



Russian Cinema

Birgit Beumers



Russian Cinema:

Russian Cinema David C. Gillespie, 2014-09-25 Russian Cinema provides a lively and informative exploration of the film genres that developed during Russia's tumultuous history with discussion of the work of Eisenstein Pudovkin Mikhalkov Paradzhanov Sokurov and others The background section assesses the contribution of visual art and music especially the work of the composers Shostakovich and Prokofiev to Russian cinema Subsequent chapters explore a variety of topics The literary space the cinematic rendering of the literary text from Sovietized versions to bolder and more innovative interpretations as well as adaptations of foreign classics The Russian film comedy looks at this perennially popular genre over the decades from the domestication of laughter under Stalin to the emergence of satire The historical film how history has been used in film to affirm prevailing ideological norms from October to Taurus Women and Russian film discusses some of the female stars of the Soviet screen Liubov Orlova Vera Alentova Liudmila Gurchenko as well as films made by male and female directors such as Askoldov and Kira Muratova Film and ideology shows why ideology was an essential component of Soviet films such as The Maxim Trilogy and how it was later definitively rejected The Russian war film looks at Civil War and Second World War films and the post Soviet treatment of recent conflicts in Afghanistan and Chechnya Private life and public morality explores the evolution of melodramas about youth angst town and village life personal relationships and the emergence of the dominant sub genre of the 1990s the gangster thriller Autobiography memory and identity offers a close reading of the work of Andrei Tarkovskii Russia's greatest post war director whose films including Andrei Rublev and Mirror place him among the foremost European auteur film makers Russian Cinema offers a close analysis of over 300 films illustrated with representative stills throughout As with other titles in the Inside Film series it includes comprehensive filmographies a thorough bibliography and an annotated further reading list The book is a jargon free accessible study that will be of interest to undergraduates of film studies modern languages Russian language and literature as well as cineastes film teachers and researchers

A Companion to Russian Cinema Birgit Beumers, 2016-07-12 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

Modern Russian Cinema as a Battleground in Russia's Information War Alexander Rojavin, Helen Haft, 2024-07-31 This book explores how modern Russian

cinema is part of the international information war that has unfolded across a variety of battlefields including social media online news and television It outlines how Russian cinema has been instrumentalized both by the Kremlin s allies and its detractors to convey salient political and cultural messages often in subtle ways thereby becoming a tool for both critiquing and serving domestic and foreign policy objectives shaping national identity and determining cultural memory It explains how regulations legislation and funding mechanisms have rendered contemporary cinema both an essential weapon for the Kremlin and a means for more independent figures to publicly frame official government policy In addition the book employs formal cinematic analysis to highlight the dominant themes and narratives in modern Russian films of a variety of genres situating them in Russia s broader rhetorical ecosystem and explaining how they serve the objectives of the Kremlin or its opponents

Contemporary Russian Cinema Vlad Strukov, 2016-04-12 Analysing films by established directors such as Sokurov and Zel dovich as well as lesser known filmmakers like Balabanov and Kalatozishvili this book explores the particular style of film presentation that has emerged in Russia since 2000 characterised by its use of highly abstract concepts and visual language

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literature as well as cineastes film teachers and researchers *Insiders and Outsiders in Russian Cinema* Stephen M. Norris, Zara M. Torlone, 2008-05-14 Examines in a remarkably rich and varied way the construction of otherness and foreignness within this complexly national cinema tradition John MacKay Yale University Identifying who was inside and who was outside the Soviet Russian body politic has been a matter of intense and violent urgency especially in the high Stalinist and post Soviet periods It is a theme encountered prominently in film Employing a range of interpretive methods practiced in Russian Soviet film studies *Insiders and Outsiders in Russian Cinema* highlights the varied ways that Russian and Soviet cinema constructed otherness and foreignness While the essays explore the us versus them binary well known to students of Russian culture and the ways in which Russian films depicted these distinctions the book demonstrates just how impossible maintaining this binary proved to be Contributors are Anthony Anemone Julian Graffy Peter Kenez Joan Neuberger Stephen M Norris Oleg Sulkin Yuri Tsivian Emma Widdis and Josephine Woll An anthology that is the best I have ever had the pleasure of reading Lucidly written well researched persuasively argued lavishly illustrated *Insiders and Outsiders in Russian Cinema* can be read with pleasure and profit by anyone from the general reader interested in Russian culture to the most seasoned Russian film specialist Denise J Youngblood University of Vermont Russian Review In a word the theoretical richness and sophistication of this collection parallel the complexity of its topics and serve as an excellent cross section of how the theme of foreigners and outsiders is examined in contemporary studies in film Slavonic East European Journal

