

Before The Fall Soviet Cinema In The Gorbachev Yea

Real Images
 Stalinism and Soviet Cinema
 Glasnost—Soviet Cinema Responds
 Soviet Cinema
 Post New Wave Cinema in the Soviet Union and Eastern Europe
 The Film Factory
 Soviet Cinema
 Soviet Art House
 Visions of a New Land
 The Phenomenon of the Soviet Cinema
 Cinematic Cold War
 Revolt of the Filmmakers
 Russia on Reels
 Russian War Films
 Russian Americans' in Soviet Film
 The Cinema of Russia and the Former Soviet Union
 Women in Soviet Film
 Forward Soviet!
 Before the Wall Came Down
 Springtime for Soviet Cinema
 Fear Before the Fall
 Early Soviet Cinema
 Moscow Believes in Tears
 Screening Soviet Nationalities
 Imaging Russia 2000
 Cinema and Soviet Society from the Revolution to the Death of Stalin
 New Soviet Man
 Red Women on the Silver Screen
 Soviet Cinema in the Silent Era, 1918-1935
 Masters of the Soviet Cinema
 Before the Fall
 A History of Russian Cinema
 A Companion to Russian Cinema
 One Hundred Years of Soviet Cinema
 The Soviet Cinema
 Kino, a History of the Russian and Soviet Film
 Stalinist Cinema and the Production of History
 Cinema and Soviet Society, 1917-1953
 Ruptures and Continuities in Soviet/Russian Cinema
 Before the Fall

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Real Images New Academia Publishing, LLC

This volume explores the cinema of the former Soviet Union and contemporary Russia, ranging from the pre-Revolutionary period to the present day. It offers an insight into the development of Soviet film, from 'the most important of all arts' as a propaganda tool to a means of entertainment in the Stalin era, from the rise of its 'dissident' art-house cinema in the 1960s through the glasnost era with its broken taboos to recent Russian blockbusters. Films have been chosen to represent both the classics of Russian and Soviet cinema as well as those films that had a more localised success and remain to date part of Russia's cultural reference system. The volume also covers a range of national film industries of the former Soviet Union in chapters on the greatest films and directors of Ukrainian, Kazakh, Georgian and Armenian cinematography. Films discussed include *Strike* (1925), *Earth* (1930), *Ivan's Childhood* (1962), *Mother and Son* (1997) and *Brother* (1997).

Stalinism and Soviet Cinema Routledge

The political influences on Soviet cinema are traced from its pre-revolutionary heritage, through the Revolution and the golden years of the late 1920s through Second World War liberalization and the extraordinary repression of Stalin final years. The political influences on Soviet cinema are traced from its pre-revolutionary heritage, through the Revolution and the golden years of the late 1920s through Second World War liberalization and the extraordinary repression of Stalin final years.

Glasnost—Soviet Cinema Responds Bloomsbury Publishing

The first book-length survey of cinema's vital role in the Cold War cultural combat between the U.S. and the USSR. Focuses on 10 films--five American and five Soviet, both iconic and lesser-known works--showing that cinema provided a crucial outlet for the global "debate" between democratic and communist ideologies.

Soviet Cinema New Academia+ORM

Filmmakers in the early decades of the Soviet Union sought to create a cinematic map of the new

state by portraying its land and peoples on screen. Such films created blueprints of the Soviet domain's scenic, cultural and ethnographic perimeters and brought together - in many ways disparate - nations under one umbrella. Categorised as kulturfilms, they served as experimental grounds for developing the cinematic formulae of a multiethnic, multinational Soviet identity. *Screening Soviet Nationalities* examines the non-fictional representations of Soviet borderlands from the Far North to the Northern Caucasus and Central Asia between 1925-1940. Beginning with Dziga Vertov and his vision of the Soviet space as a unified, multinational mosaic, Oksana Sarkisova rediscovers films by Vladimir Erofeev, Vladimir Shneiderov, Alexander Litvinov, Mikhail Slutskii, Amo Bek-Nazarov, Mikhail Kalatozov, Roman Karmen and other filmmakers who helped construct an image of Soviet ethnic diversity and left behind a lasting visual legacy. The book contributes to our understanding of changing ethnographic conventions of representation, looks at studies of diversity despite the homogenising ambitions of the Soviet project, and reexamines methods of blending reality and fiction as part of both ideological and educational agendas. Using a wealth of unexplored archival evidence from the Russian State Documentary Film and Photo

Archive (RGAKFD) as well as the Gosfilmofond state film archive, Sarkisova examines constructions of exoticism, backwardness and Soviet-driven modernity through these remarkable and underexplored historical travelogues.

