

Russian Film: Gender and Society (required reading)

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1.

White, P. Feminism in Film. in The Oxford guide to film studies (Oxford University Press, 1998).

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Bulgakowa, O. The Hydra of the Soviet Cinema: The Metamorphoses of the Soviet Film Heroine. in Red women on the silver screen: Soviet women and cinema from the beginning to the end of the Communist era (Pandora, 1993).

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Rachel Morley. Gender Relations in the Films of Evgenii Bauer. The Slavonic and East European Review **81**, (2003).

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Wood, E. The Baba and the Comrade: Gender and Politics in Revolutionary Russia. (Indiana University Press, 1997).

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Mayne, J. Kino and the woman question: feminism and Soviet silent film. 110-139 (Ohio State University Press).

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Burns, P E. An NEP Moscow address: Abram Room's Third Meshchanskaia (Bed and sofa) in historical context. Film & history (1982).

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Northrop, D. Nationalizing Backwardness: Gender, Empire, and Uzbek Identity. in A State of Nations: Nation-Making in the Age of Lenin and Stalin (eds. Suny, R. & Martin, T.) 191–222 (2001).

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Stollery, M. Alternative empires: European modernist cinemas and cultures of imperialism. vol. Exeter studies in film history (University of Exeter Press, 2000).

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Holmgren, B. The Blue Angel and Blackface: Redeeming Entertainment in Aleksandrov's Circus. Russian Review **66**, (2007).

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Rimgaila Salys. Art Deco Aesthetics in Grigorii Aleksandrov's 'The Circus'. The Russian Review **66**, (2007).

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Elena Monastireva-Ansdell. Redressing the Commissar: Thaw Cinema Revises Soviet Structuring Myths. The Russian Review **65**, (2006).

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Berghahn, D. Do the right thing? Female allegories of nation in Aleksandr Askoldov's Komissar (USSR, 1967/87) and Konrad wolf's Der Geteilte Himmel (GDR, 1964): Historical Journal of Film, Radio and Television: Vol 26, No 4. Historical Journal of Film, Radio and Television **26**, 561–577 (2006).

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Flight without Wings: The Subjectivity of a Female War Veteran in Shepit'ko's Wings,'. in The Russian Cinema Reader (Volume II, The Thaw to the Present) (eds. Mikhailova, T. & Lipovetsky, M.) 70–83 (Academic Studies Press, 2013).

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Berry, Ellen E. Grief and Simulation in Kira Muratova's The Aesthetic Syndrome. The Russian review (Stanford) (1998).

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Taubman, J. Kira Muratova. vol. 4 (I.B. Tauris).

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Vassilieva, J. 'Becoming-Girl' in the New Russian Cinema: Youth and Valeria Gai Germanika's Films and Television. Camera Obscura: Feminism, Culture, and Media Studies **29**, 59–79 (2014).

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Kolbovskii, A. 'Valeriia Gai-Germanika: Everybody Dies But Me (Vse umrut, a ia ostanus', 2008). Kinokultura (2008).

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Steve Neale. Masculinity as Spectacle. in *Screening the Male: Exploring Masculinities in Hollywood Cinema* (eds. Cohan, S. & Hark, R.) 9–20 (1993).

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Haskell, M. *The Woman's Film*. in *Feminist film theory: a reader* (Edinburgh University Press, 1999).

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Kaganovsky, L. *The Cultural Logic of Late Socialism*. in *The Russian Cinema Reader (Volume II, The Thaw to the Present)* (ed. Salys, R.) (Academic Studies Press, 2013).

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Prokhorova, E. *The Post-Utopian Body Politic*. in *Gender and national identity in twentieth-century Russian culture* 131–135 (Northern Illinois University Press).

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Beardow, F. *Little Vera*. 72–91 (I.B. Tauris, 2003).

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Healey, D. *Russian homophobia from Stalin to Sochi*. 131–147 (Bloomsbury Academic, an imprint of Bloomsbury Publishing, 2018).

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Szaniawski, J. *The cinema of Alexander Sokurov: figures of paradox*. 185–217 (Columbia University Press, 2013).