

Week 4
‘More Powerful
Than Any Kind
of Narrow
Propaganda’:
October **and the**
Cinema of the
Russian
Revolution



1. *October*: The Basics

- Impressions of the film
- Overview of Russian Revolution(s)

2. Comparative Analysis: Eisenstein and Griffith

- Auteur theory
- Griffith vs Eisenstein
- Montage

2. Cinema and the Russian Revolution

- Cinema as history
- Cinema as propaganda
- Cinema as revolutionary art
- Soviet Montage
- A Dialectical Approach to Film

What were some of your impressions of *October*?

- What did you like/dislike about the film?
- What did you make of its representation of historical events?
- What do you know about the history of the Russian Revolution?

RUSSIAN REVOLUTION(S)

February Revolution 1917 (March in new calendar):

- Abdication of Tsar
- Formation of Provisional Government led by Alexander Kerensky
- Dual power arrangement (provisional government and Soviets)

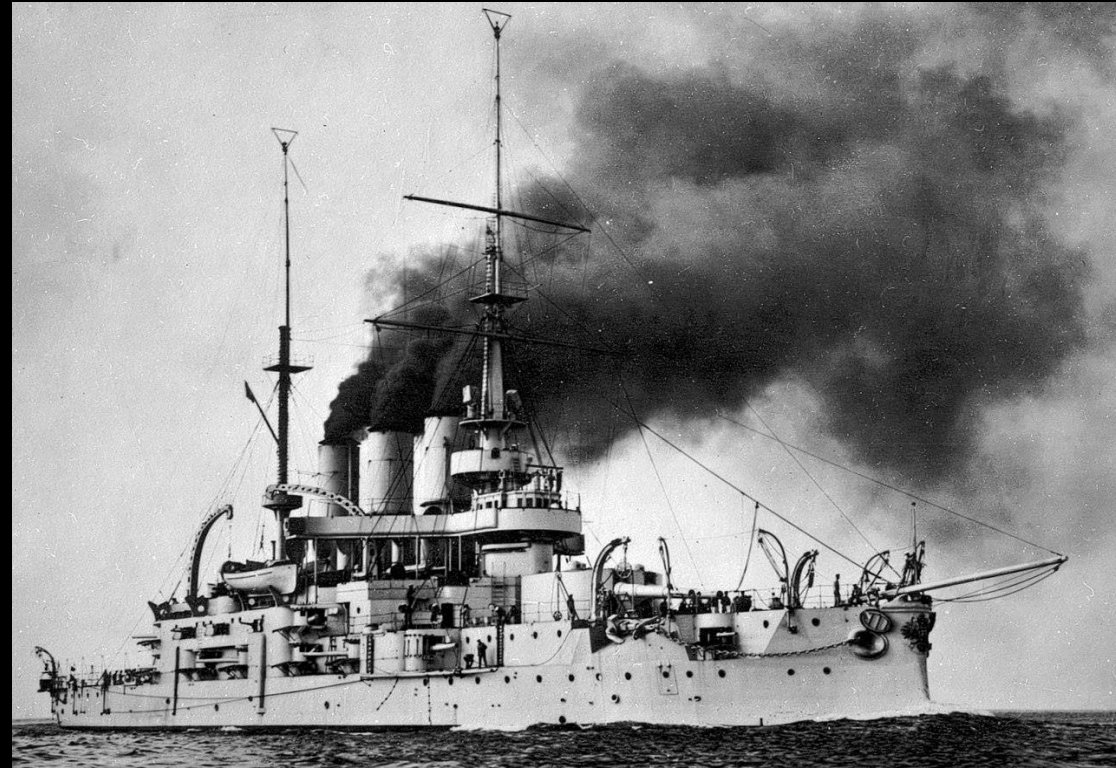
October Revolution 1917 (November in new calendar):

- Bolshevik overthrow of Provisional Government
- Bolsheviks renamed Russian Communist Party

Russian Civil War 1918–1924

- 'Reds' (Russian communist revolutionaries) vs. 'Whites' (royalists, provisional gov't loyalists, anti-Bolsheviks; supported by international alliance)

Battleship Potemkin (1925)



Mutiny aboard battleship in 1905

Adopted red flag emblem – adopted as precursor to Bolshevik Revolution

ACT ONE

- February Revolution: formation of provisional government
- Return of Lenin

ACT TWO

- July Days: strikes & street fight by Bolsheviks & Anarchists; suppressed by Kerensky's provisional government
- Kornilov affair: attempted coup d'état against provisional government

ACT THREE

- Lenin and the Bolsheviks plot insurrection

ACTS FOUR and FIVE

- Bolshevik seizure of Petrograd; 'storming' of the Winter Palace
- Victory of "Workers' and Peasants' Revolution"





Alexander Kerensky
(1881-1970), prime
minister of Russia's provisional
government in 1917; and as
played by Nikolai Popov in
October

Lavr Kornilov (1870-1918)



- General in Imperial Russian army
- Leader of failed August coup d'état against provisional government

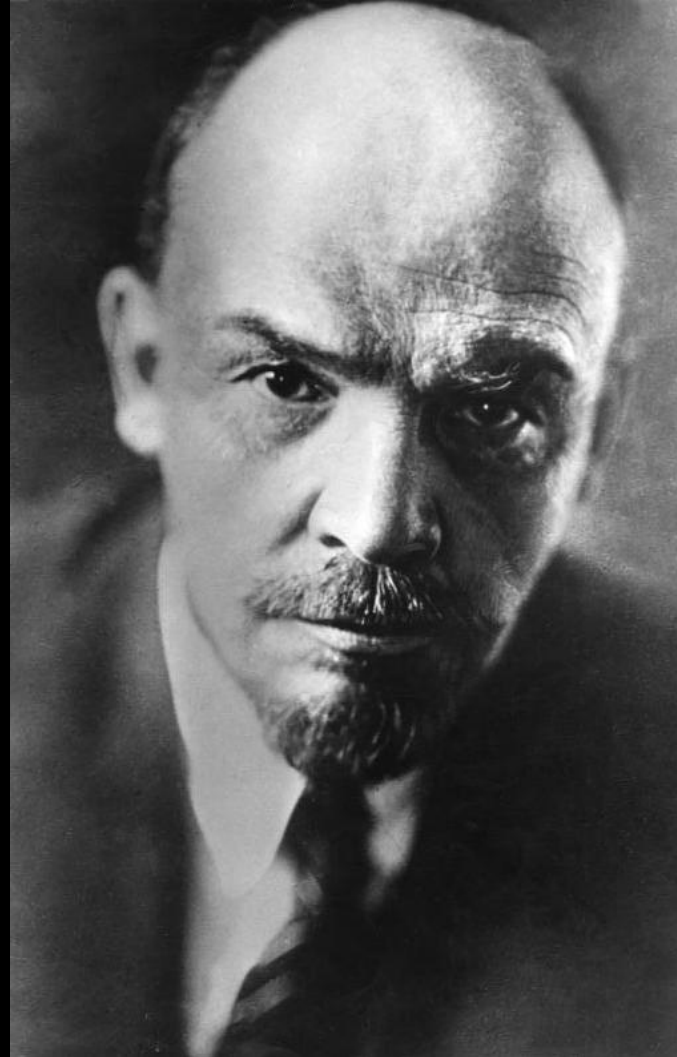
Leon Trotsky (1879-1940)

- Intellectual and revolutionary theoretician
- Founder and commander of the Red Army; general in Russian Civil War



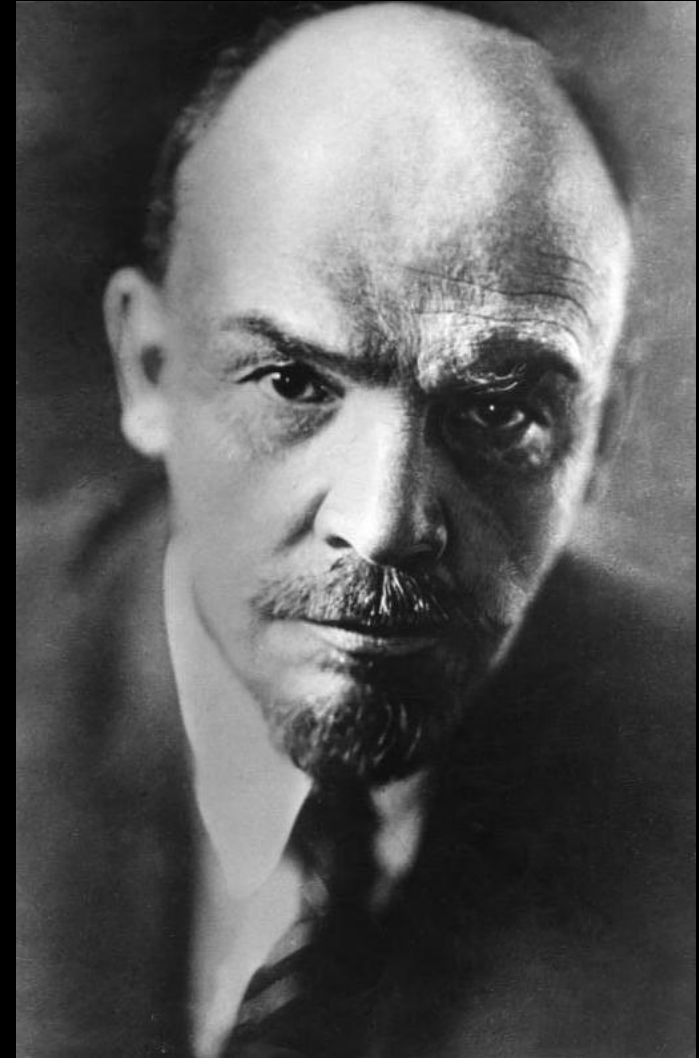
Vladimir Ilyich Lenin [Ulyanov] (1870–1924)

