

Monday, 14 October

9h-30

Welcome and Introductions: Antonio Somaini, Ada Ackerman

10h-11h30

Chair: Elena Vogman

Eisenstein and Hypnosis

Julia Vassilieva Monash University

Eisenstein's Model of Spectatorship in the Context of German Aesthetics, Philosophy and Modernist Performance

Ana Hedberg Olenina Arizona State University

Eisenstein on Gesture

Irina Schulzki Ludwig-Maximilians-Universität München

[11h30-12h: Coffee Break]

12h-13h

Chair: Joan Neuberger

Eisenstein and the Contours of Prehistory

Michael Kunichika Amherst College

Cinema's Prehistory? Deep Time, Peirceglyphic Drawings and Handprints in Caves in Eisenstein's Project for a "General History of Cinema"

Antonio Somaini Université Sorbonne Nouvelle - Paris 3

14h30-16h

Chair: Michael Kunichika

Aleksandrov's Diaries

Alexander Dobrovinsky

The Ecstatic Image: Eisenstein and the Theory of the Cinematic Close-Up

Massimo Olivero Université Sorbonne Nouvelle - Paris 3

Film as Ornament: Considerations about Ivan the Terrible

Vanessa Teixeira De Oliveira

Universidade Federal do Estado do Rio de Janeiro

16h 15-17h45

Chair: Anna Luise Kiss

Mimesis, Montage, Exstasis: Eisenstein on El Greco

Dušan Radunović Durham University

Sergei(s): On Eisenstein and Prokofiev

Felipe Soares Universidade do Estado de Santa Catarina

Eisenstein et le Théâtre (in French)

Gérard Conio Université de Lorraine

[17h45-18h: Coffee Break]

18h-19h: Book Presentations

Chair: Julia Vassilieva

The New Edition of the *Memoirs*

Naum Kleiman Eisenstein Center for Cultural Studies

In the Master's House

Vera Romyantseva Museum of Cinema, Moscow

Tuesday, 15 October

10h-11h30

Chair: Michael Wedel

Synthèse. Eisenstein's Metatheology in Pictures and Films

Yuri Tsvirian University of Chicago

In Signs of Blood and Fire: Solution and Dissolutions in Eisenstein's Historical Time

Dustin Condren University of Oklahoma

What is a Cinematographic "Method"? Eisenstein's Contribution to Contemporary Film Theory

Alessia Cervini Università di Palermo

[11h30-12h: Coffee Break]

12h-13h

Chair: Daria Khitrova

Immersion and Metamorphosis: The East Asian Landscape

Joan Neuberger University of Texas at Austin

The Primary Sources of the Magic of Art: Eisenstein and East Asian Art

Helen Grace University of Sydney

[13h-14h30: Lunch Break]

14h30-16h

Chair: Antonio Somaini

How to Curate Eisenstein

Oksana Bulgakowa Johannes Gutenberg-Universität Mainz

Eisenstein's Robeson

Robert Bird University of Chicago

Eisenstein's English Eccentrics: Scoping his Imaginative World

Ian Christie Birkbeck College, University of London

[16h-16h 15: Coffee Break]

16h30-18h

Chair: Marie Rebecchi

Sokurov contra Eisenstein

Evgenii Bershtein Reed College

"Inhuman and Would Tend to Incite Crime": The Censorship of *Batfleship Potemkin* in the United States in 1926

Vincent Bohlinger Rhode Island College

How Do Eisenstein's Suprahistory and History Relate to Each Other: An Exploration of Tarkovskii's *Solaris* as a Methodological Example

Felix Lenz Otto-Friedrich-Universität Bamberg

[17h45-18h: Coffee Break]

18h-19h

Chair: Yuri Tsvirian

Eisenstein Re-Played

Ada Ackerman CNRS/THALIM

Wednesday, 16 October

9h-9h45

Translating *Metod*

Joan Neuberger Introduction

Evgenii Bershtein & Alex Fallow Reed College

10h-11h30

Chair: Natascha Drubek

Eisenstein the Poet: The Prosody of Eisenstein's Screenwriting

Daria Khitrova Harvard University

Sergei Eisenstein's Literary Discourse

Ertivoneide Barros Universidade Estadual de Campinas

The Ways of Sergei Eisenstein's Inner Monologue to the Soviet Screen (1930s-1950s)

Ariëm Sopin Russian State University for the Humanities

[11h30-12h: Coffee Break]

12h-13h

Chair: Julia Vassilieva

Warp and Weft: Eisenstein's Mexican Film

Natascha Drubek Freie Universität Berlin

Eisenstein vs. Sinclair: H.W.L. Dana and *Que Viva Mexico!*

Angela Shipolberg Harvard University

[13h-14h30: Lunch Break]

14h30-16h

Chair: Antonio Somaini

Face Values: Eccentric Economies After Eisenstein and Bataille

Elena Vogman Freie Universität Berlin

Paris 1929: The Anthropological Gaze of Eisenstein, Bataille, and Buñuel

Marie Rebecchi Université Sorbonne Nouvelle - Paris 3

Eisenstein's Faces

Abraham Geil University of Amsterdam

[16h-16h15: Coffee Break]

16h30-18h

Common discussion on the future development of the Eisenstein International Network (website, conference 2, etc.)

