



Photo: Martin Frank / Olympedia (2007)

Aleksandr Ivanov

Louise Hardiman, Nicola Kozicharov

Aleksandr Ivanov:

Slavophile Empire Laura Engelstein, 2011-03-15 Twentieth century Russia in all its political incarnations lacked the basic features of the Western liberal model the rule of law civil society and an uncensored public sphere In *Slavophile Empire* the leading historian Laura Engelstein pays particular attention to the Slavophiles and their heirs whose aversion to the secular individualism of the West and embrace of an idealized version of the native past established a pattern of thinking that had an enduring impact on Russian political life Imperial Russia did not lack for partisans of Western style liberalism but they were outnumbered to the right and to the left by those who favored illiberal options In the book's rigorously argued chapters Engelstein asks how Russia's identity as a cultural nation at the core of an imperial state came to be defined in terms of this antiliberal consensus She examines debates on religion and secularism on the role of culture and the law under a traditional regime presiding over a modernizing society on the status of the empire's ethnic peripheries and on the spirit needed to mobilize a multinational empire in times of war These debates she argues did not predetermine the kind of system that emerged after 1917 but they foreshadowed elements of a political culture that are still in evidence today *The Art of Liberation* Vahan D. Barooshian, 1987 *Directory of Soviet Officials*, 1976 **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 **Russian War Films** Denise J. Youngblood, 2006-11-14 War movies have long been the most influential genre in Russian cinema so much so that in the Soviet Union's militaristic society cinema front was used to describe the film industry itself Denise J Youngblood an internationally recognized authority on Russian and Soviet cinema provides the first comprehensive guide to this long neglected genre In this illuminating study Youngblood explores more than 160 fiction films on Russian conflicts from World War I to Chechnya These movies represent a wide range of cinematic styles and critical receptions with particular emphasis on films little known in the West but popular in the USSR While not ignoring classic war films like Chapaev and The Cranes Are Flying Youngblood introduces readers to the films that shaped and reflected Soviet views of war like the rousing World War II favorite Two Warriors the Thaw classic The Living and the Dead and the Brezhnevian extravaganza Liberation This remarkably humanistic body of work was often at odds with official policies and depicted the futility of war Youngblood is especially insightful regarding the relationship between Stalinism Socialist Realism and filmmakers in creating the war film genre during an era marked by increasing militarization conformism and state terror and the importance of cinema in the World War II propaganda effort Stalin's

obsession with movies led to the revisioning of his role in the Civil War and the Great Patriotic War Yet Youngblood argues Soviet filmmakers were not mere puppets of repressive regimes Indeed some filmmakers subtly subverted official politics and history in the guise of art or Hollywood style entertainment She brings the story to the present by showing how post Soviet Russian filmmakers have not only turned a critical eye on the recent wars in Afghanistan and Chechnya but are also revisiting the complex realities of World War II Through her accessible narrative Youngblood tells a fascinating story that will appeal equally to film aficionados and history buffs By tracing the evolution of cinema through the twists and turns of both Soviet and post Soviet society she helps us the role movies played in 20th century Russia not only in the making and unmaking of political myths but also in the writing of history **“The Stereoscope” and Other Mystical Tales from St.**

Petersburg Dan Ungurianu,2025-09-30 The tales in this annotated collection share three common characteristics They were written in the early twentieth century during the so called Silver Age a period of artistic renaissance in Russia and an important part of the larger European Belle poque Their action takes place in St Petersburg one of the most beautiful cities in the world and a splendid imperial capital which in addition to being the cradle of modern Russian culture became its major subject and theme And finally all of them belong to the mystical or fantastic genres The centerpiece of the collection Alexander Ivanov s Stereoscope 1909 a forgotten gem of fantastic literature and a pioneering museum adventure tale is also an early example of fiction about photography None of these stories have been published in English before *Picturing Russia’s Men* Allison Leigh,2020-09-17 Winner of the Heldt Prize for Best Book in Slavic East European and Eurasian Women s and Gender Studies 2021 There was a discontent among Russian men in the nineteenth century that sometimes did not stem from poverty loss or the threat of war but instead arose from trying to negotiate the paradoxical prescriptions for masculinity which characterized the era *Picturing Russia s Men* takes a vital new approach to this topic within masculinity and art historical studies by investigating the dissatisfaction that developed from the breakdown in prevailing conceptions of manhood outside of the usual Western European and American contexts By exploring how Russian painters depicted gender norms as they were evolving over the course of the century each chapter shows how artworks provide unique insight into not only those qualities that were supposed to predominate but actually did in lived practice Drawing on a wide variety of source material including previously untranslated letters journals and contemporary criticism the book explores the deep structures of masculinity to reveal the conflicting desires and aspirations of men in the period In so doing readers are introduced to Russian artists such as Karl Briullov Pavel Fedotov Alexander Ivanov Ivan Kramskoi and Ilia Repin all of whom produced masterpieces of realist art in dialogue with paintings made in Western European artistic centers The result is a more culturally discursive account of art making in the nineteenth century one that challenges some of the enduring myths of masculinity and provides a fresh interpretive history of what constitutes modernism in the history of art **Reading**