The Russian Cinema Reader (Volume I) Rimgaila Salys, 2023-09-12 This two volume reader is intended to accompany undergraduate courses in the history of Russian cinema and Russian culture through film Each volume consists of newly commissioned essays excerpts from English language criticism and translations of Russian language essays on subtitled films which are widely taught in American and British courses on Russian film and culture The arrangement is chronological Volume one covers twelve films from the beginning of Russian film through the Stalin era volume two covers twenty films from the Thaw era to the present General introductions to each period of film history Early Russian Cinema Soviet Silent Cinema Stalinist Cinema Cinema of the Thaw Cinema of Stagnation Perestroika and Post Soviet Cinema outline its cinematic significance and provide historical context for the non specialist reader Essays are accompanied by suggestions for further reading The reader will be useful both for film studies specialists and for Slavists who wish to broaden their Russian Studies curriculum by incorporating film courses or culture courses with cinematic material Volumes one and two may be ordered separately to accommodate the timeframe and contents of courses Volume one films *Sten ka Razin* *The Cameraman s Revenge* *The Merchant Bashkirov s Daughter* *Child of the Big City* *The Extraordinary Adventures of Mr West in the Land of the Bolsheviks* *Battleship Potemkin* *Bed and Sofa* *Man with a Movie Camera* *Earth* *Chapaev* *Circus* *Ivan the Terrible Parts I and II* Volume two films *The Cranes are Flying* *Ballad of a Soldier* *Lenin s Guard* *Wings Commissar* *The Diamond Arm* *White Sun of the Desert* *Solaris* *Stalker* *Moscow Does Not Believe in Tears* *Repentance* *Little Vera* *Burnt by the Sun* *Brother*

Russian Ark The Return Night Watch The Tuner Ninth Company How I Ended This Summer Authors Birgit Beumers Robert Bird David Bordwell Mikhail Brashinsky Oksana Bulgakova Gregory Carlson Nancy Condee Julian Graffy Jeremy Hicks Andrew Horton Steven Hutchings Vida Johnson Lilya Kaganovsky Vance Kepley Jr Susan Larsen Mark Lipovetsky Tatiana Mikhailova Elena Monastireva Ansdell Joan Neuberger Vlada Petri Graham Petrie Alexander Prokhorov Elena Prokhorova Rimgaila Salys Elena Stishova Vlad Strukov Yuri Tsivian Meghan Vicks Josephine Woll Denise J Youngblood Early Cinema in Russia and its Cultural Reception Yuri Tsivian, 2013-12-13 This book examines the development of cinematic form and culture in Russia from its late nineteenth century beginnings as a fairground attraction to the early post Revolutionary years The author traces the changing perceptions of cinema and its social transition from a modernist invention to a national art form He explores reactions to the earliest films from actors novelists poets writers and journalists His richly detailed study of the physical elements of cinematic performance includes the architecture and illumination of the cinema foyer the speed of projection and film acoustics In contrast to standard film histories this book focuses on reflected images rather than discussing films and film makers it features the historical film goer and early writings on film The book presents a vivid and changing picture of cinema culture in Russia in the twilight of the tsarist era and the first decades of the twentieth century The study expands the whole context of reception studies and opens up questions about reception relevant to other national cinemas Soviet Cinema Jamie Miller, 2009-12-18 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 BFI Companion to Eastern European and Russian Cinema Richard Taylor, Nancy Wood, Julian Graffy, Dina Iordanova, 2019-07-25 This work maps the rich varied cinema of Eastern Europe Russia and the former USSR Over 200 entries cover a variety of topics spanning a century of endeavour and turbulent history from Czech animation to Soviet montage from the silent cinemas dating back to World War I through to the varied responses to the conflicts in the former Yugoslavia It includes entries on actors and actresses film festivals studios genres directors film movements critics producers and technicians taking the coverage up to the late 1990s In addition to the historical material of key figures like Eisenstein and Wajda the editors provide separate accounts of the trajectory of the cinemas of Eastern Europe and of Russia in the wake

of the collapse of communism **Real Images** Josephine Woll,1999-12-31 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 **Sexuality, Nudity and the Body in Soviet Cinema** Birgit Beumers,Catherine Géry,Eugénie

Zvonkine,2025-07-18 This book explores evocations of and allusions to sexual desire in Soviet cinema 1919 1991 By deploying several lines of investigation from the cult of the masculine strong body in Stalinist cinema to the shifting signification of the naked body male and female in post war cinema and to the display of a sexualised body in the late Soviet era this book establishes the extent to which Soviet cinema actually did reveal sexuality It also explores how external political and social factors impacted representation Overall the contributions challenge the narrative of Soviet cinema as an art form where the representation of sexuality was taboo and outline shifts in the concepts of the naked and sexualised body of sexuality and sexual relationships This book will be of interest to scholars and researchers in the field of film studies Slavic and Soviet studies cultural studies politics and gender studies **Russia on Reels** Birgit Beumers,1999-12-31 This is the

first book to deal exclusively with Russian cinema of the 1990s It introduces readers to the currents and common interests of contemporary Russian cinema offers close studies of the work of filmmakers like Sokurov Muratova and Astrakhan reviews the Russian film industry in a period of massive economic transformation and assesses cinema's function as a definer of Russia's new identity **Early Soviet Cinema** David Gillespie,2000 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

