

Title: Everyday Rock-n-roll: The Perestroika Rockumentary and the Soviet Cinematic Quotidian
Author: Rita Safariants, Yale University

Perestroika-era cinema is largely synonymous with the aesthetic of *chernukha* — a purposefully dark, naturalistic style of filmmaking that depicts the little everyday atrocities of Soviet existence. These films were a direct reaction to the idyllic, state-prescribed representations of Soviet life that made up much of Stagnation-era cinema. And although the *chernukha* style cannot describe all of Perestroika-era cinematic production, it nevertheless exerted a significant amount of influence on late Soviet filmmaking. With this paper I would like to explore the stylistic strategies employed by directors of Soviet rock-n-roll documentaries, all of which craft a cinematic representation of the late Soviet underground rock musician's everyday life. The importation of rock music, a previously ostracized cultural form, into cinema, one of the most regimented cultural industries in the Soviet Union, opened a new chapter in Soviet mass culture, transforming marginalized musicians into marketable rock stars. Yet the manner in which Soviet rockumentary directors executed this transformation was by juxtaposing the images of performative spaces with those of the late Soviet quotidian. My paper will demonstrate how these rock documentaries used Perestroika-era cinematic naturalism to fashion a new phenomenon of the late Soviet rock star by filming his everyday experience.

margarita.safariants@yale.edu