- Leader of Bolshevik Revolution
- Middle-class family of mixed ancestry (mother part-Jewish)
- Trained as lawyer; embraced Marxist cause while at university in 1890s (e.g. translating *Communist Manifesto* into Russian)
- Became member of Russian Social Democratic Labour/Worker's Party 1893
- Played by Vasili Nikandrov in *October*



Vladimir Ilyich Lenin [Ulyanov] (1870–1924)

- Imprisoned and exiled to Siberia, 1897–1900; followed by years living in London, Munich and Geneva
- Engineers split at 1903 conference of Social Democrats:
 - *Bolsheviks* (Leninist 'majority')
 - *Mensheviks* (non-Leninist 'minority')
- Returned to Russia 1905 during attempted revolution; exiled again in 1907 through to his return in April 1917, leading October Revolution



What were some of your impressions of *October*?

- What were some of the film's striking cinematographic features?
- Was there notable about these aspects of the film:
 - Acting styles
 - Costumes and makeup
 - Sets and locations
 - Props
 - Music
 - Shots
 - Editing?

2. Eisenstein and Griffith



- What similarities and affinities might exist between *Birth of a Nation* and *October*?
- Are there any commonalities between Griffith and Eisenstein as filmmakers?

2. Eisenstein and Griffith



- Both Eisenstein and Griffith are included in Andrew Sarris's pantheon of *auteurs*.
- *What do you understand by the 'auteur theory'?*

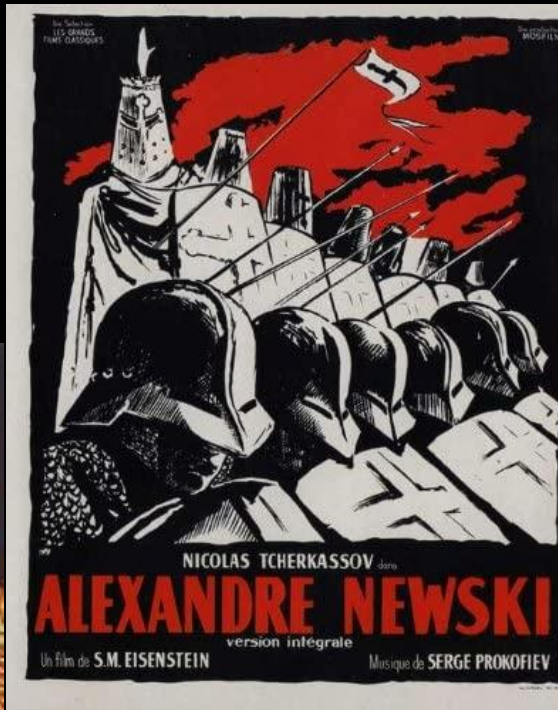
Eisenstein as Auteur (and Filmmaker Historian?)



Strike (1925)



October [aka *October:
Ten Days That Shook the World*]
(1928)



*Alexander
Nevsky*
(1938)

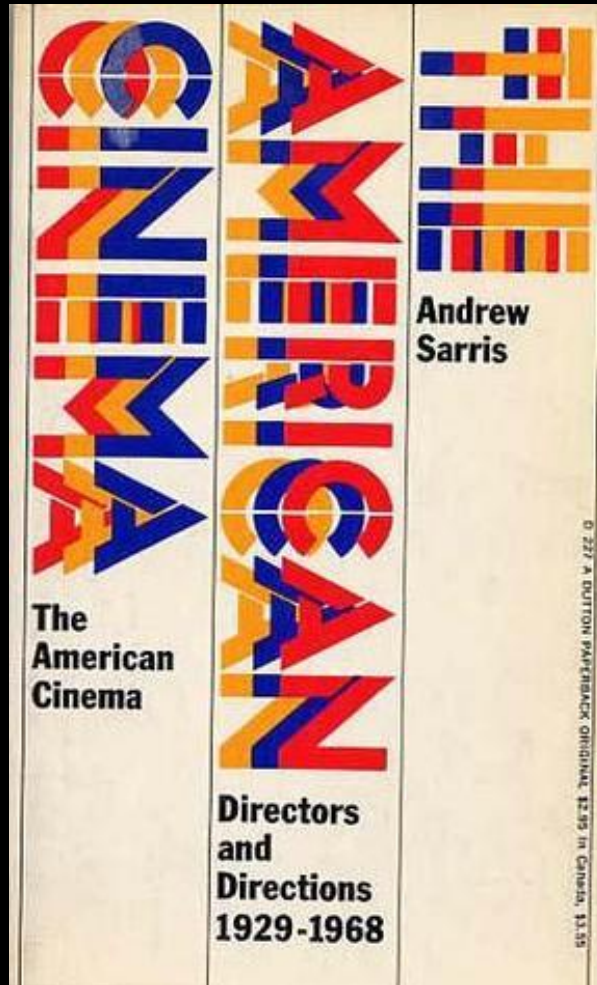


Ivan the Terrible Parts I & II
(1944, 1958)



Battleship Potemkin (1925)

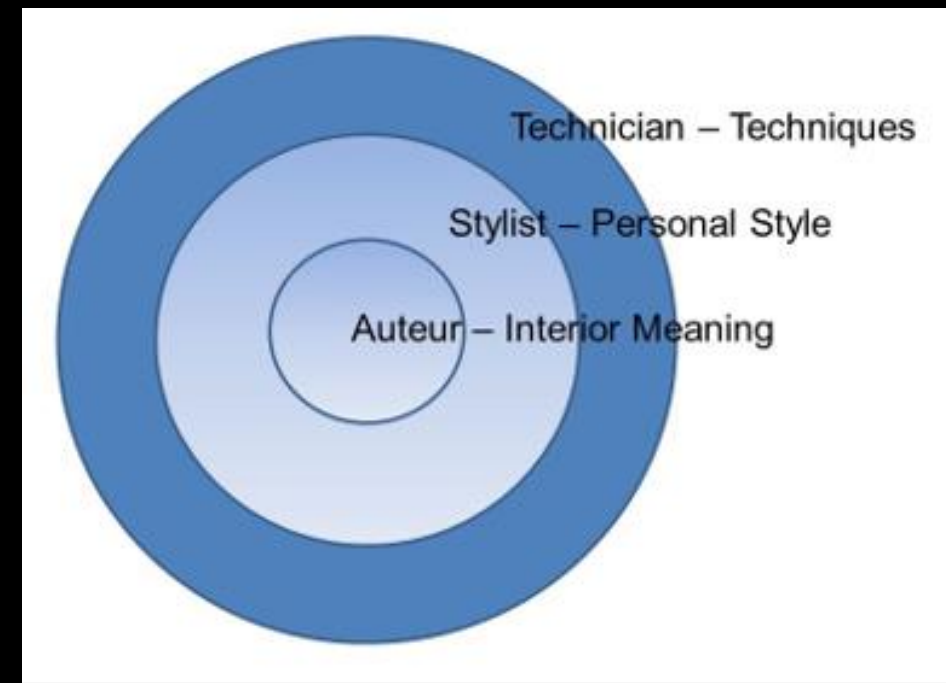
Auteur Theory



Andrew Sarris, 'Note on the Auteur Theory' (1962)

- What are the key features of auteur theory, according to Sarris?
- What makes a filmmaker an auteur and not 'just' a filmmaker?
- What are the three 'circles' that constitute Sarris's three key premises about auteur theory?