Backwards Muireann Maguire,Timothy Langen,2021-06-18 This book outlines with theoretical and literary historical rigor a

highly innovative approach to the writing of Russian literary history and to the reading of canonical Russian texts

Anticipatory plagiarism is a concept developed by the French Oulipo group but it has never to my knowledge been explored with reference to Russian studies The editors and contributors to the proposed volume a blend of senior and beginning scholars Russians and non Russians offer a set of essays on Gogol Dostoevsky and Tolstoy which provocatively test the utility of AP as a critical tool relating these canonical authors to more recent instances some of them decidedly non canonical The senior scholars who are the editors and most of the contributors are truly distinguished The volume is likely to receive serious attention and to be widely read I recommend it with unqualified enthusiasm William Mills Todd III Harry Tuchman Levin Professor of Literature Harvard University As the founder of the notion of plagiarism by anticipation which was stolen from me in the sixties by fellow colleagues I am delighted to learn that my modest contribution to literary theory will be used to better understand the interplay of interferences in Russian literature Indeed one would have to be naive to think that the great Russian authors would have invented everything In fact they were able to draw their ideas from their predecessors but also from their successors testifying to the open mindedness that characterizes the Slavic soul This book restores the truth Pierre Bayard Professor of Literature University of Paris 8 This edited volume employs the paradoxical notion of anticipatory plagiarism developed in the 1960s by the Oulipo group of French writers and thinkers as a mode for reading Russian literature Reversing established critical approaches to the canon and literary influence its contributors ask us to consider how reading against linear chronologies can elicit fascinating new patterns and perspectives Reading Backwards An Advance Retrospective on Russian Literature re assesses three major nineteenth century authors Gogol Dostoevsky and Tolstoy either in terms of previous writers and artists who plagiarized them such as Raphael Homer or Hall Caine or of their own depredations against later writers from J M Coetzee to Liudmila Petrushevskaia Far from suggesting that past authors literally stole from their descendants these engaging essays contributed by both early career and senior scholars of Russian and comparative literature encourage us to identify the contingent and familiar within classic texts By moving beyond rigid notions of cultural heritage and literary canons they demonstrate that inspiration is cyclical influence can flow in multiple directions and no idea is ever truly original This book will be of great value to literary scholars and students working in Russian Studies The introductory discussion of the origins and context of plagiarism by anticipation alongside varied applications of the concept will also be of interest to those working in the wider fields of comparative literature reception studies and translation studies

Where Is My Home? Musya Glants, 2010-11-10 Where Is My Home The Art and Life of the Russian Jewish Sculptor Mark Antokolskii 1843 1902 is the first full length study in English of the art and life of Mark Antokolskii the widely recognized Russian and European sculptor of the late 19th century An originator of novel trends in sculpture in its transition to modernism Antokolskii was the first artist of Jewish origin to attend the Academy of Art in St Petersburg and to become an honorable member of the Russian and Western intellectual milieu Participating in many

International World Exhibitions he received numerous awards including the Legion d Honneur 1878 Paris Antokolskii was a member of many European academies of art and his works are in museums and private collections worldwide Where Is My Home focuses on Antokolski s artistic uniqueness and his fate as a Jewish intellectual who belongs to distinct cultures Musya Glants pays particular attention to Antokolski s constant struggle between his devotion to Russia and the lifelong commitment to his people This opens ways to discuss less known aspects of the notions of national identity and spiritual duality It is an attempt to give an account of the artist as a notable Jewish social and cultural figure a thinker and essayist whose art reveals his longing for people s reconciliation and overcoming of historical alienation

Soviet Baby Boomers Donald J. Raleigh,2013-09-19 Soviet Baby Boomers traces the collapse of the Soviet Union and the transformation of Russia into a modern highly literate urban society through the life stories of the country s first post World War II Cold War generation

