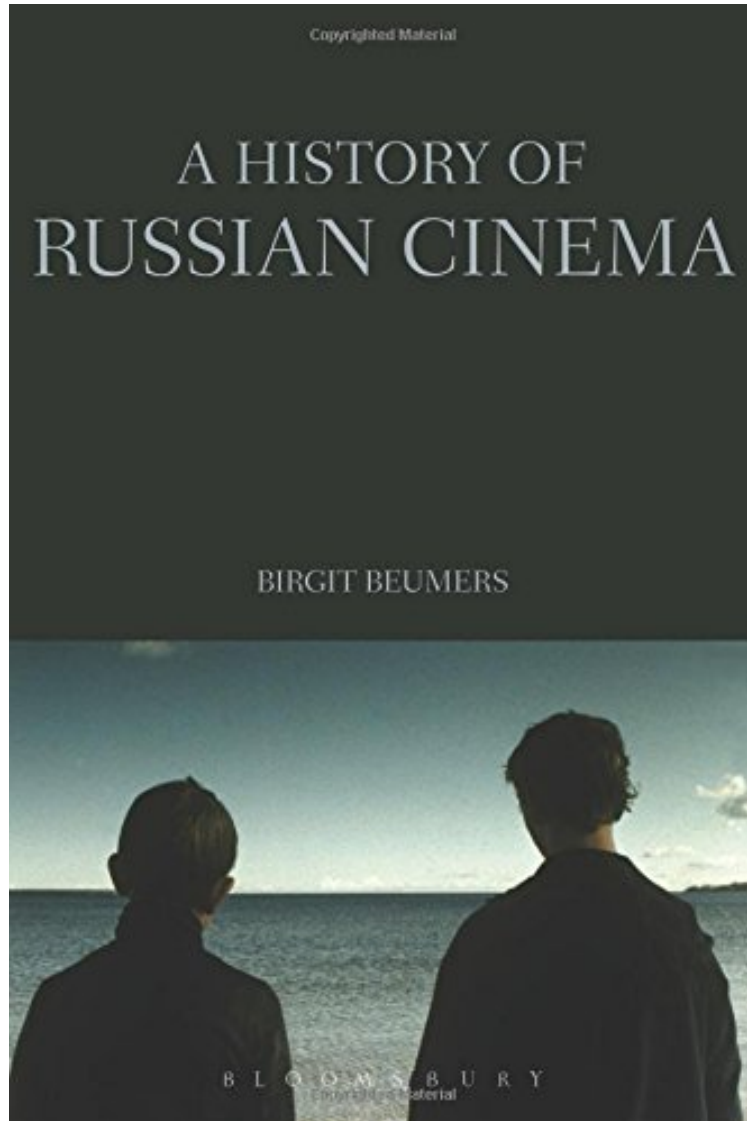


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A History of Russian Cinema

Birgit Beumers

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Birgit Beumers : A History of Russian Cinema before purchasing it in order to gage whether or not it would be worth my time, and all praised A History of Russian Cinema:

0 of 0 people found the following review helpful. This easy to read book goes over all of Russian cinema's ...By Jordan Dotson This easy to read book goes over all of Russian cinema's history (until print) along with all the political happenings. Each section starts off with all the relevant information on the politics of the period (because Russian cinema has always been heavily shaped by the politics of the day, even more than most), and the second half is full of summaries of all the major films. So, why did I only give it three stars? Because the summaries are sometimes wrong.

Most of the time, it is minor, but I can't quite trust a book that gives you incorrect information even on little things. I understand that the author probably couldn't have watched all the films that are described in the book (it is all of Russian cinema after all) or she was working from memory on many. But a simple search of a synopsis from secondary sources would have set her straight.³ of 4 people found the following review helpful. A great Christmas buy
By Lynn McBee
I bought this book for a very good friend who truly loves Russian cinema. She is also fluent in the language. She told me this was an excellent book and she really enjoyed it. I got such nice feedback from her on this item that I believe I can recommend this book for anyone who enjoys foreign films.¹⁰ of 12 people found the following review helpful. A must-read for any fan or student of Russian film
By J. Merritt
Dr. Birgit Beumers has written extensively on Russian film as well as its culture and media, and her expertise shows. This history of Russian cinema is accessible and wonderfully balanced, and contains an extensive discussion of the highly dynamic period since the 'collapse.' There is always some history to any overview of Russian/Soviet cinema, given how extensively the state governed the country's film apparatus for many years. That having been said, some texts lean a little too much into the politics and lose sight of the cinema. Beumers does not do that. Her text illuminates on the state/art link, and the narrative is loosely organized around periods of Russian/Soviet political history, but she never takes the reader too far away from what they came for - the movies. The selection of films discussed is broad and comprehensive, and the appendices are loaded with resources for further study.
A well-written, well-researched, and most welcome book that clearly displays the author's love of Russia's underappreciated film history. Would probably make an excellent text for a college course, and highly recommended for anyone who simply enjoys Russian cinema.

Film emerged in pre-Revolutionary Russia to become the 'most important of all arts' for the new Bolshevik regime and its propaganda machine. The 1920s saw a flowering of film experimentation, notably with the work of Eisenstein, and a huge growth in the audience for film, which continued into the 1930s with the rise of musicals. The films of the Second World War and Cold War periods reflected a return to political concerns in their representation of the 'enemy'. The 1960s and 1970s saw the rise of art-house films. With glasnost came the collapse of the state-run film industry and an explosion in the cinematic treatment of previously taboo topics. In the new Russia, cinema has become genuinely independent, as a commercial as well as an artistic medium.
A History of Russian Cinema is the first complete history from the beginning of film to the present day and presents an engaging narrative of both the industry and its key films in the context of Russia's social and political history.

An indispensable addition to any library, this superbly researched and engagingly written history of Russian cinema will be the standard reference for years to come. Beumers introduces readers to the rich complexity of Russian cinema and convincingly demonstrates the key role played by the 'most important art' in Russian, Soviet, and post-Soviet culture. Denise J. Youngblood, Professor of History, University of Vermont
About the Author
Birgit Beumers is Reader in Russian in the School of Modern Languages at Bristol University. She is author of *Nikita Mikhalkov: Between Nostalgia and Nationalism* and *PopCulture: Russia!* and editor of *Russia on Reels: The Russian Idea in Post-Soviet Cinema* and *24 Frames: Russia and the Soviet Union*. She is also editor of the journals, *KinoKultura* and *Studies in Russian and Soviet Cinema*.