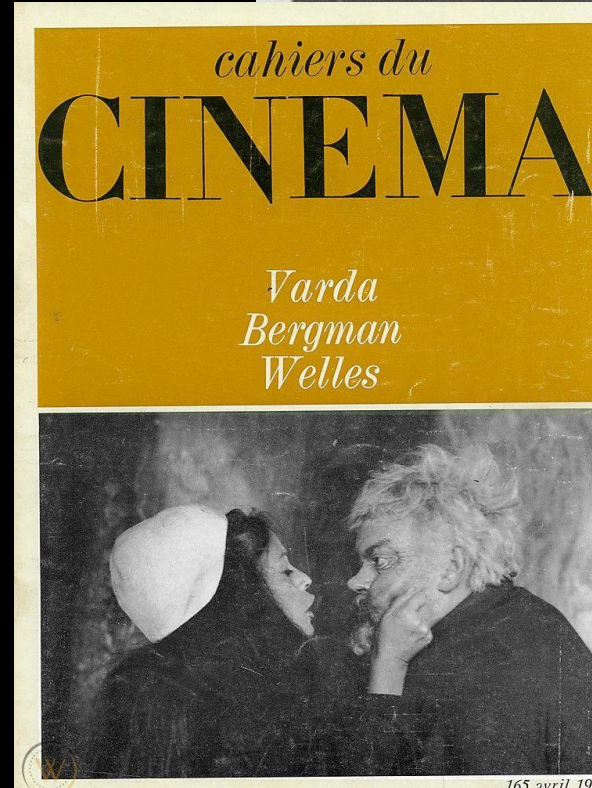
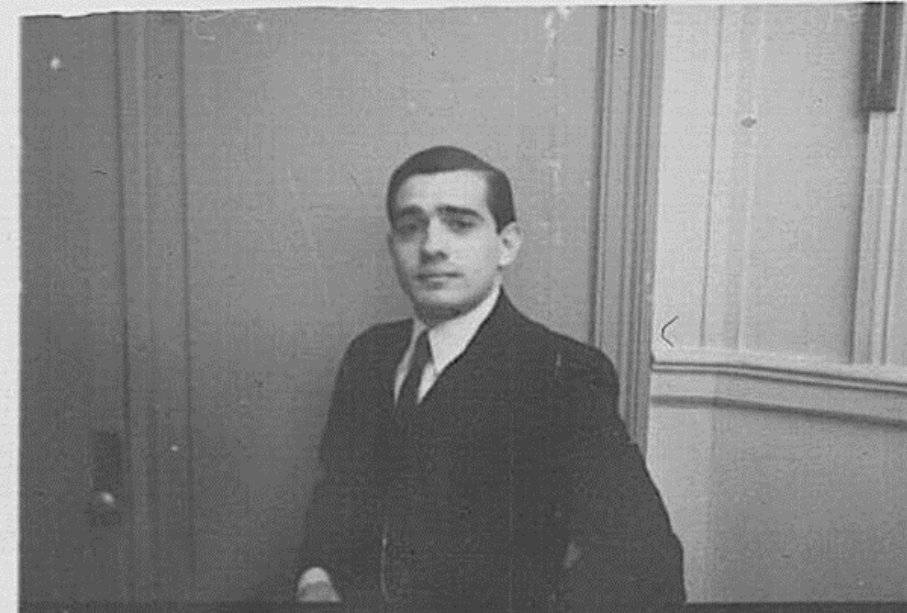
3 Premises



1. the technical competence of a director as a criterion of value
2. the distinguishable personality of the director as a criterion of value
3. concerned with interior meaning, the ultimate glory of the cinema as an art. Interior meaning is extrapolated from the tension between a director's personality and his material.

Growth of Film Studies

- NYU film department est. 1965 – Scorsese graduated with MA in 1966
- Moscow Film School (now Gerasimov Institute of Cinematography) est. 1919
- University of Southern California School of Cinematic Arts, est. 1929
- *Cahiers du Cinéma* est. 1951
 - close association with *nouvelle vague*
 - newfound aesthetic and artistic appreciation for Hollywood
 - proponent of *auteur theory*



NOUVELLE VAGUE

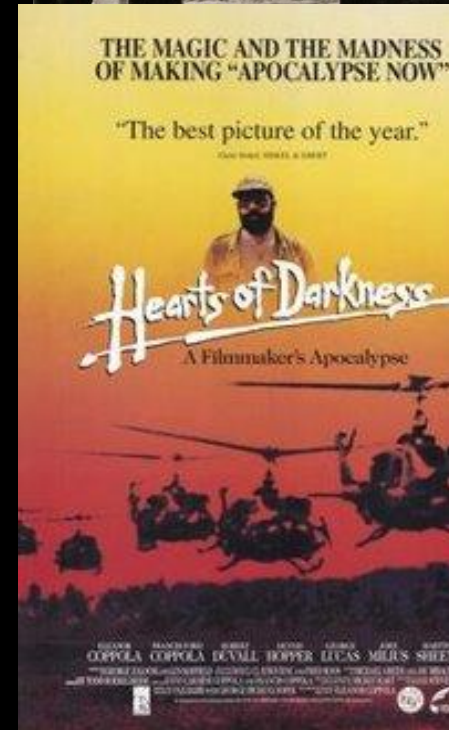
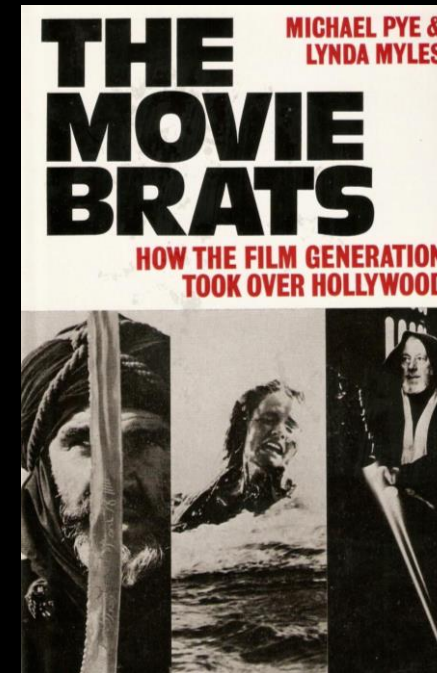


The Movie Brats

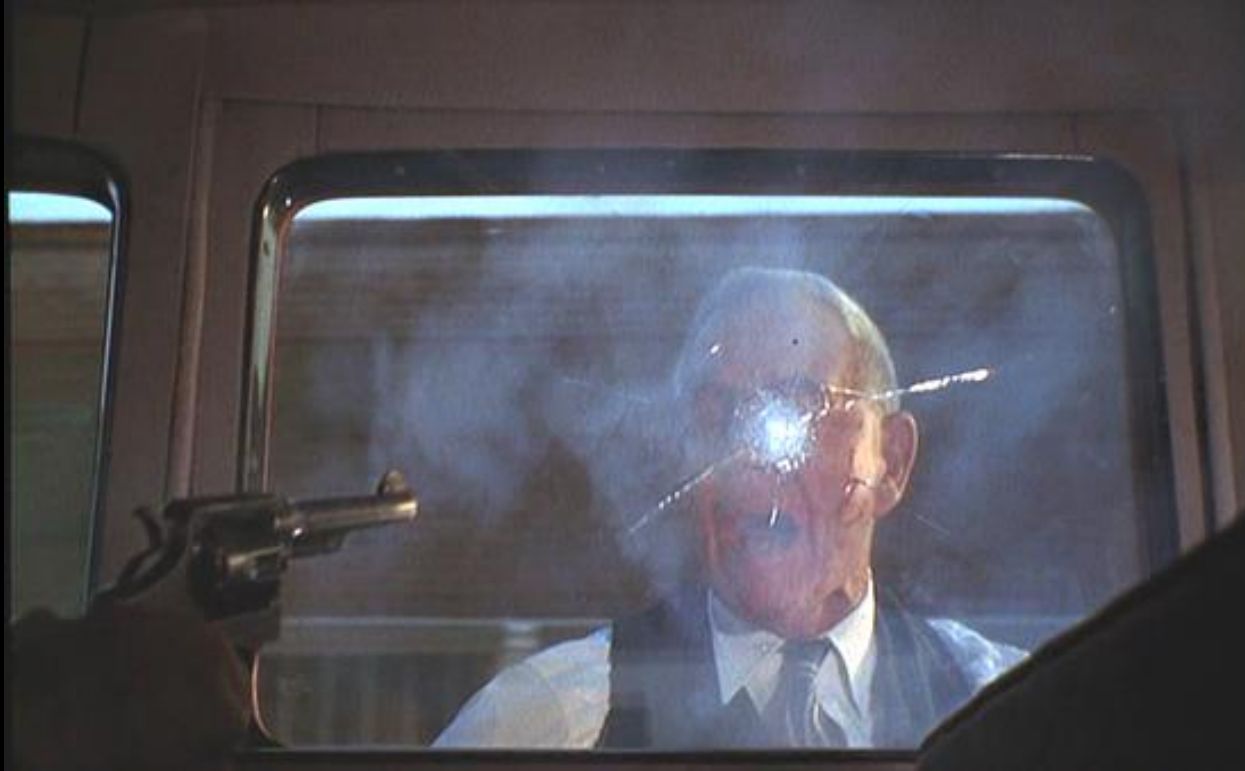


- Steven Spielberg, Martin Scorsese, Brian De Palma, George Lucas and Francis Ford Coppola

- College-educated *Cinephile auteurs* who became dominant figures in the 'New Hollywood' forged in the late 1960s and early 1970s



Eisenstein's Influence



Cine-literacy of the 'movie brats'

Bonnie and Clyde (1967), directed by Arthur Penn and *The Godfather* (1972) visually cite a famous scene from Eisenstein's *Battleship Potemkin*

Eisenstein's Influence



Cine-literacy of the 'movie brats'

Cinematic "in-joke" — *The Untouchables* (1987), directed by Brian De Palma, visually cites a famous scene from Eisenstein's *Battleship Potemkin*

Griffith's Influence

The new-born Soviet film industry's first great success—artistically, at the box-office, and even politically—was not a Soviet film; it had not even been made in Russia. By one of the most extraordinary flukes in film history, at the beginning of 1919 a print of Griffith's *Intolerance* had found its way through the blockade to Moscow.