Soviet Art House Catriona Kelly,2021 Its unique ability to sway the masses has led many observers to consider cinema the artform with the greatest political force The images it produces can bolster leaders or contribute to their undoing Soviet filmmakers often had to face great obstacles as they struggled to make art in an authoritarian society that put them not only under ideological pressure but also imposed rigid economic constraints on the industry But while the Brezhnev era of Soviet filmmaking is often depicted as a period of great repression Soviet Art House reveals that the films made at the prestigious Lenfilm studio in this period were far more imaginative than is usually suspected In this pioneering study of a Soviet film studio author Catriona Kelly delves into previously unpublished archival documents and interviews memoirs and the films themselves to illuminate the ideological economic and aesthetic dimensions of filmmaking in the Brezhnev era She argues that especially the young filmmakers who joined the studio after its restructuring in 1961 revitalized its output and helped establish Leningrad as a leading center of oppositional art This unique insight into Soviet film production shows not only the inner workings of Soviet institutions before the system collapsed but also traces how filmmakers tirelessly dodged and negotiated contradictory demands to create sophisticated and highly original movies

Cultural Capitalism Bradley A. Gorski,2025-03-15 Cultural Capitalism explores Russian literature s eager embrace of capitalism in the post Soviet era When the Soviet Union fell books were suddenly bought and sold as commodities Russia s first bestseller lists brought attention and prestige Even literary prizes turned to the market for legitimacy The rise of capitalism entirely transformed both the economics and the aesthetics of Russian literature By reconstructing the market s influence on everything from late Soviet paper shortages to the prose of neoimperialism Cultural Capitalism reveals Russian literature s exuberant hopes for and deep disappointments in capitalism Only a free market it was hoped could cure endemic book deficits and liberate literature from ideological constraints But as the market came to dominate literature it imposed an ideology of its own one that directed literary development for decades Through archival research original interviews and provocative readings of literary texts Bradley A Gorski immerses the reader in both the economic and aesthetic worlds of post Soviet Russian

literature to reveal a cultural logic dominated by capitalism The Russian 1990s and early 2000s saw markets introduced adopted and debated at an accelerated pace all against the backdrop of a socialist past staging the polemics between capitalism and culture in high drama and sharp relief But the market forces at the center of the post Soviet transition are fundamental to cultural trends worldwide By revealing the complexities of Russia s story Cultural Capitalism mounts a critique that cuts across national borders and provides a new way of seeing culture in the post 1989 era worldwide

Russia's Rome Judith E. Kalb,2010-07-15 The first examination of Russia s self identification with Rome during a period that encompassed the revolutions of 1905 and 1917 and the rise of the Soviet state *Queer(ing) Russian Art* Brian James Baer,Yevgeniy Fiks,2023-09-12 While the topic of queer sexuality in imperial Russia and the Soviet Union has been investigated for decades by scholars working in the fields of sociology history literary studies and musicology it has yet to be studied in any comprehensive or systematic way by those working in the visual arts *Queer ing Russian Art Realism Revolution Performance* is meant to address this lacuna by providing a platform for new scholarship that connects Russian art with queerness in a variety of ways Situated at the intersection of Visual Studies and Queer Studies and working from different theoretical and disciplinary perspectives the contributors expose and explore the queer imagery and sensibilities in works of visual art produced in pre Soviet Soviet and post Soviet contexts and beneath the surface of conventional histories of Russian and Soviet art *Drawing and Watercolours in Russian Culture* E. N. Petrova,2005 This publication contains considerable archive information on the oeuvre and life of renowned as well as little known artists on the history of the creation and the current existence of works New ascriptions are published in the catalogue The structure of the publication enables the reader to trace the oeuvre of artists in various contexts The catalogue is accompanied by numerous illustrations biographies of artists and detailed commentaries and many works are published for the first time This publication is tied to the exhibition in the St Michael s Engineers Castle of the State Russian Museum *Outlaw Music in Russia* Anastasia Gordienko,2023-01-24 The Russian shanson can be heard across the country today on radio and television shows at mass events like political rallies and even at the Kremlin Yet despite its ubiquity it has attracted almost no scholarly attention Anastasia Gordienko provides the first full history of the shanson from its tenuous ties to early modern criminals and robbers folk songs through its immediate generic predecessors in the Soviet Union to its current incarnation as the soundtrack for daily life in Russia It is difficult to firmly define the shanson or its family of song genres but they all have some connection whether explicit or implicit to the criminal underworld or to groups or activities otherwise considered subversive Traditionally produced by and popular among criminals and other marginalized groups and often marked by characters and themes valorizing illegal activities the songs have undergone censorship since the early nineteenth century Technically legal only since the collapse of the Soviet Union the shanson is today not only broadly popular but also legitimized by Vladimir Putin s open endorsement of the genre With careful research and incisive analysis Gordienko deftly details the shanson s

