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100 ФИЛЬМОВ И
50 РЕЖИССЕРОВ
20 ВЕКА В РОССИИ

Russian Cinema

Alexander Rojavin, Helen Haft



Russian Cinema:

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 **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 *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 Zeldovich 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

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

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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

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

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

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

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