

GEORGE FARADAY

REVOLT of the **FILMMAKERS**



**The Struggle for
Artistic Autonomy
and the Fall
of the
Soviet Film Industry**

Revolt Of The Filmmakers

**Kenneth T. Jackson, Lisa Keller, Nancy
Flood**



Revolt Of The Filmmakers:

Revolt of the Filmmakers George Faraday, 2010-11-01 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 Shakhnazarov American Daughter Pyotr Todorovsky *Moscow Country Nights* and Marina Tsursumia *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

Producer of Controversy Jennifer

Frost, 2017-10-27 With films ranging from *High Noon* to *Guess Who's Coming to Dinner* Stanley Kramer 1913-2001 was one of the most successful and prolific director-producers of his day But even as critics praised his courage in taking on such issues as nuclear war racism fascism and the battle between science and religion others condemned his work as empty pretentious and hollow falsely sentimental overproduced Whether Kramer was one of the great filmmakers of all time Kevin Spacey at the Golden Globe Awards or one of Hollywood's worst directors preeminent film critic Andrew Sarris in *The Village Voice* he had a strong and undeniable influence on American culture during the Cold War *Producer of Controversy* is the first book to take a close up look at Kramer's career films and liberal politics in an effort to explain his contributions and historical significance Kramer learned filmmaking within the old studio system but over a career spanning forty years he did much to shape the independent moviemaking that emerged after World War II Jennifer Frost pays particular attention to four of his

key message movies *The Defiant Ones* *On the Beach* *Inherit the Wind* and *Judgment at Nuremberg* to show how Kramer's controversial films opened up public debate about the most important issues of his time among average filmgoers as well as professional critics political commentators and public figures In this context she for the first time fully documents the Hollywood Right's attacks on Kramer in the 1950s details his resistance to the anticommunist Red Scare and the Hollywood blacklist exposes his role as a cultural diplomat with the Soviet Union and reveals his important contribution to the liberal and radical politics of the 1960s Her book is at once an absorbing work of cultural history and a thoroughgoing reassessment of Stanley Kramer's place in the pantheon of American filmmakers

Soviet Consumer Culture in the Brezhnev Era Natalya Chernyshova, 2013-06-26 After decades of turmoil and trauma the Brezhnev era brought stability and an unprecedented rise in living standards to the Soviet Union enabling ordinary people to enjoy modern consumer goods on an entirely new scale This book analyses the politics and economics of the state's efforts to improve living standards and shows how mass consumption was often used as an instrument of legitimacy ideology and modernization However the resulting consumer revolution brought its own problems for the socialist regime Rising well being and the resulting ethos of consumption altered citizens' relationship with the state and had profound consequences for the communist project The book uses a wealth of sources to explore the challenge that consumer modernity was posing to Soviet mature socialism between the mid 1960s and the early 1980s It combines analysis of economic policy and public debates on consumerism with the stories of ordinary people and their attitudes to fashion Western goods and the home The book contests the notion that Soviet consumers were merely passive abused eternally queuing victims and that the Brezhnev era was a period of stagnation arguing instead that personal consumption provided the incentive and the space for individuals to connect and interact with society and the regime even before perestroika This book offers a lively account of Soviet society and everyday life during a period which is rapidly becoming a new frontier of historical research

Moscow Prime Time Kristin Roth-Ey, 2011-05-15 When Nikita Khrushchev visited Hollywood in 1959 only to be scandalized by a group of scantily clad actresses his message was blunt Soviet culture would soon consign the mass culture of the West epitomized by Hollywood to the dustbin of history In *Moscow Prime Time* a portrait of the Soviet broadcasting and film industries and of everyday Soviet consumers from the end of World War II through the 1970s Kristin Roth Ey shows us how and why Khrushchev's ambitious vision ultimately failed to materialize The USSR surged full force into the modern media age after World War II building cultural infrastructures and audiences that were among the world's largest Soviet people were enthusiastic radio listeners TV watchers and moviegoers and the great bulk of what they were consuming was not the dissident culture that made headlines in the West but orthodox made in the USSR content This then was Soviet culture's real prime time and a major achievement for a regime that had long touted easy everyday access to a socialist cultural experience as a birthright Yet Soviet success also brought complex and unintended consequences Emphasizing such factors as the rise of the single family