There are so many legends of the subsequent history of *Intolerance*'s significant Soviet career that it is very difficult to extract the true part from them at this late date; it may be wiser to list them all: (1) Lenin saw it, and personally arranged to have it shown throughout Russia; (2) the shortage of raw film stock caused by the evacuating firms held up this wide distribution of *Intolerance* until Guy Croswell Smith, representing an American condensed milk firm (!*) managed to import some positive stock; (3) Lenin at once cabled D. W. Griffith an invitation to take charge of the Soviet film industry†, but Griffith's new

* This story, by Gardin, is hardly credible, because Smith, representing George Creel's Committee on Public Information, left Russia with Edgar Sisson in March 1918, to set up shop in Scandinavia. Smith visited Russia ten years later, with Schenck.

† Arkatov informs me that this is half true, and that it was Cibrario (!) who was commissioned to see Griffith and to get him to Russia at any cost,

Jay Leyda, *Kino: A History of the Russian and Soviet Film* (Princeton NJ: Princeton University, 1983 [1st ed. 1960]), pp. 143—144

association with United Artists and the opening of his studio in Mamaroneck, N.Y., made his acceptance impossible; (4) dozens of Russians who had lived in the United States suddenly sought work at the Cinema Committee, each claiming to be Griffith's 'right hand'. (Gardin tells us that Preobrazhensky did, unfortunately, hire one of these 'right hands' [Zamkovoy] to head the Committee's production department.)

These are the legends, but the larger, though less specific facts that can be verified, are more important. We know for certain of the popular success of *Intolerance*, and we know as certainly of the tremendous aesthetic and technical impetus given to *all* young Soviet film-makers by this and subsequently-shown Griffith films.* No Soviet film of importance made within the following ten years was to be completely outside *Intolerance*'s sphere of influence.† As to its political or social contribution to the Soviet film audience of 1919 there was no less relevance of theme and treatment in *Intolerance* than in *Comrade Abram* and its fellow-*agitki*.

Eisenstein, 'Dickens, Griffith and the Film Today (1944)

"THE KETTLE began it. . . ."

Thus Dickens opens his *The Cricket on the Herth* [1845] What could be further from films! Trains, cowboys, chases. But, strange as it may seem, movies also were boiling in that kettle.

From here, from Dickens, from the Victorian novel, stem the first shoots of American film aesthetic, forever linked with the name of David Wark Griffith.

Eisenstein, 'Dickens, Griffith and the Film Today (1944)

I wish to recall what David Wark Griffith himself represented to us. the young Soviet film-makers of the 'twenties. To say it simply and without equivocation: a **revelation**.

What might have been so revelatory to Soviet filmmakers about Griffith's work?

Eisenstein, 'Dickens, Griffith and the Film Today (1944)

Our heightened curiosity of those years in **construction** and method swiftly discerned wherein lay the most powerful affective factors in this great American's films. This was in a hitherto unfamiliar province.... this method, this principle of building and construction was montage.

Montage will be forever linked with the name of Griffith.

SOVIET MONTAGE

“Shot and montage are the **basic elements of cinema**. Montage has been **established by the Soviet film as the nerve of cinema**.”

- Sergei Eisenstein, ‘A Dialectical Approach to Film Form’ (April 1929)

- What do we understand by montage?
- What examples do we see of montage in Eisenstein's films?

Parallel Editing



**(Lev)
Kuleshov
Effect**





Hitchcock on the Kuleshov Effect



Eisenstein, 'Dickens, Griffith and the Film Today (1944)

The role of Griffith is enormous, but our cinema is neither a poor relative nor an insolvent debtor of his. It was natural that the spirit and content of our country itself, in themes and subjects, would stride far ahead of Griffith's ideals as well as their reflection in artistic images.

How might Eisenstein's films – and use of montage – differ from Griffith's?

Intellectual Montage



International Literature, 1940

To the Editors of "International Literature"

In connection with the revival on American screens of D. W. Griffith's *Birth of a Nation*, certain shrewd businessmen, seeking to advertise the film, made assertions to the effect that I have praised it and have stated that in its time *Birth of a Nation* had greatly influenced my creative work.

I emphatically protest against these assertions.

True, I have always given Griffith his due as an outstanding master of the bourgeois film. But this can in no way be applied to *Birth of a Nation*, a film which is intrinsically alien and inimical to the ideals for which we are struggling. This film has never been shown here, and I saw it abroad, already after *Potemkin* had appeared, and therefore could have been in no way influenced by *Birth of a Nation*. The disgraceful propaganda of racial hatred toward the colored people which permeates this film cannot be redeemed by the purely cinematographic effects of this production.

As to the general problem of interrelation between the Soviet cinema and the "old man" of the American film, permit me to draw your attention to my extensive analysis of this problem, which will soon appear in a collection of studies devoted to the art of the cinema in Moscow (Goskinoizdat Editions).

PROFESSOR S. EISENSTEIN

Moscow-Kratovo, October 15, 1940

Pauline Kael, 'Circles and Squares' (1963)

- What key criticisms does Kael make of auteur theory?
- What weaknesses or problems can be associated with auteur theory?
- How useful is auteur theory?



Part 2: Cinema and the Russian Revolution



- **Why might film have been important to the Russian Revolution?**
How has film shaped perceptions of the Russian Revolution?



Soviet Cinema as History

“Most of the imagery of the October Revolution is retrospective, created by Soviet filmmakers in the 1920s and beyond. There is a deliberate process at work – an attempt to ensure that certain representations become record – and a less controlled process by which particular images or narrations become fixed in memory as canonical, and retain this canonical status by being, literally, re-presented.”

- Geoffrey Nowell-Smith, 'On History and the Cinema,' *Screen* (Vol. 31, No. 2, Summer 1990), p.162

See also Robert A. Rosenstone, 'October as History,' *Rethinking History*, Vol. 5, No. 2 (2001), pp. 255–274.

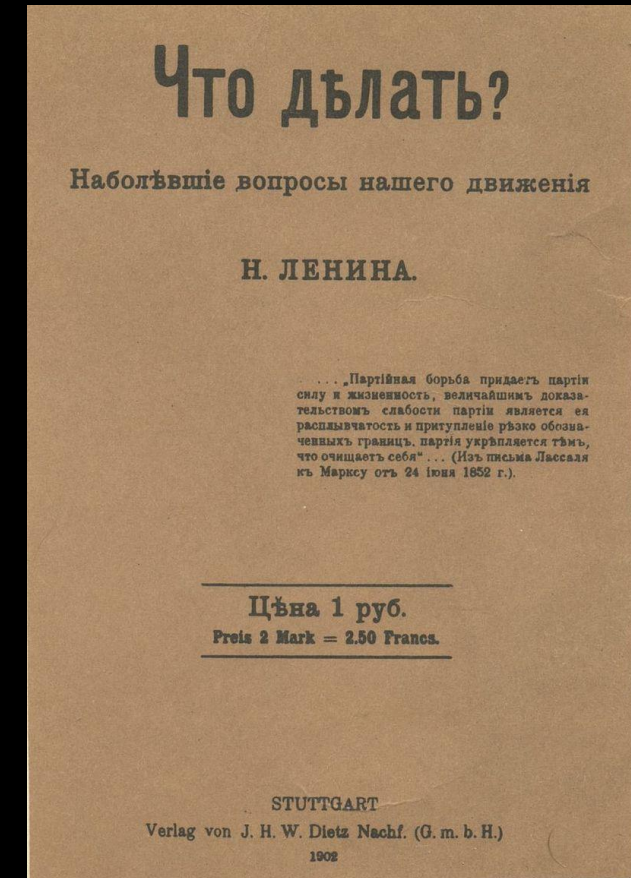


Lenin, 'What is to be Done?' (1902)

