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| **About you** | **[Salutation]** | Ivan | [Middle name] | Eubanks |
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| Pudovkin, Vsevolod Illarionovich (1893 - 1953) |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| Vsevolod Pudovkin was a Soviet actor, director and film theorist working during the first half of the twentieth century. He studied chemistry at Moscow State University, and after fighting in World War I he enrolled in film school, only to quit in order to work as scriptwriter and assistant director to Lev Kuleshov. Like Kuleshov, Pudovkin believed editing to be the fundamental authorial act in filmmaking. He saw the shot, and the objects depicted therein, as raw materials with latent meaning that emerged only in the context provided by montage. For example, he would splice historical footage into his fictional films, as if it were part of his story, such as the shots of a real grandmaster in *Chess Fever* (1925),or of the pre-revolutionary stock exchange in *The End of St. Petersburg* (1927).He also strove to compose montages that would simulate the way the brain and the eye construct visual perceptions. Pudovkin’s silent films are his best-known applications of his theories, including those named above as well as [*Mother*](https://archive.org/details/Mother_883) (1926), his adaptation of a novel by Maxim Gorky, and *Heir to Genghis Khan* (1928; also called *Storm over Asia*). His writings, especially *Film Technique* (1929) and *Film Acting* (1933) have proven very influential. In 1928, Pudovkin joined Sergei Eisenstein and Grigori Alexanderov to write ‘A Statement on Sound’. |
| Vsevolod Pudovkin was a Soviet actor, director and film theorist working during the first half of the twentieth century. He studied chemistry at Moscow State University, and after fighting in World War I he enrolled in film school, only to quit in order to work as scriptwriter and assistant director to Lev Kuleshov. Like Kuleshov, Pudovkin believed editing to be the fundamental authorial act in filmmaking. He saw the shot, and the objects depicted therein, as raw materials with latent meaning that emerged only in the context provided by montage. For example, he would splice historical footage into his fictional films, as if it were part of his story, such as the shots of a real grandmaster in *Chess Fever* (1925),or of the pre-revolutionary stock exchange in *The End of St. Petersburg* (1927).He also strove to compose montages that would simulate the way the brain and the eye construct visual perceptions. Pudovkin’s silent films are his best-known applications of his theories, including those named above as well as [*Mother*](https://archive.org/details/Mother_883) (1926), his adaptation of a novel by Maxim Gorky, and *Heir to Genghis Khan* (1928; also called *Storm over Asia*). His writings, especially *Film Technique* (1929) and *Film Acting* (1933) have proven very influential. In 1928, Pudovkin joined Sergei Eisenstein and Grigori Alexanderov to write ‘A Statement on Sound’. Selected Filmography *Chess Fever* (1925)  *Mechanics of the Brain* (1926)  *Mother* (1926)  *The End of St. Petersburg* (1927).  *Heir to Genghis Khan (Storm over Asia)* (1928).  *Deserter* (1933).  *Suvorov* (1940)  *Admiral Nakhimov* (1946) Paratextual Links *Soviet Posters of the Silent Screen* (2014), Gallery of Russian Arts and Design, London. Web. *Grad-London.com*. Accessed 28 April 2014. <http://www.grad-london.com/whatson/kino-film-soviet-posters-of-the-silent-screen/>. Website for an exhibit featuring Soviet movie posters, including two for *The End of St. Petersburg* and one for *Storm over Asia*. |
| Further reading:  (Deleon)  (Jones)  (Keser)  (Pudovkin) |