

MASTERS OF THE SOVIET CINEMA

Crippled Creative Biographies

Herbert Marshall

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Evgenija Garbolevsky



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The Concise Routledge Encyclopedia of the Documentary Film Ian Aitken, 2013-01-04 The Concise Routledge Encyclopedia of the Documentary Film is a fully international reference work on the history of the documentary film from the Lumi re brothers Workers Leaving the Lumi re Factory 1885 to Michael Moore s Fahrenheit 911 2004 Previously published in three volumes entries have been edited and updated for the new concise edition and three new entries have been added on India China and Africa The Concise Routledge Encyclopedia of the Documentary Film Discusses individual films and filmmakers including little known filmmakers from countries such as India Bosnia China and others Examines the documentary filmmaking traditions within nations and regions or within historical periods in places such as Iran Brazil Portugal and Japan Explores themes issues and representations in documentary film including human rights modernism homosexuality and World War I as well as types of documentary film such as newsreels and educational films Elaborates on production companies organizations festivals and institutions such as the American Film Institute Ceylon Tea Propaganda Board Hot Docs Toronto and the World Union of Documentary Describes styles techniques and technical issues such as animation computer imaging editing techniques IMAX music and spoken commentary Bringing together all aspects of documentary film this accessible concise edition provides an invaluable resource for both scholars and students With film stills from key films this resource provides the decisive entry point into the history of an art form *Historical Dictionary of Russian and Soviet Cinema* Peter Rollberg, George Washington University, 2008-11-07 The Historical Dictionary of Russian and Soviet Cinema is the first reference work of its kind in the English language devoted entirely to the cinema of the Russian Empire the Soviet Union and the post Soviet period including both the cinematic highlights and the mainstream The cinemas of the former Soviet republics including Ukraine Belarus Armenia Georgia Lithuania and Latvia are also represented with their most influential artists Through a chronology an introduction essay a bibliography and over 500 cross referenced dictionary entries on filmmakers performers cinematographers composers producers studios genres and outstanding films this reference work covers the history of Russian and Soviet filmmaking from 1896 to 2007 **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 *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 **Cinema, State Socialism and Society in the Soviet Union and Eastern Europe, 1917-1989** Sanja Bahun, John Haynes, 2014-07-25 This book presents a comprehensive re examination of the cinemas of the Soviet Union and Central and Eastern Europe during the communist era It argues that since the end of communism in these countries film scholars are able to view these cinemas in a different way no longer bound by an outlook relying on binary Cold War terms With the opening of archives in Eastern Europe and the former Soviet Union much more is known about these states and societies at the same time the field has been reinvigorated by its opening up to more contemporary concepts themes and approaches in film studies and adjacent disciplines Taking stock of these developments this book presents a rich varied tapestry relating specific films to specific national and transnational circumstances rather than viewing them as a single monolithic Cold War Communist cinema

Encyclopedia of the Documentary Film 3-Volume Set Ian Aitken, 2013-10-18 The Encyclopedia of the Documentary Film is a fully international reference work on the history of the documentary film from the Lumi re brothers Workers Leaving the Lumi re Factory 1885 to Michael Moore s Fahrenheit 911 2004 This Encyclopedia provides a resource that critically analyzes that history in all its aspects Not only does this Encyclopedia examine individual films and the careers of individual film makers it also provides overview articles of national and regional documentary film history It explains concepts and themes in the study of documentary film the techniques used in making films and the institutions that support their production appreciation and preservation [The Conformists](#) Evgenija Garbolevsky, 2011-05-25 The complexities and paradoxes of the Bulgarian film industry during the era of Communist rule 1945 1989 are explored This influential industry was mobilized for the needs of the state During its creation and development cultural institutions and those involved in film production operated within a relatively closed system based on rewards and punishments imposed by the Communist bureaucratic apparatus Sub textual content in films produced in Bulgaria during this period highlights the attitude of the elite towards the regime Understanding this multifaceted relationship helps explain why so many intellectuals found the film industry to be an attractive field in which to work and decided to remain loyal to the regime instead of leaving or openly rebelling against it This work challenges the historiographical perception that the arts in the Eastern Bloc during the Cold War were largely unsuccessful vehicles of propaganda and dissent By using a comparative methodological approach the cinema arts in the East and West are shown following similar paths despite the Iron Curtain Provided by publisher