Post New Wave Cinema in the Soviet Union and Eastern Europe John Hunt Publishing

When the Bolsheviks seized power in the Soviet Union during 1917, they were suffering from a substantial political legitimacy deficit. Uneasy political foundations meant that cinema became a key part of the strategy to protect the existence of the USSR. Based on extensive archival research, this welcome book examines the interaction between politics and the Soviet cinema industry during the period between Stalin's rise to power and the beginning of the Great Patriotic War. It reveals that film had a central function during those years as an important means of convincing the masses that the regime was legitimate and a bearer of historical truth. Miller analyses key films, from the classic musical 'Circus' to the political epic "The Great Citizen", and examines the Bolsheviks', ultimately failed, attempts to develop a 'cinema for the millions'. As Denise Youngblood writes, 'this work is indispensable reading not only for specialists in Soviet film and culture, but also for anyone interested in the dynamics of cultural production in an authoritarian society'.

The Film Factory Routledge

This text examines the aesthetics of Soviet cinema during its golden age of the 1920s, against a background of cultural ferment and the construction of a new socialist society.

Soviet Cinema University Press of Kansas

Proceedings of a conference on the topic of Soviet and East European film makers working in the West held at McMaster University in Ontario in March 1989. The volume considers Soviet, Polish, Czech and Hungarian cinema, with particular emphasis on the films by Milos Forman and Jerzy Skolimowski.

Soviet Art House Routledge

This book illuminates and explores the representation of women in Soviet cinema from the late 1950s, through the 1960s, and into the 1970s, a period when Soviet culture shifted away, to varying degrees, from the well-established conventions of socialist realism. Covering films about working class women, rural and urban women, and women from the intelligentsia, it probes various cinematic genres and approaches to film aesthetics, while it also highlights how Soviet cinema depicted the ambiguity of emerging gender roles, pressing social issues, and evolving relationships between men and women. It thereby casts a penetrating light on society and culture in this crucial period of the Soviet Union's development.

Visions of a New Land Manchester University Press

The Soviet Union was the first country in the world to declare women equal to men. At the same time, cinema was emerging as the newest and most accessible form of popular entertainment, and as a powerful tool in propagandizing the Party line. This book looks at the interaction between these two phenomena: at the extent to which women's new status and roles were reflected and promoted on Soviet screens throughout the country's history. Part I, written by Lynne Attwood, provides an essential framework for readers unfamiliar with Soviet studies. It offers a lucid and lively account of the milestones in Soviet history, the importance of film within this history and the changing images and experiences of Soviet women within both cinema and society. In Parts II and III, women from the former Soviet Union - film critics, directors, camera-operators and script-writers - relate their own experiences in the film industry, and their responses to the images of women portrayed on screen. This crisply-written book, illustrated with evocative photographs from Soviet films, will provide readers with a real insight into the relationship between women and film in the Soviet Union.

The Phenomenon of the Soviet Cinema University Press of America

Cinema has long been recognised as the privileged bridge between Soviet ideologues & their mass public. Recent feminist-oriented work has drawn out the symbolic role of women in Soviet culture, but men too were expected to play their part. This is a study of masculinity in Stalinist Soviet cinema.

Cinematic Cold War New Academia Publishing, LLC

One of the many unforeseen consequences of the fall of the Soviet Union has been the sudden collapse of the domestic film industry, probably the most privileged mass cultural medium of the Soviet Union. By the mid-1980s, some 150 feature films were produced annually for audiences numbering nearly four billion per year. Since 1991, however, cinema attendance has plummeted by a factor of at least one hundred, and the remnants of the once huge audiences now watch an

