

EARLY CINEMA IN RUSSIA AND ITS CULTURAL RECEPTION

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John E. Bowlt



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Early Cinema in Russia and Its Cultural Reception Yuri Tsivian, 1998-08 Journal of Film Radio and Television A work of fundamental importance Julian Graffy Recent Studies of Russian and Soviet Cinema *Early Cinema in Russia and Its Cultural Reception* Ūrij Gavriilovič Civ'ân, 2014 *Early Cinema in Russia and its Cultural Reception* Yuri Tsivian, 2005-08-12 In *Early Cinema in Russia and its Cultural Reception* Yuri Tsivian 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 Tsivian 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 *Early Cinema in Russia and its Cultural Reception* 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 Tsivian s study expands the whole context of reception studies and opens up questions about reception relevant to other national cinemas

Early Cinema and the "National" Richard Abel, Giorgio Bertellini, Rob King, 2008-12-17 Essays on how motion pictures in the first two decades of the 20th century constructed communities of nationality recommended Choice While many studies have been written on national cinemas *Early Cinema and the National* is the first anthology to focus on the concept of national film culture from a wide methodological spectrum of interests including not only visual and narrative forms but also international geopolitics exhibition and marketing practices and pressing linkages to national imageries The essays in this richly illustrated landmark anthology are devoted to reconsidering the nation as a framing category for writing cinema history Many of the 34 contributors show that concepts of a national identity played a role in establishing the parameters of cinema s early development from technological change to discourses of stardom from emerging genres to intertitling practices Yet as others attest national meanings could often become knotty in other contexts when concepts of nationhood were contested in relation to colonial imperial histories and regional configurations *Early Cinema and the National* takes stock of a formative moment in cinema history tracing the beginnings of the process whereby nations learned to imagine themselves through moving images

Viktor Shklovsky's Heritage in Literature, Arts, and Philosophy Slav Gratchev, Howard Mancing, 2019-07-01 This book examines the heritage of Victor Shklovsky in a variety of disciplines To achieve this end Slav N Gratchev and Howard Mancing draw upon colleagues from eight different countries across the world the United States Canada Russia England Scotland the Netherlands Norway and China in order to bring the widest variety of points of view on the subject Viktor Shklovsky s *Heritage in Literature Arts and Philosophy* is more than just another collection of essays of literary criticism the

editors invited scholars from different disciplines literature cinematography and philosophy who have dealt with Shklovsky's heritage and saw its practical application in their fields Therefore all of these essays are written in a variety of humanist academic and scholarly styles all engaging and dynamic

Mikhail Larionov and the Cultural Politics of Late Imperial Russia Sarah Warren, 2017-07-05 In the turbulent atmosphere of early twentieth century Tsarist Russia avant garde artists took advantage of a newly pluralistic culture in order to challenge orthodoxies of form as well as social prohibitions Very few did this as effectively or to as broad an audience as Mikhail Larionov This groundbreaking study examines the complete range of his work painting book illustration performance and curatorial work and demonstrates that Larionov was taking part in a broader cultural conversation that arose out of fundamental challenges to autocratic rule Sarah Warren brings the culture of late Imperial Russia out of obscurity highlighting Larionov's specific interventions into conversations about nationality and empire democracy and autocracy and people and intelligentsia that colonized all areas of cultural production Rather than analyzing Larionov's works within the same interpretive frameworks as those of his contemporaries in France or Germany such as Matisse or Kirchner Warren explores the Russian's negotiations with both nationalism and modernism Further this study shows that Larionov's group exhibitions public debates and face painting performances were more than a derivative repetition of the techniques of the Italian Futurists Rather these activities were the culmination of his attempt to create a radical primitivism one that exploited the widespread Russian desire for an authentic collective identity while resisting imperial efforts to appropriate this revivalism to its own ends

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 Edwardian Sense Morna O'Neill, Michael Hatt, 2010 This is the twentieth in a series of occasional volumes devoted to studies in British art published by the Yale Center for British Art and the Paul Mellon Centre for Studies in British Art and distributed by Yale University Press Book Jacket