- Argued need for revolutionary vanguard:

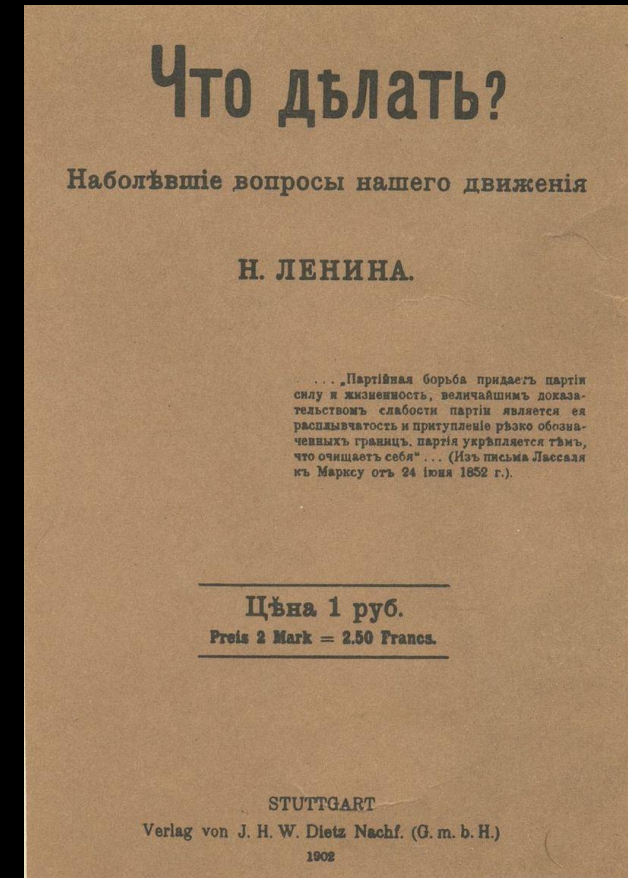
“Attention must be devoted *principally to raising the workers to the level of revolutionaries*; it is not at all our task *to descend* to the level of the ‘working masses’ or to the level of the ‘average worker.’”

“To be fully prepared for his task,” *the worker-revolutionary must likewise become a professional revolutionary*



Lenin, 'What is to be Done?' (1902)

“ .. The history of all countries shows that the working class, exclusively by its own effort, is able to develop **only trade union consciousness**, i.e., the conviction that it is necessary to combine in unions, fight the employers, and strive to compel the government to pass necessary labour legislation, etc. **The theory of socialism, however, grew out of the philosophic, historical, and economic theories elaborated by educated representatives of the propertied classes, by intellectuals. By their social status the founders of modern scientific socialism, Marx and Engels, themselves belonged to the bourgeois intelligentsia.**”



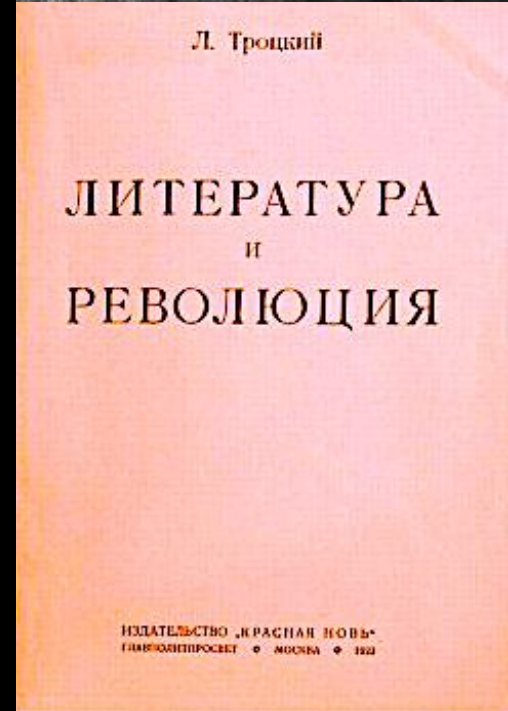
Revolutionary Art

“Every ruling class creates its own culture, and consequently, its own art ... **It would follow from this, that the proletariat has also to create its own culture and its own art.**”

“The question, however, is not as simple as it seems at first glance. Society in which slave-owners were the ruling class, existed for many and many centuries. The same is true of Feudalism ... [and] bourgeois culture. **History shows that the formation of a new culture which centres around a ruling class demands considerable time** and reaches completion only at the period preceding the political decadence of that class.

“... It is untrue that revolutionary art can be created only by workers.”

- Leon Trotsky, *Literature and Revolution* (1923)



Pre-Revolutionary Avant-Garde



Kazimir Malevich, *Black Square* (1915)



Kazimir Malevich, *The Knifegrinder* (1912–13)

AGITPROP

Agitprop =
portmanteau
from Russian word
agitatsiya
("agitation") and
English/Latin
propaganda.

Associated with
Department for
Agitation and
Propaganda (*отдел
агитации и
пропаганды, otdel
agitatsii i
propagandy*)

El Lissitzky,
*Beat the
Whites
with the
Red Wedge*
(1919)



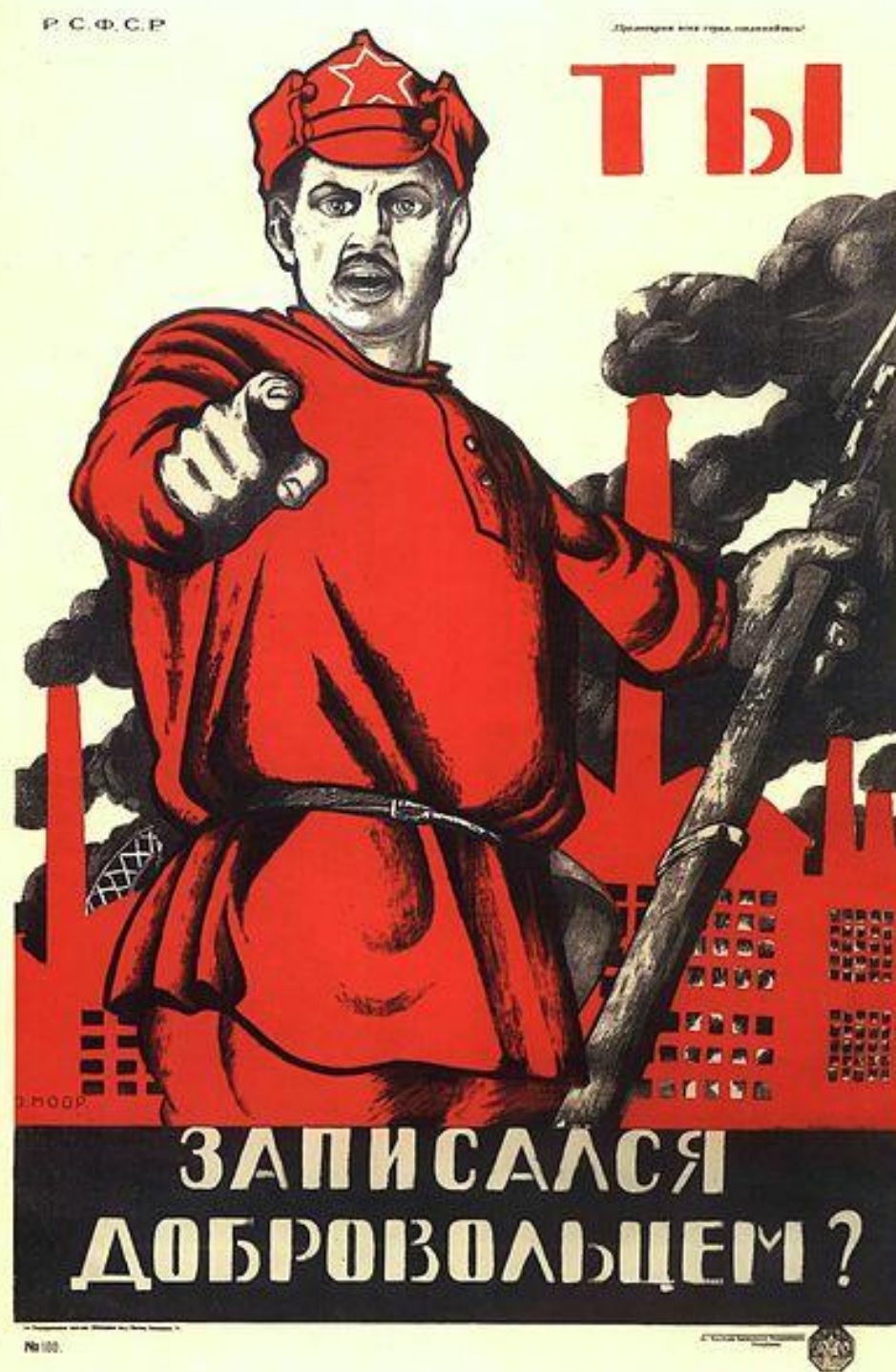
Vladimir Lebedev, *A
Worker Sweeping the
Criminals out of the Soviet
Land* (1923)



**Dmitry
Moor**
(1883-1946)

*Did You
Volunteer*
(1920)

*Solemn
Oath*
(1920)



Dmitry Moor

*Death
to the
World
Imperialism*
(1919)

*Be on Your
Guard!*
(1920)



**СМЕРТЬ МИРОВОМУ
ИМПЕРИАЛИЗМУ**



БУДЬ НА СТРАЖЕ!