household and of a more sophisticated consumer culture the long reach and seductive influence of foreign media and the workings of professional pride and raw ambition in the media industries Roth Ey shows a Soviet media empire transformed from within in the postwar era The result she finds was something dynamic and volatile a new Soviet culture with its center of gravity shifted from the lecture hall to the living room and a new brand of cultural experience at once personal immediate and eclectic a new Soviet culture increasingly similar in fact to that of its self defined enemy the mass culture of the West By the 1970s the Soviet media empire stretching far beyond its founders wildest dreams was busily undermining the very promise of a unique Soviet culture and visibly losing the cultural cold war Moscow Prime Time is the first book to untangle the paradoxes of Soviet success and failure in the postwar media age *Social and Cultural Change in Central Asia* Sevket Akyildiz,Richard Carlson,2013-10-15 Focusing on Soviet culture and its social ramifications both during the Soviet period and in the post Soviet era this book addresses important themes associated with Sovietisation and socialisation in the Central Asian states of Kazakhstan Kyrgyzstan Tajikistan Turkmenistan and Uzbekistan The book contains contributions from scholars in a variety of disciplines and looks at topics that have been somewhat marginalised in contemporary studies of Central Asia including education anthropology music literature and poetry film history and state identity construction and social transformation It examines how the Soviet legacy affected the development of the republics in Central Asia and how it continues to affect the society culture and polity of the region Although each state in Central Asia has increasingly developed its own way the book shows that the states have in varying degrees retained the influence of the Soviet past or else are busily establishing new political identities in reaction to their Soviet legacy and in doing so laying claim to re defining and reinventing pre Soviet and Soviet images and narratives Throwing new light and presenting alternate points of view on the question of the Soviet legacy in the Soviet Central Asian successor states the book is of interest to academics in the field of Russian and Central Asian Studies *The Routledge Handbook of Translation and Censorship* Denise Merkle,Brian James Baer,2024-12-18 The Routledge Handbook of Translation and Censorship is the first handbook to provide a comprehensive overview of the topic offering broad geographic and historical coverage and extending the political contexts to incorporate colonial and postcolonial viewpoints as well as pluralistic societies It examines key cultural texts of all kinds as well as audio visual translation comics drama and videogames With over 30 chapters the Handbook highlights commonalities and differences across the various contexts encouraging comparative approaches to the topic of translation and censorship Edited and authored by leading figures in the field of Translation Studies the chapters provide a critical mapping of the current research and suggest future directions With an introductory chapter by the editors on theorizing censorship the Handbook is an essential reference and resource for advanced students scholars and researchers in translation studies comparative literature and related fields **Dictionary of African Filmmakers** Roy Armes,2008-07-11 Chiefly short biographies and filmographies **How to Read a Film Fourth Edition** James Monaco,2011-05-01 Richard Gilman referred

to *How to Read a Film* as simply the best single work of its kind And Janet Maslin in *The New York Times Book Review* marveled at James Monaco's ability to collect an enormous amount of useful information and assemble it in an exhilaratingly simple and systematic way Indeed since its original publication in 1977 this hugely popular book has become the definitive source on film and media Now James Monaco offers a special anniversary edition of his classic work featuring a new preface and several new sections including an Essential Library One Hundred Books About Film and Media You Should Read and One Hundred Films You Should See As in previous editions Monaco once again looks at film from many vantage points as both art and craft sensibility and science tradition and technology After examining film's close relation to other narrative media such as the novel painting photography television and even music the book discusses the elements necessary to understand how films convey meaning and more importantly how we can best discern all that a film is attempting to communicate In addition Monaco stresses the still evolving digital context of film throughout one of the new sections looks at the untrustworthy nature of digital images and sound and his chapter on multimedia brings media criticism into the twenty first century with a thorough discussion of topics like virtual reality cyberspace and the proximity of both to film With hundreds of illustrative black and white film stills and diagrams *How to Read a Film* is an indispensable addition to the library of everyone who loves the cinema and wants to understand it better

