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Soviet Cinema Directors And Films

John Wakeman



Soviet Cinema Directors And Films:

Soviet Cinema Alexander S. Birkos, 1976 Biographies of noteworthy Soviet directors and a catalog of famous Soviet films

Masters of the Soviet Cinema Herbert Marshall, 2013-12-04 Eisenstein Pudovkin Dovzhenko Vertov these Soviet film directors are acknowledged to be among the greatest in the history of cinematography To Eisenstein we owe such films as *Battleship Potemkin* and *October* to Pudovkin *Mother* and *The End of St Petersburg* to Dovzhenko *Earth* and *Zvenigora* and to Vertov *The Man With a Movie Camera* and *The Three Songs of Lenin* Herbert Marshall knew each of them personally both as artists and as friends and shared their cinema world when he was a student at the GIK The Moscow State Institute of Cinematography in the heady years following the Revolution into the period of the first Five Year Plan His material is culled from personal recollections diaries notes unpublished and published biographies letters press cuttings articles and books in various languages but mainly from Soviet sources and the Soviet cinema world Taking the subjects one by one this indispensable book discusses their major films including an account of their creation and reception in the USSR and abroad It shows the tragedy of these four Soviet artists who were lucky enough not to be arrested or deprived of their limited freedom yet who nevertheless ended up with crippled creative biographies The author then examines the changed viewpoint in the climate of 1983 when the book was originally published

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

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

Russian Cinema David C. Gillespie, 2003 *Russian Cinema* takes in over 300 films in its lively and informative exploration of the cinematic genres that have developed over almost 100 years with discussion of the work of Eisenstein Pudovkin Mikhalkov Paradzhanov Sokurov and others The background section assesses the legacy of nineteenth century art on Russia's national cinema as well as the contribution of music and soundtrack especially the work of the composers Shostakovich and Prokofiev

Soviet Film, 1990

Inside the Film Factory Ian Christie, Professor Richard Taylor, Richard Taylor, 2005-08-19 This is the first collection to be inspired and informed by the new films and archival material that glasnost and perestroika have revealed and the new methodological approaches that are developing in tandem Film critics and historians from Britain America France and the USSR attempt the vital task of scrutinising Soviet film and re-examining the Cold War assumptions of traditional historiography Whereas most books on Soviet giants have glorified the directorial giants of the golden age of the 1920s *Inside the Film Factory* also recognises the achievements of popular cinema from the pre-Revolutionary period through to the 1930s and beyond It also evaluates the impact of Western cinema on the early experimenters of montage Russian science fiction's influence on film making and the long suppressed history of Soviet Yiddish productions Alongside the new perspectives and source material on the much mythologised figures of Kuleshov and

Medvedkin the book provides the first extended accounts in English of the important but neglected careers of directors Yakov Protazanov and Boris Barnet

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

Soviet Cinema Aleksandr Arosev, 1935 History of Soviet film with photomontages by Rodchenko and Stepanova Published at the high watermark of state controlled Soviet cinema and includes work by some of the greatest film makers in the history of the medium Bookseller's description

Movies for the Masses Denise J. Youngblood, 1992 This book is a pathbreaking study of the unknown Soviet cinema the popular movies which were central to Soviet film production in the 1920s Professor Youngblood discusses acting genres the cinema stars audiences and the influences of foreign films and examines three leading filmmakers Iakov Protazanov Boris Barnet and Fridikh Ermler She also looks at the governmental and industrial circumstances underlying filmmaking practices of the era and provides an invaluable survey of the contemporary debates concerning official policy on entertainment cinema Professor Youngblood demonstrates that the film culture of the 1920s was predominantly and aggressively bourgeois and enjoyed patronage that cut across class lines and political allegiance Thus she argues the extent to which Western and pre revolutionary influences bourgeois directors and middle class tastes dominated the film world is as important as the tradition of revolutionary utopianism in understanding the transformation of Soviet culture in the Stalin revolution

Before the Wall Came Down Graham Petrie, Ruth Dwyer, 1990 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

Women in Soviet Film Marina Rojavin, Tim Harte, 2017-09-22 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

Film Directors Michael Singer, 2002

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 *A History of Russian Cinema* Birgit Beumers, 2009 Film emerged in pre Revolutionary Russia to become the most important of all arts for the new Bolshevik regime and its propaganda machine This text is a complete history from the beginning of film onwards and presents an engaging narrative of both the industry and its key films in the context of Russia's social and political history

Soviet Cinema in the Silent Era, 1918-1935 Denise J. Youngblood, 1991 A summary of the history of Russian cinema after the Russian revolution How to Read a Film James Monaco, 1977 **Post New Wave Cinema in the Soviet Union and Eastern Europe** Daniel J. Goulding, 1989 *World Film Directors: 1890-1945* John Wakeman, 1987 A two volume biographical critical dictionary of major filmmakers from all countries covering the entire history of the medium from 1890 to the present Each director is treated in a separate essay that includes a detailed chronological account of the subject's life and work and a summary of critical opinion Includes filmography and a selective bibliography of books and articles

International Dictionary of Films and Filmmakers: Directors Nicholas Thomas, James Vinson, Samantha Cook, 1990 Each entry contains information lists of cast and crew a select bibliography and an essay by a specialist in the field Many include a still shot

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