Nineteenth Century Theatre, 2000

The Soviet and Post-Soviet Review, 2013

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

Moscow and St. Petersburg in Russia's Silver Age John E. Bowl, 2008 This book focuses on the visual and material culture of St Petersburg and Moscow at the turn of the nineteenth and twentieth centuries Advancing in roughly chronological sequence Moscow and St Petersburg in Russia's Silver Age highlights the essential social and political developments of this turbulent era which painting poetry music and dance both refracted and affected A dazzling array of artists writers composers actors singers dancers and designers are presented in context The book carries a rich repertoire of artistic images and vintage documentary photographs many of which have not been published before With a clear narrative

and comprehensive bibliography this volume will appeal both to the specialist and to the general student of Russian history and culture

BOOK JACKET **Screen** ,1994 *Sight and Sound* ,1999 *The Moving Image* ,2003 **Film - An International Bibliography** Malte Hagener, Michael Töteberg, 2002-04-12 Diese kommentierte Bibliographie ist auch im internationalen Vergleich konkurrenzlos Sie gibt Wissenschaftler innen Studierenden und Journalist innen zuverlässige Auskunft über rund 6000 internationale Veröffentlichungen zum Thema Film und Medien Vorgestellt werden Publikationen aus folgenden Rubriken Nachschlagewerke Filmgeschichte Genres Spezialthemen Nationale Kinematographien Theorie Kritik Politik Wirtschaft Recht und Fernsehen Video Multimedia Neben aktuellen Titeln darunter auch Lexika auf CD Rom wird auf historische Standardwerke verwiesen Der Schwerpunkt liegt auf deutsch und englischsprachigen Titeln erfasst werden aber bei speziellen Themenbereichen auch Bücher in französischer italienischer und anderen Sprachen Den Rubriken vorangestellt ist ein kurzer Überblick der den Forschungsstand knapp skizziert Innerhalb der Rubriken ist die Anordnung chronologisch Werke die mehrere Sachgebiete behandeln sind durch Querverweise leicht auffindbar Bei Titeln die in bearbeiteter oder erweiterter Form vorliegen bzw deren deutsche Ausgabe von der Originalausgabe abweichen wird die Editions-geschichte kurz erläutert Die durchgängig englischen Kommentare zu den Werken informieren über die Thematik und den methodischen Ansatz Bei jedem Titel finden sich Angaben zu Umfang Abbildungen Filmographien Bibliographien Registern etc Ein internationales Beratergremium unterstützt die Autoren und gewährleistet die Zuverlässigkeit der Bibliographie

Kritika ,2007 Selected Works: Beyond the stars : the memoirs of Sergei Eisenstein Sergei Eisenstein, 1988 **Alexander Dovzhenko** George O. Liber, 2002 Along with Sergei Eisenstein and Vsevolod Pudovkin Alexander Dovzhenko became one of the major pioneers of Soviet filmmaking During his thirty year career his films including *Zvenyhora* *Arsenal* *Earth and Ivan* won international acclaim and have become influential classics of the silent and early sound eras Combining images from Ukrainian history and folklore stark realism visual poetry propaganda and gentle humor his films celebrated nature and man's relationship to the land From his humble beginnings in the Ukrainian peasantry Dovzhenko developed into a volatile artist with a great belief in cinema as an art form for the people Fearing arrest and execution he had to come to terms with the Stalinist order and compromised his vision for his later films *Aerograd* *Shchors* and *Michurin* Despite his concessions his creative work inspired the first post Stalinist generation of filmmakers and writers to challenge prevailing Soviet and artistic orthodoxies Based on archival research in Moscow and Kiev and interviews with Dovzhenko's colleagues and students George O Liber provides the first definitive account in any language of this important director's personal and professional life Liber's biography explores the political context of Dovzhenko's filmmaking investigates the divisions between his public and private worlds and analyses his contradictions illusions misrepresentations and struggles within and against the Stalinist system

Silent Cinema Paolo Cherchi Usai, 2000 No Marketing Blurb

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