Thursday, 17 October

18h-30

Viva El Greco: Eisenstein et le maître de Tolède

Ada Ackerman, Philippe-Alain Michaud,

Guillaume Kientz, Charlotte Chastel-Rousseau

Auditorium du Louvre

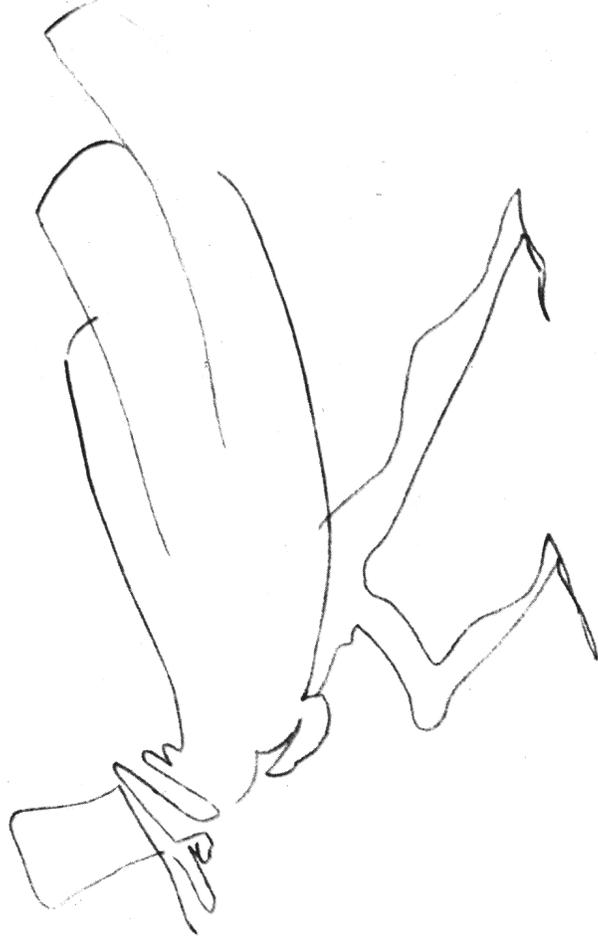
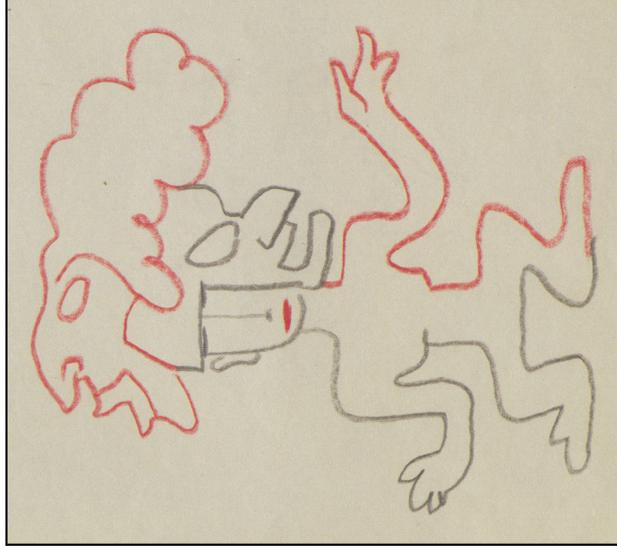
www.louvre.fr/vivaelgreco-eisenstein-et-le-maitre-de-tolede

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EISENSTEIN INTERNATIONAL NETWORK
eisenstein.network@gmail.com

14-16 October
Institut National d'Histoire de L'Art
2, Rue Vivienne 75002 Paris
Salle Vasari

17 October
Centre Pompidou-Metz
L'Œil extatique. Sergueï Eisenstein,
cinéaste à la croisée des arts
Guided tour of the exhibit
with curator, Ada Ackerman



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EISENSTEIN INTERNATIONAL NETWORK

Conference 1
14-17 October 2019
Paris