Moscow Believes in Tears Louis Menashe,2014-09-16 This unique collection of writings and interviews highlights the important role that cinema can play for understanding Russian history politics culture and society in all phases Tsarist Soviet and post Soviet This is the book for the Russian movie aficionado personal pointed funny frank and full of all kinds of inside stories and political folk tales It is a fascinating window on Soviet Russian pop culture that only a cultural Marco Polo and fanatical movie goer like Louis Menashe would even dare attempt Hedrick Smith Pulitzer Prize winning author of *The Russians* and *The New Russians* Menashe combines an encyclopedic knowledge of Russian history and society of the past 50 years with a broad ranging and sensitive eye for cinematic meaning and detail Anthony Anemone *The New School* University This sparkling collection of film reviews essays and interviews with filmmakers is a cultural history of Russia over the past 25 years Highly recommended to everyone interested in Russia and the movies Denise J Youngblood University of Vermont and author of *Cinematic Cold War* *The American and Soviet Struggle for Hearts and Minds* A great national cinema is explored in its myriad colors and textures Not a traditional history the book is an archive of insights captured across years

of passionate viewing Jerry W Carlson The City College and Graduate Center CUNY host of the popular program City Cinematheque Menashe allows us to see both Russia's present and her past through his crisp clear and fresh lens of a true expert who loves the country and its films but always remains critical enough to see their flaws and merits Birgit Beumers University of Bristol **Consuming Russia** Adele Marie Barker, 1999 A timely study of the new Russia at the end of the twentieth century *Cinemasaurus* Nancy Condee, Alexander Prokhorov, Elena Prokhorova, 2020-04-14 *Cinemasaurus* examines contemporary Russian cinema as a new visual economy emerging over three decades after the Soviet collapse Focusing on debates and films exhibited at Russian and US public festivals where the films have premiered the volume's contributors the new generation of US scholars studying Russian cinema examine four issues of Russia's transition 1 its imperial legacy 2 the emergence of a film market and its new genres 3 Russia's uneven integration into European values and hierarchies 4 the renegotiation of state power vis vis arthouse and independent cinemas An introductory essay frames each of the four sections with 90 films total under discussion concluding with a historical timeline and five interviews of key film industry figures formative of the historical context **Directory of World Cinema: Russia 2** Birgit Beumers, 2015-02-20 Soviet and Russian filmmakers have traditionally had uneasy relationships to the concept of genre This volume rewrites that history by spotlighting some genres not commonly associated with cinema in the region including Cold War spy movies and science fiction films blockbusters and horror films remakes and adventure films and chernukha films and serials Introductory essays establish key aspects of these genres and directors biographies provide the background for the key players Building on the work of its predecessor which explored cinema from the time of the tsars to the Putin era this book will be warmly received by the serious film scholar as well as all those who love Russian cinema *Directory of World Cinema: Russia 2* is an essential companion to the filmic legacy of one of the world's most storied countries *Intermediality in European Avant-garde Cinema* Loukia Kostopoulou, 2023-06-15 The book proposes a new perspective on avant garde cinema utilising approaches from intermediality to explore how the spirit of experimentation a hallmark of historical avant garde and post war artistic movements is still present in contemporary filmmaking today The volume explores how contemporary avant garde filmmakers have brought innovation to modern cinema Filmmakers such as Jean Luc Godard Lars von Trier and Alexander Sokurov and their contemporary works will be analyzed reflecting on their experimentation with cinematic techniques and the mixing of the film medium with other media such as literature theatre and painting Important research questions considered throughout the book include How do intermedial experiments convey meaning in films What is the impact on the spectator of the mixing of various media forms in cinema And how are the contemporary films of Jean Luc Godard Lars von Trier and Alexander Sokurov innovative and experimental The book is devoted to all these themes and provides a thorough analysis of contemporary films examined through an intermedial perspective Providing a comprehensive analysis of contemporary avant garde filmmaking from an intermedial perspective this book will be of interest to graduate

students and scholars working in intermedial studies film and media studies and cultural studies **Ruptures and Continuities in Soviet/Russian Cinema** Birgit Beumers, Eugenie Zvonkine, 2017-11-22 This book based on extensive original research examines how far the collapse of the Soviet Union represented a threshold that initiated change or whether there are continuities which gradually reshaped cinema in the new Russia The book considers a wide range of films and film makers and explores their attitudes to genre character and aesthetic style The individual chapters demonstrate that whereas genres shifted and characters developed stylistic choices remained largely unaffected

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