PROVISIONAL PROGRAM

Monday, October 14th

10h-13h Session 1

10h-11h30 (3 x 20’ presentations + 30’ common discussion)

1. Julia Vassilieva – Eisenstein and Hypnosis
2. Ana Hedberg Olenina – Eisenstein’s Model of Spectatorship in the Context of German Aesthetics Philosophy and Modernist Performance
3. Irina Schulzki – Eisenstein on Gesture

11h30-12h (coffee break)

12h-13h (2 x 20’ presentations + 20’ discussion)

1. Michael Kunichika – Eisenstein and the Contours of Prehistory

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13h-14h30 Lunch break
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14h30-19h Session 2

14h30-16h (3 x 20’ presentations + 30’ common discussion)

2. Nariman Skakov – Framing National Form
3. Vanessa Teixeira de Oliveira – The Ornament of Film: Considerations About Ivan the Terrible

16h-16h15 (coffee break)

16h15-17h45 (3 x 20’ presentations + 30’ common discussion)

1. Dušan Radunović – Mimesis, Montage, Extasis: Eisenstein on El Greco
2. Felipe Soares – Sergei(s): On Eisenstein and Prokofiev
3. Gérard Conio – Eisenstein et le théâtre (in French)

17h45-18h (coffee break)

18h-19h
Book Presentations:
1. Naum Kleiman on the new edition of the Memoirs
2. Vera Rumyantseva on In the Master’s House

Tuesday, October 15th

9h-10h Evgenii Bershtein and Alex Fallows -- Translating Metod: «Сдвиг на биологический уровень»

10h-13h Session 3

10h-11h30 (3 x 20-minute presentations + 30’ common discussion)
1. Yuri Tsivian – Synthèse. Eisenstein’s Metatheology in Pictures and Films
2. Dustin Condren – In Signs of Blood and Fire: Solution and Dissolutions in Eisenstein’s Historical Time
3. Alessia Cervini, What is a cinematographic "method"? Eisenstein's contribution to contemporary film theory

11h30-12h (coffee break)

12h-13h (2 x 20’ presentations + 20’ discussion)
1. Joan Neuberger – Immersion and Metamorphosis: The East Asian Landscape in Nonindifferent Nature:
2. Helen Grace – The Primary Sources of the Magic of Art: Eisenstein and East Asian Art

13h-14h30 Lunch break

14h30-19h Session 4

14h30-16h (3 20-minute presentations + 30’ common discussion)
1. Oksana Bulgakowa – How to Curate Eisenstein
2. Robert Bird – Eisenstein’s Robeson
3. Ian Christie – Eisenstein’s English Eccentrics: Scoping his Imaginative World

16h-16h30 (coffee break)

16h30-18h (3 20-minute presentations + 30’ common discussion)
1. Evgeni Bershtein – Sokurov contra Eisenstein
2. Vincent Bohlinger – “Inhuman and Would Tend to Incite Crime”: The Censorship of Battleship Potemkin in the United States in 1926
3. Felix Lenz – How Do Eisenstein’s Suprahistory and History Relate to Each Other: An Exploration of Tarkovski’s Solaris as a Methodological Example
18-19h
Ada Ackerman – Eisenstein Re-Played

**Wednesday, October 16th**

9h-9h45
Alexander Dobrovinsky – Aleksandrov’s Diaries

10h-13h Session 5

- Daria Khitrova – Eisenstein the Poet: The Prosody of Eisenstein’s Screenwriting
- Erivoneide Barros – Sergei Eisenstein’s Literary Discourse
- Artëm Sopin – The Ways of Sergei Eisenstein’s Inner Monologue to the Soviet Screen (1930s-1950s)

11h30-12h (coffee break)

12h-13h (2 x 20’ presentations + 20’ discussion)

- Natasha Drubek – Warp and Weft: Eisenstein’s Mexican Film
- Angela Shpolberg: Eisenstein vs. Sinclair: H.W.L. Dana and *Que viva Mexico!*

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13h-14h30 Lunch

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14h30-19h Session 6

- Elena Vogman – Face Values: Eccentric Economies After Eisenstein and Bataille
- Marie Rebecchi – Paris 1929: The Anthropological Gaze of Eisenstein, Bataille, and Bunuel
- Abraham Geim – Eisenstein’s Faces

16h-16h30 (coffee break)

16h30-18h

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