped to redefine cinematic storytelling for a new age and audience. *Minding Movies* presents a selection from over three hundred essays on genre movies, art films, animation, and the business of Hollywood that have graced Bordwell and Thompson's blog. Informal pieces, conversational in tone but grounded in three decades of authoritative research, the essays gathered here range from in-depth analyses of individual films

such as *Slumdog Millionaire* and *Inglourious Basterds* to adjustments of Hollywood media claims and forays into cinematic humor. For Bordwell and Thompson, the most fruitful place to begin is how movies are made, how they work, and how they work on us. Written for film lovers, these essays—on topics ranging from *Borat* to blockbusters and back again—will delight current fans and gain new enthusiasts. Serious but not solemn, vibrantly informative without condescension, and above all illuminating reading, *Minding Movies* offers ideas sure to set film lovers thinking—and keep them returning to the silver screen.

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 20th 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.

Examining the work of the Elizabethan playwright, Robert Greene, this book argues that Greene's plays are innovative in their use of spectacle. Its most striking feature is the use of the one-to-one analogies between Greene's drama and modern cinema, in order to explore the plays' stage effects.

In *Eisenstein Rediscovered* Ian Christie and Richard Taylor present the first true East-West symposium on Eisenstein with an unparalleled diversity of views and methodologies. Two newly discovered texts by Eisenstein are here translated for the first time, and all the contributors make extensive use of material only recently available—variant scripts, drawings, diaries and other writings—to probe behind the familiar facade. The 'new' Eisenstein that emerges is in all respects a more engaging and contemporary figure than is traditionally perceived, his wit, eroticism and eclectic passions defining a distinctively modern sensibility whose rediscovery is long overdue.

The Oxford Handbook of Film Music Studies gathers two dozen original essays that chart the history and current state of interdisciplinary scholarship on music in audiovisual media, focusing on four areas: history, genre and medium, analysis and criticism, and interpretation.

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 groundbreaking 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.

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.

Among major 20th-century composers whose music is poorly understood, Sergei Prokofiev stands out conspicuously. The turbulent times in which Prokofiev lived and the chronology of his travels—he left Russia in the wake of Revolution, and returned at the height of the Stalinist purges—have caused unusually polarized appraisals of his music. While individual, distinctive, and instantly recognizable, Prokofiev's music was also idiosyncratically tonal in an age when tonality was largely passé. Prokofiev's output therefore has been largely elusive and difficult to assess against contemporary trends. More than sixty years after the composer's death, editors Rita McAllister and Christina Guillaumier offer *Rethinking Prokofiev* as an assessment that redresses this enigmatic composer's legacy. Often more political than artistic, these appraisals have depended not only upon the date of publication but also the geographical location of the writer. Commissioned from some of the most distinguished and rising scholars in the field, this collection highlights the background and context of Prokofiev's work. Contributors delve into the composer's relationship to nineteenth-century Russian traditions, Silver-Age and Symbolist composers and poets, the culture of Paris in the 1920s and '30s, and to his later Soviet colleagues and younger contemporaries. They also investigate his reception in the West, his return to Russia, and the effect of his music on contemporary popular culture. Still, the main focus of the book is on the music itself: his early, experimental piano and vocal works, as well as his piano concertos, operas, film scores, early ballets, and late symphonies. Through an empirical examination of his characteristic harmonies, melodies, cadences, and musical gestures and through an analysis of the newly uncovered contents of his sketch-books—contributors reveal much of what makes Prokofiev an idiosyncratic genius and his music intriguing, often dramatic, and almost always beguiling.

A renowned Soviet director discusses his theory of film as an artistic medium which must appeal to all senses and applies it to an analysis of sequences from his major movies.

This book situates the work of the Soviet psychologist and neurologist Alexander Luria (1902-1977) in its historical context and explores the 'romantic' approach to scientific writing developed in his case histories. Luria consistently asserted that human consciousness was formed by cultural and historical experience. He described psychology as the 'science of social history' and his ideas about subjectivity, cognition and mental health have a history of their own. Lines of mutual influence existed between Luria and his colleagues on the other side of the iron curtain, but *Psychologies in Revolution* also discusses Luria's research in relation to Soviet history—from the October Revolution of 1917 through the collectivisation of agriculture and Stalinist purges of the 1930s to the Second World War and, finally, the relative stability of the Brezhnev era—foregrounding the often marginalised people with whom Luria's clinical work brought him into contact. By historicising science and by focusing on a theoretical approach which itself emphasised the centrality of social and political factors for understanding human subjectivity, the book also seeks to contribute to current debates in the medical humanities.

