

ANDREW HORTON AND MICHAEL BRASHINSKY

THE ZERO HOUR

GLASNOST AND SOVIET
CINEMA IN TRANSITION



The Zero Hour Glasnost And Soviet Cinema In Transition

**Mary Zirin,Irina Livezeanu,Christine D.
Worobec,June Pachuta Farris**

The Zero Hour Glasnost And Soviet Cinema In Transition:

The Zero Hour Andrew Horton, Michael Brashinsky, 1992 Now faced with the zero hour created by a new freedom of expression and the dramatic breakup of the Soviet Union Soviet cinema has recently become one of the most interesting in the world aesthetically as well as politically How have Soviet filmmakers responded to the challenges of glasnost To answer this question the American film scholar Andrew Horton and the Soviet critic Michael Brashinsky offer the first book length study of the rapid changes in Soviet cinema that have been taking place since 1985 What emerges from their collaborative dialogue is not only a valuable work of film criticism but also a fascinating study of contemporary Soviet culture in general Horton and Brashinsky examine a wide variety of films from BOMZH initials standing for homeless drifter through Taxi Blues and the glasnost blockbuster Little Vera to the Latvian documentary Is It Easy to Be Young and the new wave productions of the Wild Kazakh boys The authors argue that the medium that once served the Party became a major catalyst for the deconstruction of socialism especially through documentary filmmaking Special attention is paid to how filmmakers from 1985 through 1990 represent the newly discovered past of the pre glasnost era and how they depict troubled youth and conflicts over the role of women in society The book also emphasizes the evolving uses of comedy and satire and the incorporation of genre film techniques into a new popular cinema An intriguing discussion of films of Georgia Estonia Latvia Lithuania and Kazakhstan ends the work

Russian Critics on the Cinema of Glasnost Michael Brashinsky, Andrew Horton, 1994-09-30 Russian Critics on the Cinema of Glasnost gathers together 23 essays written by some of Russia's most astute commentators of film and culture Written during the 1980s and published in English for the first time this collection includes reviews of films such as Little Vera and Taxi Blues which were critically hailed in the West Their comments not only illuminate important aspects of Russian filmmaking during this decade as importantly they capture a sense of a society in flux during the waning years of Communism as well as the larger context within which Glasnost cinema and culture developed This collection provides insight into the successes and shortcomings of Glasnost as captured in film for a Western audience

The Zero Hour Andrew Horton, Michael Brashinsky, 1992-07-15 This study of the rapid changes in Soviet cinema that have been taking place since 1985 examines the response of filmmakers faced with the zero hour created by a new freedom

of expression and the dramatic break up of the Soviet Union

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

The European Cinema Reader Catherine Fowler, 2002 This comprehensive introduction to national cinemas in Europe brings together classic writings by key filmmakers such as Sergei Eisenstein Luis Buñuel and John Grierson and critics from Andre Bazin to Peter Wollen

Russia and its Other(s) on Film S. Hutchings, 2008-04-25 Russia's interactions with the West have been a perennial theme of Slavic Studies and of Russian culture and politics Likewise representations of Russia have shaped the identities of many

western cultures No longer providing the Evil Empire of 20th American popular consciousness images of Russia have more recently bifurcated along two streams that of the impoverished refugee and that of the sinister mafia gang Focusing on film as an engine of intercultural communication this is the first book to explore mutual perceptions of the foreign Other in the cinema of Russia and the West during and after communism The book s structure reflects both sides of this fascinating dialogue Part 1 covers Russian Soviet cinematic representations of otherness and Part 2 treats western representations of Russia and the Soviet Union An extensive Introduction sets the dialogue in a theoretical context The contributors include leading film scholars from the USA Europe and Russia

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

Women and Gender in Central and Eastern Europe, Russia, and Eurasia Mary Zirin, Irina Livezeanu, Christine D. Worobec, June Pachuta Farris, 2015-03-26 This is the first comprehensive multidisciplinary and multilingual bibliography on Women and Gender in East Central Europe and the Balkans Vol 1 and The Lands of the Former Soviet Union Vol 2 over the past millennium The coverage encompasses the relevant territories of the Russian Hapsburg and