Польша выбрала из числа территорий польских захваченных банд под руководством того самого империалистического бандита Тухачевского, который поднимал банды на территории Польши. Польскими провокационными характер этого нового нашествия является тот крик: «встретимся в сражении, себя дороже!»

Каждый революционер должен уметь себе действительное положение дел. В Польше не одно правительство и два. Одно — официальное, такое, выставленное в парламент, воздушные перевозки, подводные лодки, десанты. Другое — реальное, опирающееся на многочисленные части офицеров, с тем же реальным начальником государства Пилсудского во главе. За своей тайной преемственностью своим крайним империализмом. В то время как официальное польское правительство под давлением не только трудящихся, но и широких буржуазных кругов, вынуждено бороться с миром с «советской Россией», провозгласил Пилсудский войну не только, она стремилась выжить войну.

Мы не можем обещать, что в Польше этой зимой или будущей весной стороны будут мир или преступные поджигатели. Мы должны быть готовы к худшему. Кроме того, свою реакцию Пилсудский банды вынуждены к полному империализму. Красная армия ударила своим рабству по банде по своему. Польской войной событий не является криком: «встретимся в сражении».

Lenin's Propaganda Mission

- VI Lenin, 'Speech To Propagandists On Their Way To The Provinces,' January 23 1918

“Now that the last bastion of the counter-revolution is about to collapse it is safe to say that Soviet power is growing stronger and it will be consolidated.”

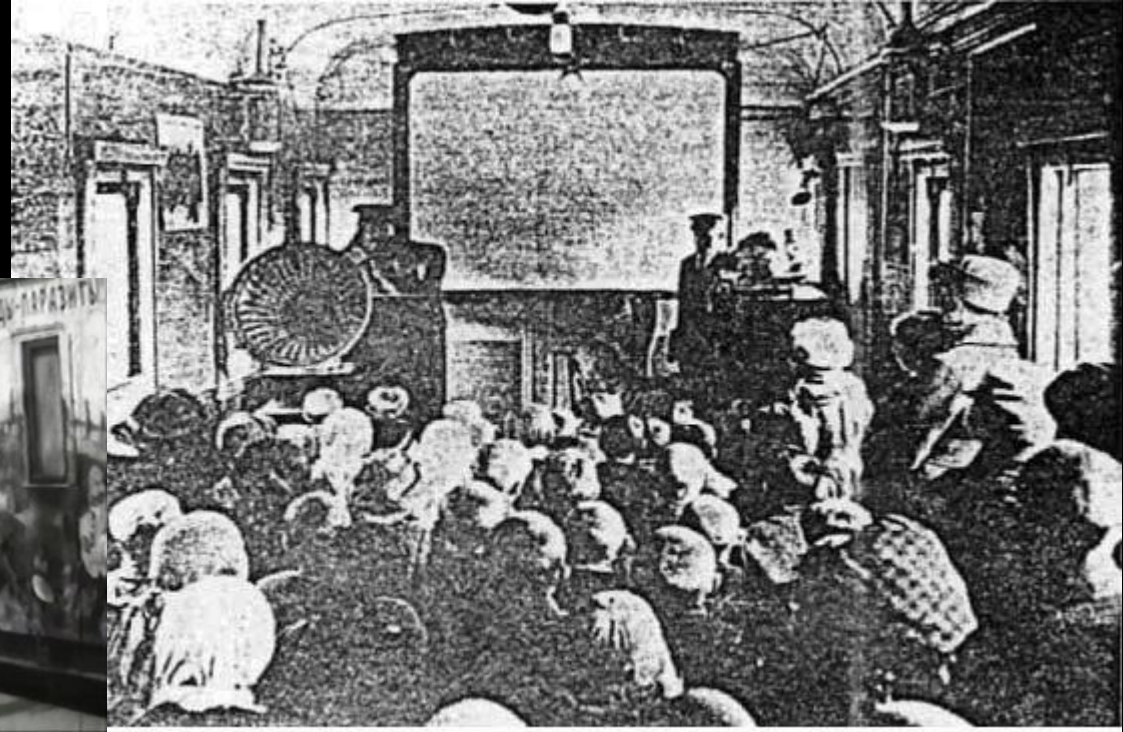


Lenin's Propaganda Mission

"The job you have is ... to **unite, organise and establish Soviet power**. Out there in the countryside, you will come across "bourgeois" peasants, the kulaks, who will try to upset Soviet power. It will be easy to fight them because the mass will be on your side. They will see that it is not punitive expeditions but propagandists that are sent from the centre to bring light to the countryside, to unite those in every village who earn their own livelihood and have never lived at the expense of others."



AGIT-TRAINS and AGIT-SHIPS



Interior of agit-train.



VI Lenin, 'Directions Concerning the Work of the Propaganda-Instructor Trains and Steamers,' January 25 1920: <https://www.marxists.org/archive/lenin/works/1920/jan/25.htm>

AGIT-TRAINS and AGIT-SHIPS



СМЕРТЬ МИРОВОМУ
ИМПЕРИАЛИЗМУ

VI Lenin, ‘Directives on the Film Business,’ January 17 1922

The People’s Commissariat for Education should organise the supervision of **all film showings** and systematise this business. A definite proportion should be fixed for every film-showing programme:

- a) entertainment films, specially for advertisement or income (of course, without obscenity and counter-revolution) and
- b) under the heading “From the life of peoples of all countries”— pictures with a special propaganda message, such as: Britain’s colonial policy in India, the work of the League of Nations, the starving Berliners, etc.

VI Lenin, ‘Directives on the Film Business,’ January 17 1922

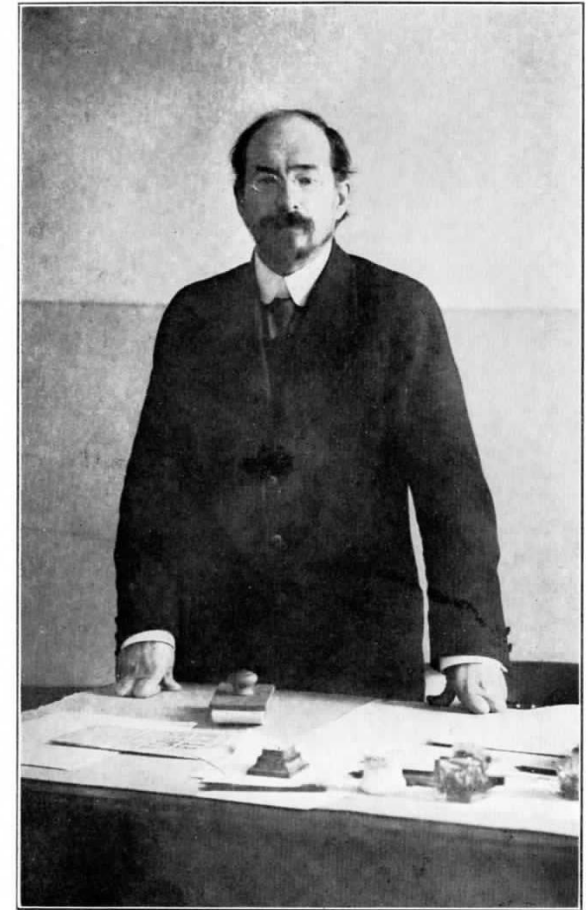
Pictures of a propaganda and educative nature should be checked by old Marxists and writers, to avoid a repetition of the many sad instances when propaganda with us defeated its own purpose. Special attention should be given to organising film showings in the villages and in the East, where they are novelties and where our propaganda, therefore, will be all the more effective.