overwhelming number of imported, mostly American, films. Revolt of the Filmmakers is the first account of Russia's film industry since this disastrous decline. According to Faraday, who was film correspondent for The Moscow Times during the mid-1990s, the turning point came during the years of perestroika, when Russian filmmakers achieved an unprecedented degree of freedom from managerial control. They immediately used their newfound liberty to dismantle the industry's central administrative structures in the name of artistic autonomy. Filmmakers were at last free to follow their own aesthetic criteria, and many began to orient their work entirely toward critical acclaim at festivals. But the unintended result of this revolution in the name of art was the alienation of the mass Russian audience. Today some filmmakers are attempting to regain a mass audience by celebrating and mythologizing national cultural identity, but the Russian film industry has never fully recovered from the "revolt" of the filmmakers. For this book Faraday has interviewed Russian filmgoers, critics, directors, and other industry insiders. Among those directors whose work he considers are Alexei Balabanov (The Castle), Nikita Mikhalkov (Burnt by the Sun), Karen Shaknazarov (American Daughter), Pyotr Todorovsky (Moscow Country Nights), and Marina Tsurtsunia (Only Death Comes for Sure). He also draws upon documentary evidence, including the Russian press and the diaries of Andrei Tarkovsky (The Sacrifice, Solaris). Few predicted that the loosening of state ideological and institutional controls would threaten the survival of Russia's once-mighty film industry. Even today Lenin's often-quoted, if apocryphal, declaration that "cinema is the most important of all the arts" remains emblazoned over the gateway to Mosfilm studios--but its relevance is in doubt at the start of a new millennium.

Revolt of the Filmmakers Bloomsbury Publishing

A Companion to Russian Cinema provides an exhaustive and carefully organised guide to the cinema of pre-Revolutionary Russia, of the Soviet era, as well as post-Soviet Russian cinema, edited by one of the most established and knowledgeable scholars in Russian cinema studies. The most up-to-date and thorough coverage of Russian, Soviet and post-Soviet cinema, which also effectively fills gaps in the existing scholarship in the field This is the first volume on Russian cinema to explore specifically the history of movie theatres, studios, and educational institutions The editor is one of the most established and knowledgeable scholars in Russian cinema studies, and contributions come from leading experts in the field of Russian Studies, Film Studies and Visual Culture Chapters consider the arts of scriptwriting, sound, production design, costumes and cinematography Provides five portraits of key figures in Soviet and Russia film history, whose works have been somewhat neglected

Russia on Reels Wallflower Press

Alienation, generational tensions, rampant nationalism and the pervasiveness of atomic danger are all topics that haunted late Soviet citizens, and those fears are reflected in the films meant to represent their horror genre. In the late 1970s and throughout the 1980s, production of horror movies from independent filmmakers and Hollywood skyrocketed. It was a time of intense Cold War conflict and a resurgence of conservative ideals. It's not difficult to imagine that the ascent of horror occurred in conjunction with an increasingly scary and alienated world, and horror reflected those freights in the form of nuclear holocausts, toxic waste pollution, alien clown invaders and undead houseguests. Everyone was at risk - teenagers especially - because their present and future remained most uncertain. If we can agree that such feelings underpinned American viewers in the age of Reagan and neo-liberalism, then what about late socialism? How did film makers depict Soviet society's fears?

Russian War Films Rivers Oram Press

This book explores how Soviet film worked with time, the past, and memory. It looks at Stalinist cinema and its role in the production of history. Cinema's role in the legitimization of Stalinism and the production of a new Soviet identity was enormous. Both Lenin and Stalin saw in this 'most important of arts' the most effective form of propaganda and 'organisation of the masses'. By examining the works of the greatest Soviet filmmakers of the Stalin era--Sergei Eisenstein, Vsevolod Pudovkin, Grigorii Kozintsev, Leonid Trauberg, Fridrikh Ermler--the author explores the role of the cinema in the formation of the Soviet political imagination.

Russian Americans' in Soviet Film Yale University Press

In this updated edition of his classic text, Kenez covers the roots of Soviet cinema in the film heritage of pre-Revolutionary Russia, tracing the changes generated by the Revolution of 1917.

The Cinema of Russia and the Former Soviet Union University of Texas Press

Drawing on documents from archives in St Petersburg and Moscow, the analysis portrays film production "in the round" and shows that the term "censorship" is less appropriate than the

description preferred in the Soviet film industry itself, "control," which referred to a no less exigent but far more complex and sophisticated process. The book opens with four framing chapters that examine the overall context in which films were produced. The two opening chapters trace the various crises that beset film production between 1961 and 1970 (Chapter 1) and 1970 and 1985 (Chapter 2). These are followed by a chapter on the working life of the studio and particularly the technical aspects of production (Chapter 3), and a chapter on the studio aesthetic (Chapter 4). The second part of the book comprises close analyses of fifteen films that are particularly typical of the studio's production and which had especial impact within the studio and beyond. .

