

Title: Stalinist Space in Aleksei German's *Khrustalev, mashinu!*
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In this paper I will discuss the cinematic use of space in Aleksei German's 1998 film *Khrustalev, mashinu!* Developing on Gilles Deleuze's theory of filmic space, the work of Giuliana Bruno on the architectural aspects of cinema, and cultural theory by Svetlana Boym devoted to communal apartments in the Soviet Russia, I intend to investigate the repressive and phantasmagorical form of space that German so vividly evokes in his film through its Stalinist-era plot, camera work, and highly unusual soundtrack. As in his earlier work, particularly the 1984 *Moi drug Ivan Lapshin*, German develops, by means of sweeping long takes and dark, constricted scenes shot in black and white, a unique spatial element in his film that emerges as part historical, part contemporaneous. Fellini-esque in nature, *Khrustalev, mashinu!* presents a vivid portrait of life under Stalin while also offering a form of cinema that is profoundly modern in its use of space, as German's viewers find themselves viscerally trapped in the Stalinist era.

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