Lessons in Perception seeks to clarify notoriously elusive themes of the avant-garde with the use of existing research from the field of psychology. There is a long-standing history of reference to psychological concepts in relation to avant-garde film, such as its unique relationship to memory, visual perception, narrative comprehension, and synesthesia. Yet direct analysis of these topics in light of existing psychological research remains largely unexplored until now. More broadly, the aim of the book is to frame avant-garde filmmaking practice as a form of "practical psychology." In doing so, two principal arguments are proposed: first, that many avant-garde filmmakers draw creative inspiration from their own cognitive and perceptual capacities, and touch on topics explored by actual psychologists; secondly, that as practical psychologists, avant-garde filmmakers provide "lessons in perception" that offer psychological experiences that are largely unrehearsed in commercial cinema.

What happens when we listen to a film? How can we describe the relationship of sound to vision in cinema, and in turn our relationship as spectators with the audio-visual? Jean-Luc Godard understood the importance of the soundtrack in cinema and relied heavily on the impact of carefully constructed sound to produce innovative effects. For the first time, this book brings together his post-1979 multimedia works, and an analysis of their rich soundscapes. The book provides detailed critical discussions of feature-length films, shorts and videos, delving into Godard's inventive experiments with the cinematic soundtrack and offering new insights into his latest 3D films. By detailing the production contexts and philosophy behind Godard's idiosyncratic sound design, it provides an accessible route to understanding his complex use of music, speech and environmental sound, alongside the distort-

ing effects of speed alteration and auditory excess. The book is framed by the concept of 'acoustic spectatorship': a way of cultivating active listening in the viewer. It also draws on ideas by leading sound theorists, philosophers, musicians, and poets, giving particular emphasis to the pioneering thought of French sound engineer and theorist, Pierre Schaeffer. Softening the boundaries between film studies, sound studies and musicology, Godard and Sound re-evaluates Godard's work from a sonic perspective, and will prove essential reading for those wishing to rebalance the importance of sound for the study of cinema.

This book is a historical study of the use of Asian theatre for modern Western theatre as practiced by its founding fathers, including Aurélien Lugné-Poe, Adolphe Appia, Gordon Craig, W. B. Yeats, Jacques Copeau, Charles Dullin, Antonin Artaud, V. E. Meyerhold, Sergei Eisenstein, and Bertolt Brecht. It investigates the theories and practices of these leading figures in their transnational and cross-cultural relationship with Asian theatrical traditions and their interpretations and appropriations of the Asian traditions in their reactional struggles against the dominance of commercialism and naturalism. From the historical and aesthetic perspectives of traditional Asian theatres, it approaches this intercultural

phenomenon as a (Euro)centred process of displacement of the aesthetically and culturally differentiated Asian theatrical traditions and of their historical differences and identities. Looking into the displaced and distorted mirror of Asian theatre, the founding fathers of modern Western theatre saw, in their imagination of the 'ghostly' Other, nothing but a (self-)reflection or, more precisely, a (self-)projection and emplacement, of their competing ideas and theories preconceived for the construction, and the future development, of modern Western theatre.

Sergei Eisenstein is arguably the most important single figure in the history of movies. He was certainly the most versatile. The director of the masterpieces *Battleship Potemkin* and *Alexander Nevsky*, Eisenstein also wrote ground-breaking essays on film art and taught classes on motion picture production. In this book Eisenstein writes about film directing.

In this book the texts and images are numbered, but these numbers are in a chanced-derived order. This way, the reader can follow any order they like. Some texts have opposite points of view - why not? This is what happens in life.

What is rhythm? Rhythm is related to pattern. How do we per-

ceive it? Rhythm is organised comparison. It is directly related to our perception. This is why rhythm is there in music, mathematics, art, literature, theatre, dance, architecture, cinema. Rhythm in cinema is audiovisual.

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.