history development and social meanings Attempts by imperial rulers and later by Soviet leaders to repress the songs and the lifestyles they romanticized not only did little to discourage their popularity but occasionally helped the genre flourish Criminals and liberal intelligentsia mingled in the Gulag system for instance and this contact introduced censored songs to an educated disaffected populace that inscribed its own interpretations and became a major point of wider dissemination after the Gulag camps were closed Gordienko also investigates the shanson as it exists in popular culture today not divorced from its criminal undertones or overtones but celebrated for them She argues that the shanson expresses fundamental themes of Russian culture allowing for the articulation of anxieties hopes and dissatisfactions that are discouraged or explicitly forbidden otherwise

Russian Genre Painting in the Nineteenth Century Rosalind Polly Blakesley, 2000 This book addresses the little studied area of Russian genre painting in the first three quarters of the nineteenth century Rosalind Gray begins by examining artistic patronage and published texts which engaged with the visual arts in order to illustrate the context in which Russian artists were working Five major painters Venetsianov Bryullov Ivanov Fedotov and Perov are then discussed in detail Dr Gray identifies the vital contribution which these artists made to Russian intellectual life as genre painting was appropriated as a medium in the dissemination of popular values and social change At the same time the relationship between Russian and European art is explored The book demonstrates that far from being a self contained movement Russian genre painting instead engaged in a fluid and complex dialogue with the art of the West

Modernism and the Spiritual in Russian Art Louise Hardiman, Nicola Kozicharow, 2017-11-13 In 1911 Vasily Kandinsky published the first edition of *On the Spiritual in Art* a landmark modernist treatise in which he sought to reframe the meaning of art and the true role of the artist For many artists of late Imperial Russia a culture deeply influenced by the regime's adoption of Byzantine Orthodoxy centuries before questions of religion and spirituality were of paramount importance As artists and the wider art community experimented with new ideas and interpretations at the dawn of the twentieth century their relationship with the spiritual broadly defined was inextricably linked to their roles as pioneers of modernism This diverse collection of essays introduces new and stimulating approaches to the ongoing debate as to how Russian artistic modernism engaged with questions of spirituality in the late nineteenth to mid twentieth centuries Ten chapters from emerging and established voices offer new perspectives on Kandinsky and other familiar names such as Kazimir Malevich Mikhail Larionov and Natalia Goncharova and introduce less well known figures such as the Georgian artists Ucha Japaridze and Lado Gudiashvili and the craftswoman and art promoter Aleksandra Pogosskaia Prefaced by a lively and informative introduction by Louise Hardiman and Nicola Kozicharow that sets these perspectives in their historical and critical context *Modernism and the Spiritual in Russian Art* New Perspectives enriches our understanding of the modernist period and breaks new ground in its re examination of the role of religion and spirituality in the visual arts in late Imperial Russia Of interest to historians and enthusiasts of Russian art culture and religion and those of international modernism and the avant garde it offers innovative

readings of a history only partially explored revealing uncharted corners and challenging long held assumptions

Encyclopaedia of Contemporary Russian Tatiana Smorodinskaya, Karen Evans-Romaine, Helena Goscilo, 2013-10-28 The Encyclopedia is an invaluable resource on recent and contemporary Russian culture and history for students teachers and researchers across the disciplines **Christianity and the Eastern Slavs, Volume II** Robert P. Hughes, Irina Paperno, 2024-06-04 This publication in three volumes originated in papers delivered at two conferences held in May 1988 at the University of California Berkeley and the Kennan Institute for Advanced Russian Studies in Washington DC Like many other conferences organized that year in the United States Europe and the Soviet Union they were convened to commemorate the millennium of the acceptance of Christianity in Rus This collection of essays throws light on the enormous truly unique role that the Christian tradition has played throughout the centuries in shaping the nations that spring from Kievan Rus the Russians Ukrainians and Belorussians Although these volumes devote greater attention to Russian culture the investigation of the issue in the history of Christianity in Ukrainian and Belorussian cultures occupies an important and integral part of the project Volume I Slavic Cultures in the Middle Ages Edited by Boris Gasparov and Olga Raevsky Hughes Volume II Russian Culture in Modern Times Edited by Robert P Hughes and Irina Paperno Volume III Russian Literature in Modern Times Edited by Boris Gasparov Robert P Hughes Irina Paperno and Olga Raevsky Hughes This title is part of UC Press's Voices Revived program which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice reach and impact Drawing on a backlist dating to 1893 Voices Revived makes high quality peer reviewed scholarship accessible once again using print on demand technology This title was originally published in 1994

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