



29.11

# IMAGES OF COMMUNISM IN THE EARLY SOVIET FILM

Organized by Gal Kirn  
in cooperation with Elena Vogman

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Like specters, the films of Medvedkin, Eisenstein and Vertov seem to haunt discussions of theory and practice, history and visual memory into the present. They have created a visual grammar through images of the past which equally project a potential future. These films shaped was an image of communism—a visual surplus, a hyper-utopia. The workshop inquires into the aesthetic, political and epistemic value of these spectral images as “living archives” for our time.

## PROGRAM (FRIDAY, 29.11.)

12–12.15: Introductory remarks,  
Gal Kirn and Elena Vogman

### SESSION I:

#### RUPTURE OF / WITH VERTOV

12.15–13: John MacKay  
(Yale University, and fellow at IFK/Vienna):

“Shown through fragments: Vertov  
and the de-privatizing of perception”

13.–13.45: Anke Hennig  
(Central Saint Martins):

“Salt and Sugar. Cinema’s Contribution  
to Comparative Revolutionary Studies”

14–15: Lunch break (*buffet*)

### SESSION II:

#### REPRESENTATION OF CAPITAL & EISENSTEIN

15–15.45: Thomas Tode  
(film-maker, independent researcher, Hamburg):

“Follow the money! Eisenstein Filming ‘Capital’  
of Karl Marx and the Beginnings of Essay Film”

15.45–16.30: Elena Vogman  
(Kunsthochschule Weißensee):

“Face Values. Sergei Eisenstein and *Capital*”

16.45–17: *Coffee break*

17–17.45: Gal Kirn

(TU Dresden, Slavic and cultural studies):

“On Awakening in the early Soviet film  
and some theses on Medvedkin’s film-train”



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