Ottoman empires Germany and Greece and the Jewish and Roma diasporas Topics range from legal status and marital customs to economic participation and gender roles plus unparalleled documentation of women writers and artists and autobiographical works of all kinds The volumes include approximately 30 000 bibliographic entries on works published through the end of 2000 as well as web sites and unpublished dissertations Many of the individual entries are annotated with brief descriptions of major works and the tables of contents for collections and anthologies The entries are cross referenced and each volume includes indexes

Film and Identity in Kazakhstan Rico Isaacs, 2018-02-07 Cinema and nationalism are two fundamentally modern phenomena but how have films shaped our understanding of the creation the imagining of Central Asian nations Here Rico Isaacs uses cinema as an analytical lens to explore how the Kazakh national identity has been constructed and contested Drawing on an analysis of Kazakh films from the last century and featuring new interviews with directors and critics involved in the Central Asian film industry his book traces the construction of nationalism within Kazakh cinema from the country's inception as a Soviet Republic to a modern independent nation Isaacs identifies four narratives since the collapse of the Soviet Union a warrior like ethnic narrative rooted in the 18th Century struggles against the Mongolian Oirat tribes a civic inspired narrative cemented in the Stalinist deportations of the 1930s and 40s a religious narrative founded within the mystic and philosophical religion of Tengrism and the cult of the Sky God and a socio economic narrative which roots Kazakh nationhood and identity in contemporary social divisions the lived day to day experiences of ordinary citizens and the struggles they face with authority These last two tropes demonstrate how cinema has emerged as a site of dissent against the country's authoritarian regime under President Nazarbayev *Film and Identity in Kazakhstan* advances our understanding of Kazakhstan and nationalism by demonstrating the multiple and inessential character of each and illustrates the important role of cinema in contesting political power in the post Soviet space

Blockbuster History in the New Russia Stephen M. Norris, 2012-10-19 Seeking to rebuild the Russian film industry after its post Soviet collapse directors and producers sparked a revival of nationalist and patriotic sentiment by applying Hollywood techniques to themes drawn from Russian history Unsettled by the government's move toward market capitalism Russians embraced these historical blockbusters packing the American style multiplexes that sprouted across the country Stephen M Norris examines the connections among cinema politics economics history and patriotism in the creation of blockbuster history the adaptation of an American cinematic style to Russian historical epics

Teaching Sound Film R. J. Cardullo, 2016-10-26 *Teaching Sound Film A Reader* is a film analysis and criticism textbook that contains 35 essays on 35 geographically diverse historically significant sound films The countries represented here are France Italy England Belgium Russia India China Cuba Germany Japan Russia Romania Czechoslovakia Brazil Taiwan Austria Afghanistan South Korea Finland Burkina Faso Mexico Iran Israel Colombia and the United States The directors represented include Jean Renoir Orson Welles Akira Kurosawa Federico Fellini Woody Allen Aki Kaurismäki Ken Loach Tomás Gutiérrez Alea Abbas Kiarostami Michael Haneke and Hong Sang-soo

Written with university students and possibly also advanced high school students in mind the essays in Teaching Sound Film A Reader cover some of the central films treated and central issues raised in today s cinema courses and provide students with practical models to help them improve their own writing and analytical skills These essays are clear and readable that is sophisticated and meaty yet not overly technical or jargon heavy This makes them perfect introductions to their respective films as well as important contributions to the field of film studies in general Moreover this book s scholarly apparatus features credits images bibliographies for all films discussed filmographies for all the directors a list of topics for writing and discussion a glossary of film terms and an appendix containing three essays respectively on film acting avant garde cinema and theater vs film

Social and Cultural Change in Central Asia Sevkett 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

Nikita Mikhalkov Birgit Beumers, 2004-11-26 Adored by Russian audiences for his commercially oriented films and loathed by the Russian intelligentsia for the same Nikita Mikhalkov is one of the most successful ambitious and controversial film directors in the history of Soviet and Russian cinema Revealing and discussing the key themes explored in his work Birgit Beumers follows his career from his 1974 debut *At Home Among Strangers* a *Stranger at Home* through to the French co productions the award winning *Urga* and the internationally renowned Oscar winning *Burnt by the Sun* 1994