Women in Soviet Film John Wiley & Sons

"Anna Lawton deftly tells two stories--one about the evolution of Russian film since the collapse of the Soviet Union in 1991, and the other about Russian life during that same period. She managed to capture a vivid portrait of Moscow of the 1990s, and to remind us that the Soviet past remains omnipresent in the new Russia. Russia 2000: Film and Facts is a must read for anyone who cares about Russia, or about film."Blair Ruble, Director, The Kennan Institute of the Woodrow Wilson Center.

Forward Soviet! Bloomsbury Publishing

War movies have long been the most influential genre in Russian cinema, so much so that in the Soviet Union's militaristic society, "cinema front" was used to describe the film industry itself. Denise J. Youngblood, an internationally recognized authority on Russian and Soviet cinema, provides the first comprehensive guide to this long-neglected genre. In this illuminating study, Youngblood explores more than 160 fiction films on Russian conflicts from World War I to Chechnya. These movies represent a wide range of cinematic styles and critical receptions, with particular emphasis on films little known in the West but popular in the USSR. While not ignoring classic war films like Chapaev and The Cranes Are Flying, Youngblood introduces readers to the films that shaped and reflected Soviet views of war, like the rousing World War II favorite Two Warriors, the Thaw classic The Living and the Dead, and the Brezhnevian extravaganza Liberation. This remarkably humanistic body of work was often at odds with official policies and depicted the futility of war. Youngblood is especially insightful regarding the relationship between Stalinism, Socialist Realism, and filmmakers in creating the war film genre during an era marked by increasing militarization, conformism, and state terror and the importance of cinema in the World War II propaganda effort. Stalin's obsession with movies led to the "revisioning" of his role in the Civil War and the "Great Patriotic War." Yet, Youngblood argues, Soviet filmmakers were not mere puppets of repressive regimes. Indeed, some filmmakers subtly subverted official politics and history in the guise of art or Hollywood-style entertainment. She brings the story to the present by showing how post-Soviet Russian filmmakers have not only turned a critical eye on the recent wars in Afghanistan and Chechnya but are also revisiting the complex realities of World War II. Through her accessible narrative, Youngblood tells a fascinating story that will appeal equally to film aficionados and history buffs. By tracing the evolution of cinema through the twists and turns of both Soviet and post-Soviet society, she helps us the role movies played in 20th century Russia, not only in the making and unmaking of political myths but also in the "writing" of history.

Before the Wall Came Down University of Texas Press

During ""the thaw"" from Stalin's death in 1953 to the late 1960s and Khrushchev's rule, Soviet society experienced major transformations. So did films. In this first comprehensive account of the relationship between politics and cinema in this period, Josephine Woll skillfully interweaves cultural history with film analysis to explore how movies at once responded to the changes around them and helped engender them. She considers dozens of individual films within the context of Khrushchev's policies and the artistic foment they inspired.

Springtime for Soviet Cinema Bloomsbury Publishing

With the coming of glasnost to the Soviet Union, filmmakers began to explore previously forbidden themes, and distributors released films that were suppressed by pre-glasnost-era censors. Soviet cinema underwent a revolution, one that mirrors and helps interpret the social revolution that took place throughout the USSR. Glasnost—Soviet Cinema Responds is the first overall survey of the effects of this revolution on the work of Soviet filmmakers and their films. The book is structured as a series of three essays and a filmography of the directors of glasnost cinema. The first essay, "The Age of Perestroika," describes the changes that occurred in Soviet cinema as it freed itself from the legacy of Stalinism and socialist realism. It also considers the influence of film educator and director Mikhail Romm. "Youth in Turmoil" takes a sociological look at films about youth, the most dynamic and socially revealing of glasnost-era productions. "Odysseys in Inner Space" charts a

new direction in Soviet cinema as it focuses on the inner world of individuals. The filmography includes thirty-three of the most significant glasnost-era directors, including Tengiz Abuladze,

Karen Shakhnazarov, and Sergei Soloviev, with a comprehensive list of their films. Discussions of many individual films, such as Repentance, The Messenger Boy, and The Wild Pigeon, and

interviews with the directors reveal the effects that glasnost and perestroika have had on the directors' lives and art.

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