

## The Imperial Trace Recent Russian Cinema By Nancy Condee

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"Pressestimmen '*The Imperial Trace* is hands down the most thought-provoking book that I have read in quite some time. It is as well (and wittily) written as it is thoroughly researched and skillfully argued, no mean feat given the complexity of the ideas therein. This superb book is essential reading for anyone interested in nations and empire and their cultural manifestations, in Russian cultural politics, and in late Soviet and contemporary Russian film.' --*Slavic Review*'Offer[s] some compelling interpretations for six of Russia's contemporary directors. This is greatly appreciated and provides a starting point for other such scholarly discussions...Condee provides much insight into late- and post-Soviet cinema, which will be a relevant source for future scholarship.' --*Slavic and East European Journal*'*Imperial Trace* provides insightful, always absorbing, sometimes provocative readings of the dialogue with the imperial legacy in the work of the six most significant film directors working in contemporary Russia.'-Julian Graffy, University College London'This is a book full of surprises; rather than settling issues, it breaks open the discussion.'-Ronald Grigor Suny, University of Michigan'This study represents not only a superb overview and nuanced reading of works by major Russian filmmakers bridging the late Soviet and post-Soviet period, but also a groundbreaking study of the intersection between constructions of empire, cultural institutions, and cinematic texts.'-Catharine Nepomnyashchy, Columbia University'This is scholarship on contemporary Russian cinema at its best. Positioning Russia's understanding of 'empire' between political science and cultural studies, Condee provides a stunningly clear explanation for Russian cinema's failure to integrate into the European or American mainstream.' -Birgit Beumers, University of Bristol'In *The Imperial Trace*, Nancy Condee has written one of the most ambitious, challenging and rewarding books ever written on Russian cinema: theoretically sophisticated, exhaustively researched, full of local insights and directions for further research, interdisciplinary in the best possible sense, modest in its claims, generous in its citation of other scholars, written with panache...Condee's book will richly reward careful readers and should become a classic in the field.'--*Studies in Russian and Soviet Cinema*'*The Imperial Trace* is hands down the most thought-provoking book that I have read in quite some time. It is as well (and wittily) written as it is thoroughly researched and skillfully argued, no mean feat given the complexity of the ideas therein. This superb book is essential

reading for anyone interested in nations and empire and their cultural manifestations, in Russian cultural politics, and in late Soviet and contemporary Russian film.' --Denise J. Youngblood, *Slavic Review*'An insightful exploration of filmmaking in cultural context. Condee engages with current criticism in a consummate manner. Her research is daunting, her questions intriguing, and her analyses incisive. Solid archival documentation and a novel point of view make this book an invaluable contribution to the study of film, culture, nationhood, and empire.' --*The Russian Review* Synopsis The collapse of the USSR seemed to spell the end of the empire, yet it by no means marked the end of Russia's enduring imperial preoccupations, extending over four and a half centuries since the reign of Ivan IV. Is there such a thing as an imperial trace in Russia's contemporary culture? Condee argues that we cannot make sense of contemporary Russian culture without accounting for its imperial legacy and mapping out the terms of such an analysis. She turns to the instance of contemporary cinema to focus this line of inquiry. Within film (and implicitly other cultural fields as well) do we limit our accounting to narrative evidence--Chechen wars at the periphery, historical costume dramas of court life--or could an imperial trace be sought in other, more embedded ways, in the manner and structure or representation, the conditions of productions, the recurrent preoccupations of its leading filmmakers, the ways in which collective belonging is figured or disfigured? This book organizes these questions around the work of Russia's internationally ranked auteurs of the late Soviet and post-Soviet period: Kira Muratova, Vadim Abdrashitov, Nikita Mikhalkov, Aleksei German, and Aleksandr Sokurov. Alle Produktbeschreibungen"

Her latest book is the imperial trace recent russian cinema oxford university press vladimir padunov associate professor department of slavic languages and literatures, her publications include imperial trace recent russian cinema chosen for the top 2010 research award by the society for cinema and media studies and several co edited volumes together with vladimir padunov she directed the working group on contemporary russian culture supported by the american cou, co chair slavic department director russian and east european studies center title vi nrc publications include the cinema of alexander sokurov i b taurus 2011 the imperial trace recent russian cinema oxford 2009 antimonies of art and culture modernity postmodernity contemporaneity co edited with terry sm.

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The imperial trace recent russian cinema nancy condee abstract taking recent russian cinema as its investigative field this volume sets out to do two things first it argues for an analysis that accounts for russia s imperial preoccupation, request pdf on sep 1 2011 karla oeler published review the imperial trace recent, life and work condee received her ph d at yale university she is co anizer with vladimir padunov of the pittsburgh film symposium held each year in may at the university of pittsburgh her most recent book the imperial trace recent russian cinema won the society for cinema and media studies katherine singer kovacs book award the .

This volume has explored the work of six contemporary russian filmmakers as inflected by the historical experience and imaginative structures of empire it speculates that russia s articulations of empire may have been less researched in part because of familiar but ill suited models of nationhood from which elaborations of , early russian cinema and its cultural reception soviet cinema the imperial trace recent russian, her publications include imperial trace recent russian cinema chosen for the top 2010 research award by the society for cinema and media studies and several co edited volumes together with vladimir padunov she directed the working group on contemporary russian culture supported by the american cou.

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