Codename Intelligentsia Russell Campbell, 2018-05-01 He was the son of a hereditary peer one of the wealthiest men in Britain His childhood was privileged at Cambridge he flourished At the age of 21 he founded The Film Society and became a pioneering standard bearer for film as art He was a collaborator of Alfred Hitchcock rescuing The Lodger and later producing his ground breaking British thrillers The Man Who Knew Too Much The 39 Steps Secret Agent and Sabotage He

directed comedies from stories by H G Wells worked in Hollywood with Eisenstein and made documentaries in Spain during the Civil War He lobbied for Trotsky to be granted asylum in the UK and became a leading propagandist for the anti fascist and Communist cause Under the nose of MI5 who kept him under constant surveillance he became a secret agent of the Comintern and a Soviet spy He was a man of high intelligence and moral concern yet he was blind to the atrocities of the Stalin regime This is the remarkable story of Ivor Montagu and of the burgeoning cinematic culture and left wing politics of Britain between the wars It is a story of restless energy generosity of spirit creative achievement and intellectual corruption

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

Migrating Modernist Performance Claire Warden, 2016-10-13 Exploring the experiences of early to mid twentieth century British theatre makers in Russia this book imagines how these travellers interpreted Russian realism symbolism constructivism agitprop pageantry dance or cinema With some searching for an alternative to the corporate West End some for experimental techniques and others still for methods that might politically inspire their audiences did these journeys make any differences to their practice And how did distinctly Russian techniques affect British theatre history *Migrating Modernist Performance* seeks to answer these questions reimagining the experiences and creative output of a range of often under researched practitioners What emerges is a dynamic collection of performances that bridge geographical aesthetic chronological and political divides

The Movies Gerald Mast, Bruce F. Kawin, 1996 *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 Tsurtsumia, 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.

A Short History of the Movies Gerald Mast, Bruce F. Kawin, 2003. B The seventh edition of A Short History of the Movies continues the tradition that has made it one of the most popular books ever in film history. This volume offers students a panoramic overview of the worldwide development of film from the early Mack Sennett and Charlie Chaplin shorts through the studio heyday of the 1930s and 1940s and the Hollywood Renaissance of the 1960s and 1970s to the pictures and their technology appearing in the multiplexes of today. This new edition, which has been revised and rewritten to reflect current scholarship and recent industry developments and new films and filmmakers, represents an accurate, scrupulous updating of a classic. Features an emphasis on key historical and aesthetic principles; provides solid scholarship in an accessible, intelligent, and readable format. Includes almost 500 color and black and white photographs, including frame enlargements and production stills. Includes evaluations of great works from such directors as Griffith, Ford, Scorsese, and Hitchcock; illuminates conflicts and controversies in many areas of filmmaking. Also features extensive treatment of international film, enables comparison and contrast between American films and those of other countries, particularly Germany, Russia, France, Italy, and China. For anyone interested in the history of film.

Vodka Politics Mark Lawrence Schrad, 2014-01-06. Alcohol and alcoholism have long been prominent features in Russian life and culture. But as Mark Schrad vividly shows in Vodka Politics, it has also been central to Russian politics. From the tsars to Putin, almost every Russian ruler has utilized alcohol to strengthen his governing power. Tsars used alcohol to exert control over their courts, and the government's monopoly over its sale provided a crucial

revenue stream from late Tsarist times through most of the Soviet era As Schrad reveals Tsar Nicholas II s decision to ban alcohol in 1914 was a contributing factor to the 1917 revolution After the revolution history seemed to replay itself Once Stalin achieved power he used alcohol to control his court and the Soviet state relied heavily on alcohol revenues throughout its existence The decision by Gorbachev to crack down on alcohol consumption in the 1980s exacerbated the Soviets fiscal crisis and played a role in the 1991 collapse Today Russians continue to imbibe heavily and the demographic consequences have been devastating Chronic alcoholism has created a massive health crisis and life expectancies for men are alarmingly low as a consequence Not simply a chronicle of drinking in Russia *Vodka Politics* shows how alcohol has been a key shaping force in Russian political history

Nabokov at the Movies Barbara Wyllie,2003-10-14 His English work echoes contemporary American film from screwball comedy to the Hollywood images that combined to become Lolita part femme fatale part fugitive moll part screwball heroine Jacket

The Epic Film in World Culture Robert Burgoyne,2010-09-13 With the recent release of spectacular blockbuster films from *Gladiator* to *The Lord of the Rings* trilogy the epic has once again become a major form in contemporary cinema This new volume in the AFI Film Readers series explores the rebirth of the epic film genre in the contemporary period a period marked by heightened and conflicting appeals to national ethnic and religious belonging The original essays in this volume explore the tension between the evolving global context of film production and reception and the particular provenance of the epic as an expression of national mythology and aspirations challenging our understanding of epics produced in the present as well as our perception of epic films from the past The contributors will explore new critical approaches to contemporary as well as older epic films drawing on ideas from cultural studies historiography classics and film studies

