

## Milestones if the History of Russia: 20<sup>th</sup> century

| Week                        | Lecturer       | Lecture  |
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| 19 <sup>th</sup><br>January | Justin Doherty | <p><b>The Russian Avant-Garde.</b></p> <p>This lecture will look at the extraordinary developments that took place in the visual arts and literature in Russia in the 1910s and 20s, straddling the revolutionary events of 1917 and Civil War period, among a diverse range of radical and experimental groups and movements, now collectively referred to as the Russian Avant-Garde. We will look at the theoretical and philosophical background to the Avant-Garde, as well as its political stance, alongside examples of work by some of the most important artists and poets of the time.</p>  |
| 26 <sup>th</sup><br>January | Justin Doherty | <p><b>Early Soviet Cinema.</b></p> <p>In this lecture on developments in the silent cinema of the 1920s in Soviet Russia, the focus will be on the montage cinema of directors such as Eisenstein, Kuleshov, Pudovkin and Dziga Vertov whose radical and politically committed films redefined the possibilities of the medium in the silent film era.</p>   |
| 2 <sup>nd</sup><br>February | Maria Kiernan  | <p><b>Early Soviet Architecture</b></p> <p>When Architects talk about Architecture we can be a bit like Doctors and speak in a language which is often exclusive and frankly boring. Buildings are about People not just 'styles of architecture' and they can be an interesting and incisive window into the society which produced them. In this way I want to share my thoughts on Soviet Architecture focusing on the early decades. The 20's were a very exciting time architecturally a time of great experimentation, enthusiasm and ideology reflecting a new political era. The 20's saw an innovative modern approach to design in many areas. Though this period was short in the area of architecture it was very prolific and in addition to many unrealized designs it produced many built examples. The 30's saw a return to times past with an aesthetically conservative approach to building which was monumental in scale and neo classical in style. So was the twenties all good and the thirties regressive?</p> |
| 9 <sup>th</sup><br>February | Susan Grant    | <p><b>Soviet Physical Culture and Sport in the 1920s and 1930s.</b> This lecture explores the development of physical culture and sport in the 1920s and 1930s, examining in particular the rise of the sports star in the 1930s, as well as the popular image of the sports festival and physical culture parade.</p>   |

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| <p>16<sup>th</sup><br/>February</p> | <p>Lucy Wright</p>    | <p><b>Communal living.</b><br/>Of the many differences that existed between the Soviet Union and the West, one of the most fundamental was that of living space. Until the mid 1960's the majority of urban Soviet citizens lived in a communal apartment, known as a <i>kommunalka</i>. Communal living however was no guarantee of shared attitudes and practices. Was this attempt at communal utopia a communal disaster? Examining photographs, video footage, satirical writing and personal accounts of <i>kommunalka</i> life this lecture will explore the ways in which Soviet ideology affected that most intimate of environments, the family home.</p>                     |
| <p>23<sup>rd</sup><br/>February</p> | <p>Conny Opitz</p>    | <p><b>Soviet &amp; Modern Food and Festivities.</b><br/>One of the most significant societal transformations was brought about by the two revolutions in 1917. Not surprisingly, this led to the establishment of new cultural, including culinary, practices. We discuss major trends, such as the industrialisation of food production and innovations in storage and food preparation, nutrition and the national diet as a scientific and economic problem, and the re-organisation of gastronomy. We also show examples of how the new ideas of how to eat "delicious and healthy food" were communicated to the people. Since then, things have changed again - or have they?</p> |
| <p>8<sup>th</sup> March</p>         | <p>Brigit McCone</p>  | <p><b>The Sixties: pop and dissident culture of the Thaw.</b><br/>After the strict cultural control of Stalinism, the 1960s saw an upsurge in innovation, both in official culture and in the vibrant underground cultures of Samizdat (unofficially circulated writing) and Magnitizdat (unofficially taped music). This lecture is a multi-media introduction to the art of the "Shestidesyatniki" from the music of 'bards' like Okudzhava and Vysotsky to writers such as Solzhenitsyn and Vosnesensky and the dreamlike films of Andrei Tarkovsky and Sergei Paradjanov.</p>   |
| <p>15<sup>th</sup><br/>March</p>    | <p>Connie Dowling</p> | <p><b>Russia's Old Believers: where are they today?</b><br/>This lecture will look briefly at the history and culture of Old Belief and its place in Russian society at the time of the Revolution before considering the question: Can Old Believer culture survive in the twenty-first century? As seen through the yeas of Old Believer settlers still living in remote villages of the Altai mountains, this lecture will also examine the cultural significance of the search for a Russian Promised land.</p>   |

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| <p><b>22<sup>nd</sup><br/>March</b></p> | <p><b>Conor O'Clery</b></p> | <p><b>The Culture of Queueing.</b><br/>Soviet citizens spent a disproportionate amount of time standing in line for daily needs - or waiting forever for items of furniture or a car. Queueing and how to manage life around it became part of the culture of the communist state. Things got so bad near the end of the USSR that a radio commentator advised citizens not to look for food, but to look for a queue and then join it and count themselves lucky.</p>  |
| <p><b>29th<br/>March</b></p>            | <p><b>Brigit McCone</b></p> | <p><b>Modern Russia Through Film</b><br/>This lecture looks at the transformations in modern Russia through the lens of Russian film. Beginning with the apolitical, personal and escapist films that characterised Brezhnev's 'era of stagnation', it charts the often violent films that arose from glasnost's removal of censorship and interpreted the social upheaval of the collapse of the Soviet Union and the end of communism, the reimagining of Russian and Soviet history through film and the blockbusters now ruling the Russian box office. The lecture is illustrated with video clips from a cross-section of representative Russian films.</p> |