Lenin, Directives on the Film Business

In a conversation, with A. V. Lunacharsky [first Soviet People's Commissar of Education] in February 1922 Lenin “once more stressed the necessity of establishing a definite proportion between entertainment films and scientific films”. Vladimir Ilyich said that the production of new films imbued with communist ideas and reflecting Soviet realities should be started with newsreel, since, in his opinion, the time had not yet come for the production of such films. **“If you have a good newsreel, serious and enlightening pictures, it doesn't really matter if you show some worthless film with them of a more or less usual type to attract the public.** A censorship, of course, will be needed.” To this Lenin added: “As you find your feet ... you will have to expand production, and particularly make headway with useful films among the masses in the cities, and still more in the countryside.... You must remember always that **of all the arts the most important for us is the cinema**” (as recorded in *Sovietskoye Kino* No. 1-2, 1933, p. 10)

“There is no doubt cinema arts is a first-class and perhaps even incomparable instrument for the dissemination of all sorts of ideas. Cinema’s strength lies in the fact that, like any art, it imbues an idea with feeling and with captivating form, but unlike other arts, cinema is actually **cheap, portable and usual graphic**. Its **effects reach where even the book cannot reach** and it is, of course, **more powerful than any kind of narrow propaganda**. The Russian Revolution, which is extremely interested in exercising the **broadest influence on the masses**, should long since have turned its attention to cinema as its **natural instrument**.”

- Anatoli Lunacharsky cited by Mark Joyce, ‘Soviet Montage Cinema of the 1920s,’ in *Introduction to Film Studies* (Abingdon, Oxon: Routledge, 2003 [1st ed. 1996]), p. 449



А. В. ЛУНАЧАРСКИЙ
Комиссар Народного
Просвещения.

A. V. LUNACHARSKY
People's Commissar of Education of the
Soviet Republic.



- How might one interpret *October* and *Battleship Potemkin* as pieces of propaganda?
- Do the films adhere to any of the tenets of propaganda discussed by Lenin's directives?
- In what ways might the films have been perceived as expressing or embodying revolutionary sentiments?



- How might one interpret the films as a piece of art?
- In what ways might the film itself have been perceived as expressing or embodying revolutionary sentiments?
- How might the cinematographic techniques and aesthetics be seen as revolutionary'?
- Might the film fulfil the ideas of Lenin, Trotsky, Lunacharsky et al regarding revolutionary art?



- In ways might cinema as a **medium** be seen as complementary to (even constitutive of) revolutionary art?
- Why might cinema be important in forging a **new** society in the early 20th century?

“The impulses of avant-garde Soviet art have their roots in the artistic trends of pre-Revolutionary Russia. Around 1910, the Russian Futurist movement attracted many of the most creative minds of the day. Influenced both by French cubism and Italian Futurism, the Russian Futurists **declared that conventional art must be destroyed** and that a **new art, appropriate to the machine age, must be created.**”

- David Bordwell, ‘The Idea of Montage in Soviet Art and Film,’ *Cinema Journal*, Vol. 11, No. 2 (Spring, 1972), p. 11.



Kazimir Malevich, *The Knifegrinder* (1912–13)

“Some Futurist and Constructivist machine-worship shows through Dziga Vertov's essay .. ‘Kinoks: A Revolution’ (1923) ... which claims that the **mechanical eye** of the camera can perfect and fulfill human vision: ‘I, a machine, am showing you a world, the likes of which only I can see.’”

- Bordwell, ‘The Idea of Montage,’ p. 14.

Poster for *Kin-Eye* (1923), directed by Dziga Vertov

KINO-EYES



Opening titles to *Man with a Movie Camera* (1929):

KINO-EYES

The film *Man with a Movie Camera* represents AN EXPERIMENT IN THE CINEMATIC TRANSMISSION of visual phenomena WITHOUT THE HELP OF INTERTITLES (a film without intertitles) WITHOUT THE HELP OF A SCRIPT (a film without a script) WITHOUT THE HELP OF THE THEATRE (a film without actors, without sets, etc.). This new experimental work by Kino-Eye is directed towards the creation of an authentically international absolute language of cinema - ABSOLUTE KINOGRAPHY - on the basis of its complete separation from the language of theatre and literature.



Montage: A Revolutionary technique?

6.



[from *October*]

7.



[from *Potemkin*]

ARTIFICIALLY PRODUCED IMAGES OF MOTION

a. Logical

ARTIFICIALLY PRODUCED IMAGES OF MOTION

b. Illogical



8.





Vladimir Tatlin, *Corner Relief*, 1914

Kazimir Malevich, *An Englishman in Moscow* 1914

“... The Futurists took their subjects from modern life and exploited a technique of **shocking juxtaposition**

“ ... Malevich's cubo-Futurist paintings juxtaposed various elements in a kind of **visual melange**; *An Englishman in Paris [Moscow]* (1914), for example, mixes various objects (fish, spoon, sabre, candle, ladder, building) with numerals, lettering, arrows, sawtooth shapes, and fractured planes. Similarly, [Vladimir] Tatlin's doctrine of ‘real materials in real space’ found expression in such works as *Relief* (1914) and *Corner Relief* (1914), which consist of heterogeneous materials and jagged shapes intersecting in a fierce collision.”



Sergei Eisenstein, 'A Dialectic Approach to Film Form' (1929)

"According to Marx and Engels the dialectic system is only the conscious reproduction of the dialectic course (substance) of the external events of the world.

Thus:

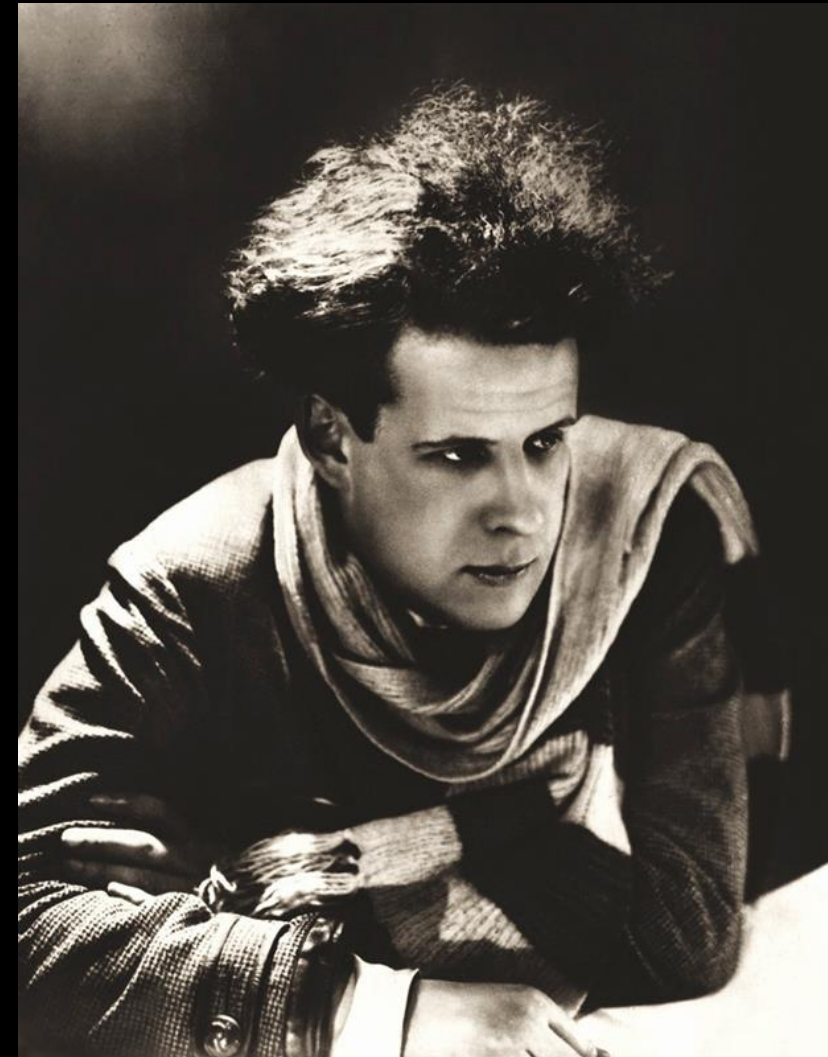
The projection of the dialectic system of things
into the brain

into creating abstractly

into the process of thinking

yields: dialectic methods of thinking;
dialectic materialism –
PHILOSOPHY."

Quotes from Sergei Eisenstein, 'A Dialectic Approach to Film Form' (1929), in Eisenstein, *Film Form Essays in Film Theory* (London: Harcourt Brace Jovanovich, 1977 [1949]), pp. 45–63.



