

SERGEI EISENSTEIN

SOVIET FILM DIRECTOR

1898-1948



EARLY LIFE

- Sergei belonged to middle class family and was born in Riga
- Studied Architecture and Engineering
- In 1918, Sergei left school and joined Red Army to serve Bolshevik Revolution
- In 1920, Sergei was transferred to a command position in Minsk
- In 1920, he started his career in theatre

MOVIES

- 1925 – Strike
- 1930 - Battleship Potemkin
- 1928- October
- 1929 – The General Line
- 1938 – Alexander Nevsky

STRIKE AND BATTLESHIP POTEMKIN

- Both movies are quite similar in the sense they both are used as propaganda
- Sergei had been in Bolshevik support and this is clearly visible in his works
- Montage is used properly in both the movies
- The Odessa staircase scene in Battleship Potemkin is an exemplary example of Montage
- The Battleship Potemkin ends in an optimistic note of comradeship compared to the arguably tragic ending of *Strike*.

SERGEI AND MONTAGE

- Pioneer in use of montage
- Method of montage
 - Metric (cutting to the next shot no matter what is happening within the image)
 - Rhythmic (process of selecting, editing and organizing segments of the film to form a coherent whole)
 - Tonal (not just manipulating the temporal length of the cuts or its rhythmical characteristics)
 - Overtonal (combination of metric, rhythmic, and **tonal** montags)
 - Intellectual (o use few images, but images that are rich in cultural, symbolic, and political history)

HONOURS AND AWARDS

- Two Stalin Prizes – 1941
- Honored artist of the Russian Soviet Federative Socialist Republic
- Order of Lenin
- Order of the Badge of Honour