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The book includes a broad history of Central Asian film industry, along with incisive pieces explaining early film institutions and themes, the impact of the Second World War, expressions of identity and protest during the Soviet era, and regional variations of post-Soviet filmmaking. The final section comprises biographic and filmographic entries on the principle figures of Central Asian cinema, providing scholars and filmgoers with a valuable reference.



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From I.B.Tauris Bibliography

- Sales Rank: #2665094 in Books
- Published on: 2011-10-30
- Original language: English
- Number of items: 1
- Dimensions: 9.68" h x .79" w x 6.19" l, .0 pounds
- Binding: Paperback
- 304 pages

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Editorial Review

About the Author

Michael Rouland is a historian of Russia, Central Asia, and Afghanistan. He has published widely on Central Asian cinema, culture, and national identity and since 2003, he has taught courses on Russian, Central Eurasian, and global history at Georgetown, Miami, and Stanford Universities. He is currently an historian for the U.S. Air Force.

Gulnara Abikeyeva is the Artistic Director of the International Eurasia Film Festival. She is the author of five books about cinematography of Kazakhstan and Central Asia and is a member of the FIPRESCI (International Federation of the Cinema Critics) and NETPAC (Network for the Promotion of Asian Cinema). She has been a jury member at the Berlin, Jeonju, Karlovy Vary and Anapa film festivals.

Birgit Beumers is Reader in the Russian Department, Bristol University. Her publications include *Burnt by the Sun*, *Nikita Mikhalkov and Russia on Reels: The Russian Idea in Post-Soviet Cinema* (as editor), all from I.B.Tauris. She is Editor of *KinoKultura*, the online film journal.

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