The Persistence of History Vivian Sobchack, 2014-02-04 *The Persistence of History* examines how the moving image has completely altered traditional modes of historical thought and representation Exploring a range of film and video texts from *The Ten Commandments* to the Rodney King video from the projected work of documentarian Errol Morris to Oliver Stone s *JFK* and Spielberg s *Schindler s List* the volume questions the appropriate forms of media for making the incoherence and fragmentation of contemporary history intelligible

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

The Holy Fool in European Cinema Alina G. Birzache, 2016-02-05 This monograph explores the way that the profile and the critical functions of the holy fool have developed in European cinema allowing this traditional figure to capture the imagination of new generations in an age of religious pluralism and secularization Alina Birzache traces the cultural origins of the figure of the holy fool across a variety of European traditions In so doing she examines the critical functions of the holy fool as well as how filmmakers have used the figure to respond to and critique aspects of the modern world Using a comparative approach this study for the first time offers a comprehensive explanation of the enduring appeal of this protean and fascinating cinematic character Birzache examines the trope of holy foolishness in Soviet and post Soviet cinema French cinema and Danish cinema corresponding broadly to and permitting analysis of the three main orientations in European Christianity Orthodox Catholic and Protestant This study will be of keen interest to scholars of religion and film European cinema and comparative religion

A Dictionary of Film Studies Annette Kuhn, Guy Westwell, 2020-04-28 A Dictionary of Film Studies covers all aspects of its discipline as it is currently taught at undergraduate level Offering exhaustive and authoritative coverage this A Z is written by experts in the field and covers terms concepts debates and movements in film theory and criticism national international and transnational cinemas film history movements and genres film industry organizations and practices and key technical terms and concepts Since its first publication in 2012 the dictionary has been updated to incorporate over 40 new entries including computer games and film disability ecocinema identity portmanteau film Practice as Research and film in Vietnam Moreover numerous revisions have been made to existing entries to account for developments in the discipline and changes to film institutions more generally Indices of films and filmmakers mentioned in the text are included for easy access to relevant entries The dictionary also has 13 feature articles on popular topics and terms revised and informative bibliographies for most entries and more than 100 web links to supplement the text

Sound, Speech, Music in Soviet and Post-Soviet Cinema Lilya Kaganovsky, Masha Salazkina, 2021-12-22 This innovative volume challenges the ways we look at both cinema and cultural history by shifting the focus from the centrality of the visual and the literary toward the recognition of acoustic culture as formative of the Soviet and post Soviet experience Leading experts and emerging scholars from film studies musicology music theory history and cultural studies examine the importance of sound in Russian Soviet and post Soviet cinema from a wide range of interdisciplinary perspectives Addressing the little known theoretical and artistic experimentation with sound in Soviet cinema changing practices of voice delivery and translation and issues of aesthetic ideology and music theory this book explores the cultural and historical factors that influenced the use of voice music and sound on Soviet and post Soviet screens

Cinema in Central Asia Michael Rouland, Gulnara Abikeyeva, Birgit Beumers, 2013-09-17 Cinema in Central Asia is the first comprehensive and up to date account of the cinema of Kazakhstan

Kyrgyzstan Tajikistan Turkmenistan and Uzbekistan from its origins to the present day Bringing together specialists from Central Asia Russia Europe and the United States this companion to the cinema of the region combines serious scholarly study with practical accessibility to construct an historical narrative discuss aspects of film production and consider the impact of film The book also offers a deeper understanding of Central Asian culture that is invaluable with the geopolitical and economic emergence of this exciting region The book opens with a broad history paying particular attention to the emergence and expansion of the film industry competing visions of nationalism and distinct phases of the post Soviet film experience A series of incisive articles written by specialists on Central Asian film follows They explain early film institutions and themes the impact of the Second World War expressions of identity and protest during the Soviet era as well as regional variations of post Soviet filmmaking and political involvement The final section comprises biographical and filmographical entries on the principal figures of Central Asian cinema that offer a much needed reference for scholars and filmgoers

The American Bibliography of Slavic and East European Studies Patt Leonard, Rebecca Routh, 2020-02-27 This bibliography first published in 1957 provides citations to North American academic literature on Europe Central Europe the Balkans the Baltic States and the former Soviet Union Organised by discipline it covers the arts humanities social sciences life sciences and technology

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