Russian War Films Denise Jeanne Youngblood, 2007 A panoramic survey of nearly a century of Russian films on wars and wartime from World War I to more recent conflicts in Afghanistan and Chechnya with heavy emphasis on films pertaining to World War II

Indian Documentary Film and Filmmakers Shweta Kishore, 2018-09-20 Based on detailed onsite observation of documentary production circulation practices and the analysis of film texts this book identifies independence as a tactical practice contesting the normative definitions and functions assigned to culture cultural production and producers in a neoliberal economic system

Women Filmmakers Jacqueline Levitin, Judith Plessis, Valerie Raoul, 2016-02-29 This wide ranging volume of new work brings together women filmmakers and critics who speak about what has changed over the past twenty years Including such filmmakers as Margarethe von Trotta Deepa Mehta and Pratibha Parmar and such critics as E Ann Kaplan this comprehensive volume addresses political artistic and economic questions vital

Arab Filmmakers of the Middle East Roy Armes, 2010-08-23 In this landmark dictionary Roy Armes details the scope and diversity of filmmaking across the Arab Middle East Listing more than 550 feature films by more than 250 filmmakers and short and documentary films by another 900 filmmakers this volume covers the film production in Iraq Jordan Lebanon Palestine Syria and the Gulf States An introduction by Armes locates film and filmmaking traditions in the region from early efforts in the silent era to state funded productions by isolated filmmakers and politically engaged documentarians Part 1 lists biographical information about the filmmakers and their feature films Part 2 details key feature films from the countries represented Part 3 indexes feature film titles in English and French with details about the director date and country of origin

Queer Nations Jarrod Hayes, 2000-04 The Maghreb Morocco Algeria

Tunisia has been inhabited for millennia by a heterogeneous populace. However, in the wake of World War II, when independence movements began to gain momentum in these French colonies, the dominant national discourses attempted to define national identities by exclusion. One rallying cry from the 1930s was "Islam is my religion, Arabic is my language, Algeria is my fatherland." In this incisive postcolonial study, Jarrod Hayes uses literary analysis to examine how Francophone novelists from the Maghreb engaged in a diametric nation-building project. Their works imagined a diverse nation peopled by those who were excluded by the dominant political discourses, especially those who did not conform to traditional sexual norms. By incorporating representations of marginal sexualities, sexual dissidence, and gender insubordination, Maghrebian novelists imagined an anticolonial struggle that would result in sexual liberation and envisioned nations that could be defined and developed inclusively.

The Encyclopedia of New York City Kenneth T. Jackson, Lisa Keller, Nancy Flood, 2010-12-01

Covering an exhaustive range of information about the five boroughs, the first edition of *The Encyclopedia of New York City* was a success by every measure, earning worldwide acclaim and several awards for reference excellence and selling out its first printing before it was officially published. But much has changed since the volume first appeared in 1995: the World Trade Center no longer dominates the skyline, a billionaire businessman has become an unlikely three-term mayor, and urban regeneration in Chelsea, Piers, the High Line, DUMBO, Williamsburg, the South Bronx, and the Lower East Side has become commonplace. To reflect such innovation and change, this definitive one-volume resource on the city has been completely revised and expanded. The revised edition includes 800 new entries that help complete the story of New York from Air Train to E-ZPass, from September 11 to public order. The new material includes broader coverage of subject areas previously underserved, as well as new maps and illustrations. Virtually all existing entries spanning architecture, politics, business, sports, the arts, and more have been updated to reflect the impact of the past two decades. The more than 5,000 alphabetical entries and 700 illustrations of the second edition of *The Encyclopedia of New York City* convey the richness and diversity of its subject in great breadth and detail and will continue to serve as an indispensable tool for everyone who has even a passing interest in the American metropolis.