New Soviet Man John Haynes,2024-07-30 Cinema has long been recognised as the privileged bridge between Soviet ideologies and their mass public Recent feminist oriented work has drawn out the symbolic role of women in Soviet culture but not surprisingly men too were expected to play their part In this first full length study of masculinity in Stalinist Soviet cinema John Haynes examines the New Soviet Man not only as an ideal of masculinity presented to Soviet cinemagoers but also precisely as a man in his specific and hotly debated social cultural and political context A detailed analysis of Stalinist discourse sets the stage for an examination of the imagined relationship between the patriarch Stalin and his model sons in the key genre cycles of the era from the capital to the collective farms and ultimately to the very borders of the Soviet state Informed by contemporary and present day debates over the social and cultural significance of cinema and masculinity *New Soviet Man* draws on a range of theoretical and comparative material to produce engaging and accessible readings accounting for both the appeal of and the inherent potential for subversion within films produced by the Stalinist culture industry *New Soviet Man* will be widely read by students and specialists in the fields of film studies Russian and Soviet studies gender and modern European history

Russian Literature and Its Demons Pamela Davidson,2000 Merezhkovsky s bold claim that all Russian literature is to a certain degree a struggle with the

temptation of demonism is undoubtedly justified And yet despite its evident centrality to Russian culture the unique and fascinating phenomenon of Russian literary demonism has so far received little critical attention This substantial collection fills the gap A comprehensive analytical introduction by the editor is followed by a series of fourteen essays written by eminent scholars in their fields The first part explores the main shaping contexts of literary demonism the Russian Orthodox and folk tradition the demonization of historical figures and views of art as intrinsically demonic The second part traces the development of a literary tradition of demonism in the works of authors ranging from Pushkin and Lermontov Gogol and Dostoevsky through to the poets and prose writers of modernism including Blok Akhmatova Bely Sologub Rozanov Zamiatin and through to the end of the 20th century *Cine soviético. La más importante de las artes* Nacho Perrote

Banet,2021-12-03 Cine soviético La más importante de las artes es el primer estudio exhaustivo escrito en español dedicado a la cinematografía de la desaparecida Unión Soviética Estructurado alrededor de los principales hitos sociohistóricos de la URSS y las distintas instituciones grupos e individuos que moldearon su cinematografía Cine soviético La más importante de las artes recorre la Revolución y los primeros años de la URSS el estalinismo la era del deshielo el estancamiento y finalmente la glasnost y el subsecuente derrumbe de la superpotencia Puntuando esta narrativa el estudio incluye una selección de las películas soviéticas más representativas y un minucioso repaso a las trayectorias de los cineastas más relevantes entre ellos artistas tan renombrados como Serguéi Eisenstein o Andréi Tarkovski De todas las artes el cine es para nosotros la más importante afirmó en 1922 el fundador de la URSS Vladimir Ilich Lenin Y lo cierto es que en las siete décadas de existencia del primer estado proletario del mundo ninguna otra forma de expresión artística lograría superar el poder de convocatoria del cine Y es por esta razón que para todo aquel que desee adentrarse en el legado cultural de la URSS el conocimiento de la más importante de sus artes es esencial **International Communism and the Cult of the Individual** Kevin

Morgan,2016-12-28 This book explores how the communist cult of the individual was not just a Soviet phenomenon but an international one When Stalin died in 1953 the communists of all countries united in mourning the figure that was the incarnation of their cause Though its international character was one of the distinguishing features of the communist cult of personality this is the first extended study to approach the phenomenon over the longer period of its development in a truly transnational and comparative perspective Crucially it is concerned with the internationalisation of the Soviet cults of Lenin and Stalin But it also ranges across different periods and national cases to consider a wider cast of bureaucrats tribunes heroes and martyrs who symbolised both resistance to oppression and the tyranny of the party state Through studying the disparate ways in which the cults were manifested Kevin Morgan not only takes in many of the leading personalities of the communist movement but also some of the cultural luminaries like Picasso and Barbusse who sought to represent them The cult of the individual was one of the most fascinating troubling and revealing features of Stalinist communism and as reconstructed here it offers new insight into one of the defining political movements of the twentieth century

Uncover the mysteries within Crafted by is enigmatic creation, **Masters Soviet Cinema Biographies Routledge** . This downloadable ebook, shrouded in suspense, is available in a PDF format (*). Dive into a world of uncertainty and anticipation. Download now to unravel the secrets hidden within the pages.

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