

Workshop

The Normalized, the Normalizers and Their Cinemas: Czechoslovak and Soviet Films of the 1970s

KFS zve na online workshop sestávající ze tří přednášek týkajících se kinematografie 70. let v Československu a Sovětském svazu (13. 5., 27.5., 4.6. vždy od 16:30-18:00) studenti KFS mají možnost jej absolvovat v rámci workshopů - podmínkou pro klasifikaci je přihlášení do 13. 5. na lucie.cesalkova@ff.cuni.cz, účast na online setkáních a vypracování eseje na příbuzné téma v délce 5 NS (odevzdání do 28. 6.).
Anotace a link viz níže.

The Normalized, the Normalizers and Their Cinemas: Czechoslovak and Soviet Films of the 1970s

While the Moscow-led invasion of Czechoslovakia in August 1968 puts an end to the short period of relative liberalization known as Prague Spring and changes the face of Czechoslovak cinema, the Brezhnev-era Soviet film industry is experiencing a transformation of its own. State-run Czechoslovak studios of the “offensive normalization” period are seeing the return of both party censorship and socialist realist aesthetics.

Meanwhile the Soviet feature film is moving further away from both the Thaw-era experiments and the grand style and themes associated with it in previous decades. Thus, while Soviet dramas and comedies are increasingly turning towards the everyman—and woman—and the intimate sphere, major studios in Prague and Bratislava release high-budgeted or pathos-laden epics on WW2 or Czechoslovak Communist Party hagiography. Yet adaptations of literary classics, burlesque comedies, films for youth or crime thriller sometimes disguised as war dramas are equally popular in both countries.

In both cinemas—that of the “normalizer” and that of the “normalized”—the political and economic stagnation reinforced by stochastic censorship and disillusioned society often leads to peculiar examples of mismatched ideology and aesthetics allowing for viewing them as accidental camp classics today.

This spring, academics and independent researchers will meet online to discuss what structural changes do Czechoslovak studios undergo in the wake of the Warsaw Pact invasion? What thematic and aesthetic choices can be attributed to their moment in film history on both sides of the Iron Curtain? How does the soaring number of light entertainment genre like melodrama, comedy or musical correlate with the current events? Last but not least, the questions of actors' agency in the face of state repression and censorship, of reevaluation of the immense corpus of films created during the late-Communist era feel relevant in Russian and Central European cinema and culture today.

The webinar created and moderated by Anastasia Mamaeva, PhD student at UMR [Eur'Orbem](#) (Sorbonne University/CNRS, Paris) was organized with the support of [Eur'Orbem](#), [CEFRES](#) (Prague), Charles University (Prague).

More info: <https://70s.eo.page/filmwebinar>