Soviet Art House Catriona Kelly, 2021

Its unique ability to sway the masses has led many observers to consider cinema the artform with the greatest political force. The images it produces can bolster leaders or contribute to their undoing. Soviet filmmakers often had to face great obstacles as they struggled to make art in an authoritarian society that put them not only under ideological pressure but also imposed rigid economic constraints on the industry. But while the Brezhnev era of Soviet filmmaking is often depicted as a period of great repression, *Soviet Art House* reveals that the films made at the prestigious Lenfilm studio in this period were far more imaginative than is usually suspected. In this pioneering study of a Soviet film studio, author Catriona Kelly delves into previously unpublished archival documents and interviews, memoirs, and the films themselves to illuminate the ideological, economic, and aesthetic dimensions of filmmaking in the Brezhnev era. She argues that especially the young filmmakers who joined the studio after its

restructuring in 1961 revitalized its output and helped establish Leningrad as a leading center of oppositional art. This unique insight into Soviet film production shows not only the inner workings of Soviet institutions before the system collapsed but also traces how filmmakers tirelessly dodged and negotiated contradictory demands to create sophisticated and highly original movies. *The Education of the Filmmaker in Africa, the Middle East, and the Americas* M. Hjort, 2013-07-31 Using case studies from Nigeria, Qatar, the United States, the West Indies and others, the contributors to this volume examine aspects such as audience response, film education for children and the impact on crime in the various studios, clubs, film festivals, NGOs, peripatetic workshops and alternative film schools where filmmaking is taught. **Bomb**, 2000

Documenting Syria Josepha Ivanka Wessels, 2019-07-11 Syria is now one of the most important countries in the world for the documentary film industry. Since the 1970s, Syrian cinema masters played a defining role in avant-garde filmmaking and political dissent against authoritarianism. After the outbreak of violence in 2011, an estimated 500,000 video clips were uploaded, making it one of the first YouTube revolutions in history. This book is the first history of documentary filmmaking in Syria. Based on extensive media ethnography and in-depth interviews with Syrian filmmakers in exile, the book offers an archival analysis of the documentary work by masters of Syrian cinema such as Nabil Maleh, Ossama Mohammed, Mohammed Malas, Hala Al Abdallah, Hanna Ward, Ali Atassi and Omar Amiralay. Joshka Wessels traces how the works of these filmmakers became iconic for a new generation of filmmakers at the beginning of the 21st century and maps the radical change in the documentary landscape after the revolution of 2011. Special attention is paid to the late Syrian filmmaker and pro-democracy activist Bassel Shehadeh and the video resistance from Aleppo and Raqqa against the regime of President Bashar al-Assad and the Islamic State. An essential resource for scholars of Syrian Studies, this book will also be highly relevant to the fields of media, conflict, research, anthropology and political science. **The Publishers Weekly**, 2000 [Crisis Urbanism and Postcolonial African Cities in Postmillennial Cinema](#) Addamms Mututa, 2021-10-09 This book provides a framework to rethink postcoloniality and urbanism from African perspectives. Bringing together multidisciplinary perspectives on African crises through postmillennial films, the book addresses the need to situate global south cultural studies within the region. The book employs film criticism and semiotics as devices to decode contemporary cultures of African cities with a specific focus on crisis. Drawing on a variety of contemporary theories on cities of the global south, especially Africa, the book sifts through nuances of crisis urbanism within postmillennial African films. In doing so, the book offers unique perspectives that move beyond the confines of sociological or anthropological studies of cities. It argues that crisis has become a mainstay reality of African cities and thus occupies a central place in the way these cities may be theorized or imagined. The book considers crises of six African cities: nonentity in post-apartheid Johannesburg, laissez-faire economies of Kinshasa, urban commons in Nairobi, hustlers in postwar Monrovia, latent revolt in Cairo and cantonments in postwar Luanda, which offer useful insights on African cities today. The book will be of interest to students and scholars of urban studies, urban geography, urban

sociology cultural studies and media studies

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