DIALECTICS

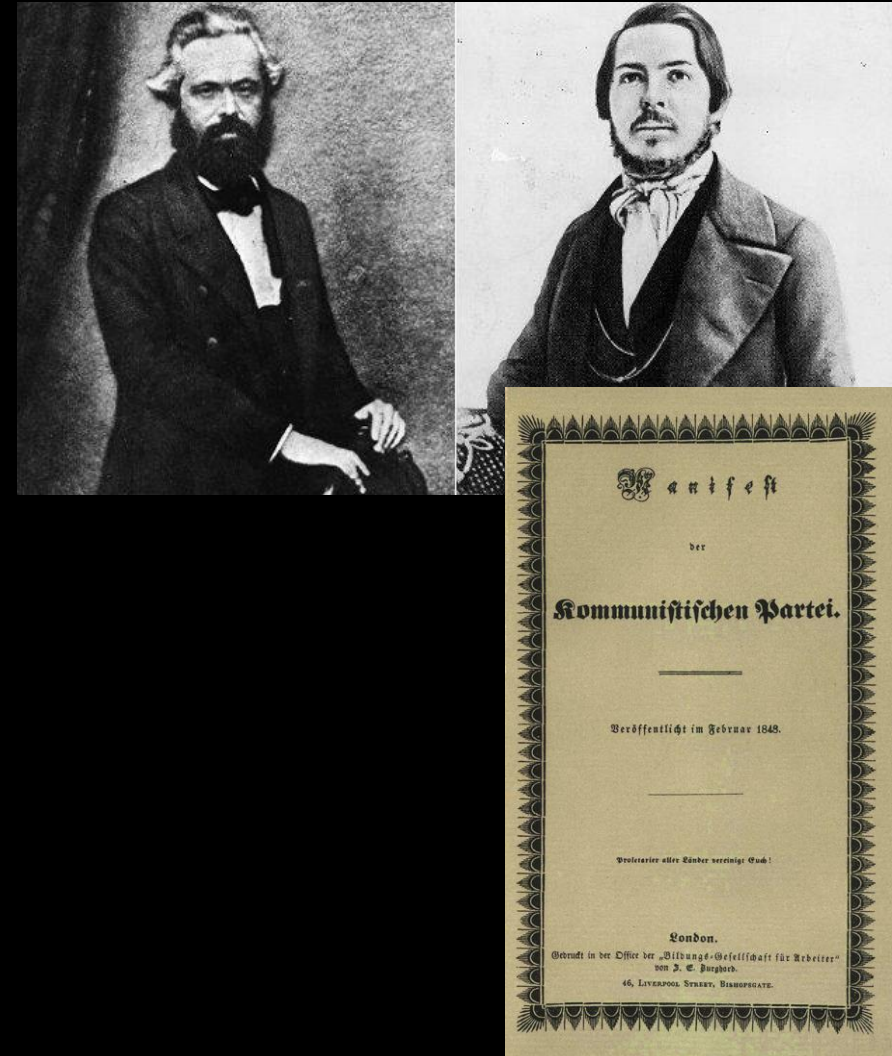
- Hegelian philosophy used the concept of **dialectics** – (simplified) the study of opposing forces or propositions – to interpret and understand human society and the world at large
- Hegel philosophised about conflicts, and possible resolution, between opposing ideas and forces: model of **thesis-antithesis-synthesis** (or 'abstract-negation-concrete' in Hegel's terms) $A+B=C$ (not necessarily AB)
- Applied to Marxian concept of perennial class conflict, and proletarian revolution



The Communist Manifesto (1848)

“The history of all hitherto existing society is the history of **class struggles**. Freeman and slave, patrician and plebeian, lord and serf, guild-master and oppressed, stood in **constant opposition** to one another, carried on an uninterrupted – now hidden, now open – fight that *each time ended either in a revolutionary reconstitution of society at large or in the common ruin of contending classes.*”

- Opening lines of *Communist Manifesto*



HISTORICAL MATERIALISM

- Human society rooted in the **material relations** between individuals and social groups
- **Material relations** rooted in the relationship of individuals and social groups to the **processes of production** – and particularly their status as **workers** or **owners** of a society's productive capacity
- Relationship of individuals and social groups to the **means of production** is a key determiner of social status and political power, hence **ownership of the means of production** is a key goal of Marxism
- **Material relations** – that is to say **economic relations** – are the fundamental basis for Marx's conceptions of society and history

“According to Marx and Engels the dialectic system is only the conscious reproduction of the dialectic course (substance) of the external events of the world.

Thus:

The projection of the dialectic system of things
into the brain

into creating abstractly

into the process of thinking

yields: dialectic methods of thinking;

dialectic materialism –
PHILOSOPHY.

And also:

**The projection of the same system of
things**

while creating concretely

while giving form

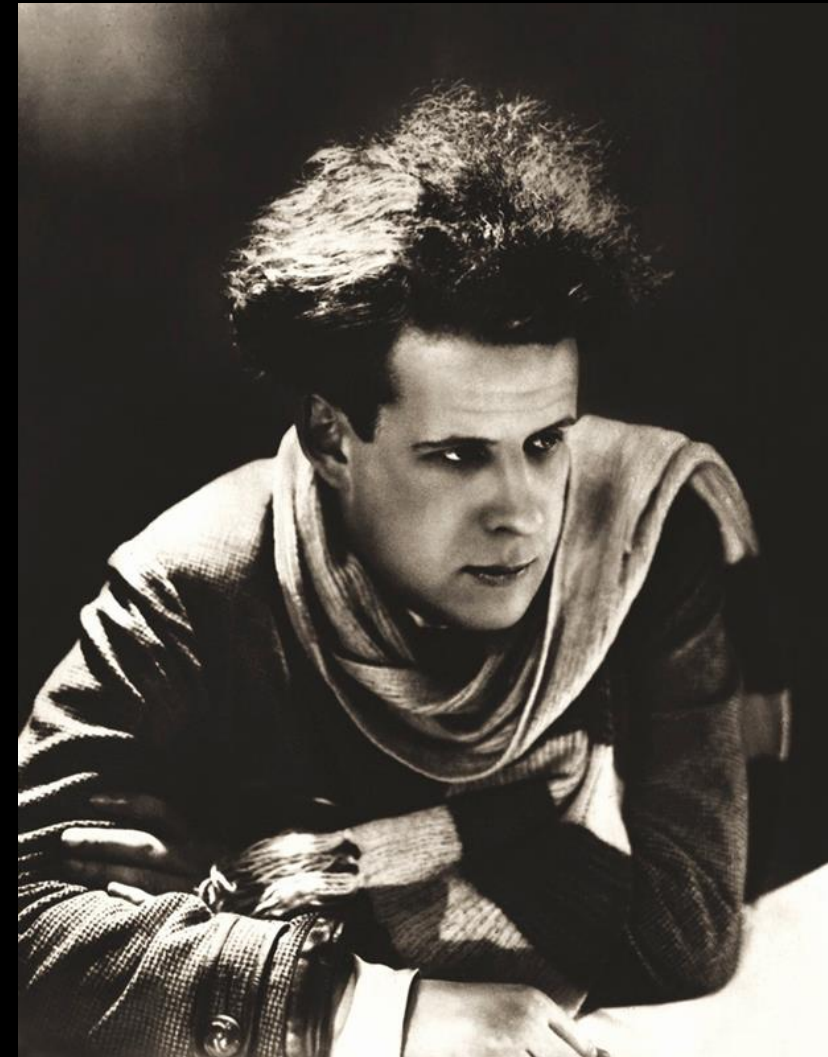
yields: ART.”



“The foundation for this philosophy is a dynamic concept of things:

Being – as a constant evolution from the interaction of two contradictory opposites.

Synthesis – arising from the opposition between thesis and antithesis.”



“The foundation for this philosophy is a dynamic concept of things:

Being – as a constant evolution from the interaction of two contradictory opposites.

Synthesis – arising from the opposition between thesis and antithesis

A dynamic comprehension of things is also basic to the same degree, for a correct understanding of art and of all art-forms. In the realm of art this dialectic principle of dynamics is embodied in

CONFLICT

as the fundamental principle for the existence of every artwork and every art-form.”



“To determine the nature of montage is to solve the specific problem of cinema. The earliest conscious film-makers, and our first film theoreticians, regarded montage as a means of description by placing single shots one after the other like building blocks.

The movement within these building-block shots, and the consequent length of the component pieces, was then considered as rhythm.

A completely false concept!”



[from October]



[from Potemkin]

ARTIFICIALLY PRODUCED IMAGES OF MOTION

a. Logical



“In my opinion, however, montage is an idea that arises from the **collision of independent shots** – shots even **opposite to one another**: the ‘dramatic’ principle.”



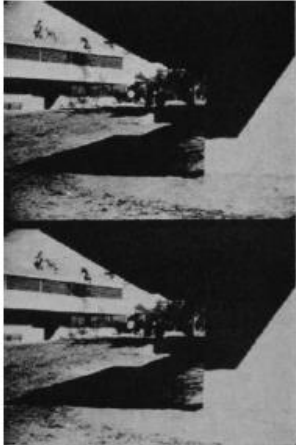
1. GRAPHIC CONFLICT



2. CONFLICT OF PLANES



3. CONFLICT OF VOLUMES



4. SPATIAL CONFLICT

ARTIFICIALLY PRODUCED IMAGES OF MOTION

b. Illogical

