Film Heritage Through the De/Post/Anti-colonial Lenses: New Perspectives in Research and Teaching

June 28-30, 2023, Blinken OSA Archivum, Budapest

**June 28**

10:00 Welcome / Introductions

10:30-12:30 RE:FOCUS / Vocabulary
/// Almira Ousmanova (Vilnius) The vocabulary of resistance: epistemic and political virtue of decolonial optics in Visual Studies

/// Dāvis Sīmanis (Riga) In-Between Historical and Non-Historical Spaces: Models of Self-Colonialism in Eastern European Cinema (ONLINE)

/// Chair and discussant: Oksana Sarkisova

14:00-16:00 RE:FOCUS / History
/// Nino Dzandzava (Tbilisi) (Pre-)Soviet Georgian Cinema Studies: Observations, Challenges and the Colonial Legacy

/// Ivan Kozlenko (Kyiv-Amherst) Decolonizing Ukrainian Cinema: 1986-2016

/// Andrei Gornykh (Vilnius) Whose De/Colonization? Visual Anthropology of post-Soviet Cinema in Russia and Belarus (ONLINE)

/// Chair and discussant: Almira Ousmanova

16:30-19:30 SCREENINGS
Selection of Georgian films introduced by Nino Dzandzava
Selection of Uzbek films introduced by Alexei Ulko
Selection of Ukrainian films introduced by Ivan Kozlenko

**June 29**

10:00-12:00 RE:FOCUS / Geography
/// Alexei Ulko (Samarkand) Decolonising Soviet Heritage in Contemporary Experimental Uzbek Cinema

/// Caroline Damiens (Paris) Decolonising Cinema History in Soviet Siberia: Placing Indigenous Experiences at the Centre of the Narrative

/// Sultan Usuvaliev (Bishkek) Film Studies in Kyrgyzstan: Legacy and Challenges (ONLINE)

/// Chair and discussant: Birgit Beumers (Passau)

14:00-16:00 RE:FOCUS / Audiences
/// Luna Hupperetz (Amsterdam) Cineclub Freedomfilms and Women of Suriname: Reconstructing a Militant Cinema Network

/// Konstanty Kuzma (Munchen) Film Criticism Beyond the Nation Framework: Designing New Communication Platforms

/// Mila Turajlić (Belgrade/Paris) Archival Treasures: Filmski Novosti and the Production of the Documentaries on the Non-Aligned Movement and War in Algeria

/// Chair and discussant: Lucy Szemetova (St. Andrews)

16:30 SCREENINGS AND DISCUSSIONS
/// Strijd op 16mm (A Battle Restored, 2022) Oema foe Sranan (Women of Surinam, 1978)

/// Fragments from the “Labudovic Reels” with introduction and commentary by Mila Turajlić

**June 30**

10:00-12:00 RE:FOCUS / Teaching
/// Aslı Özgen-Havekotte (Amsterdam) Decolonising Media Studies: A New Course in the Making (ONLINE)

/// Oksana Sarkisova (Budapest) Changing the Optics: Teaching Film History and Heuristic Potential of the Decolonial Paradigm(s)

/// Chair and discussant: Caroline Damiens

12:15-13:45 CLOSING ROUNDTABLE
MOVING FORWARD

Supported by CEU Conferences and Academic Events Fund, Blinken OSA Archivum, and Visual Studies Platform
PARTICIPANTS BIOS

Birgit Beumers is Professor emeritus in Film Studies, Aberystwyth University (UK) and affiliated with the University of Passau (Germany). Previously, she has taught in Russian Studies at Cambridge and Bristol universities. She specialises in Russian culture, cinema and theatre, and the cinemas of the former Soviet territories, especially Central Asia. She has published widely on Russian and Central Asian cinema, including A History of Russian Cinema (2009); she has (co-)edited, among other titles, A Companion to Russian Cinema (2016) and Cinema in Central Asia: Rewriting Cultural Histories (with Golnara Abikeyeva, Michael Rouland, 2013). She is series editor of KINO (Bloomsbury) and KinoSputnik (Intelekt), and editor-in-chief of the journals Kinokultur (online) and Studies in Russian and Soviet Cinema (Taylor & Francis).


Nino Dzandzava studied at the Shota Rustaveli Theatre and Film State University of Georgia from 2001 to 2008, where she obtained a Master’s Degree in film studies. From 2010 to 2011, she completed a film conservation course at the L. Jeffreys Selznick School of Film Preservation (George Eastman House, International Museum of Photography and Film, Rochester, New York). She has worked as a film critic and cultural commentator for public magazines and newspapers in Georgia. She has also published academic and research papers in journals and catalogues internationally. While working at the Film Heritage Department at the Georgian National Film Centre (2004–2009) and at the National Archives of Georgia (2011–2019), Nino carried out several film preservation and publication projects. She is the author and editor of several books on Georgian cinema and early photography in Georgia.

Andrei Gornykh, PhD, is Professor at the European Humanities University, Vilnius, Lithuania. He is the author of Formalism: from Form to Text and Beyond (2002), Media and Society (2013). His research interests include critical theory, psychoanalysis, cultural and visual studies. Recent publications include articles: “Lacan’s image theory: lack, exchange, meaning” (Palgrave Handbook of Film Studies, 2021); “Organizing fantasies: ideology of late capitalism in media” (Athema, 2021); “Tvára – Trata – Travlja: Tarkovsky’s Psychobiography à la lettre” (REFOCUS: The Films of Andrei Tarkovsky, 2021).

Luna Hupperetz is an independent researcher, producer, and curator specializing in the field of documentary cinema and archival methodologies. She completed her Master’s & PhD’s degree in Curating Arts and Cultures at the University of Amsterdam. Luna is currently working as a program producer for the International Documentary Film Festival Amsterdam (IDFA), where she contributes her expertise to curating and organizing film programs. In addition to her work at IDFA, she has dedicated her research efforts to reconstructing the activist 16mm film circuit and its cinema by delving into the Cineclub Vrijheidsfilms archive at the International Institute of Social History (IIHS) and making the short film A Battle Restored (2022). She is currently involved in the restageworks process of Qema foe Sranan / Women’s Cinema Suriname by Kulturfonds Vrijheidsfilms and ULEKC, made in the context of the then recent independence of Suriname.

Ivan Kozenko is a film scholar and a culture manager, a founder of the Mute Nights festival. He is known as the father of the silent film festival in Odessa (2010-2020), a former director of the Kyiv-based Dovzhenko Center, Ukraine’s largest film archive, containing some 7,000 films. During his 10 years long service, he succeeded to transform the former film-developing factory into one of Ukraine’s most popular and educational programs. As Curator of the Centre’s collection in 2011-2014 he headed Ukraine’s national project to restore the cinema and early photography in Georgia. Within the framework of the first Central Asian Cinema Forum organized by AUCA, Bishkek. His research interests include history of Kyrgyz cinema, contemporary film criticism and documentary filmmaking. He graduated from the screenwriting and film studies department and postgraduate studies at the All-Russian State Institute of Cinematography (VGIK). In 2022, he co-directed documentary Aizada Kanatbekova, kidnapped by a group of men for a forced marriage in April 2021 in Bishkek.

Almira Usmanova is Professor at the Department of Media and director of the MA program in Cultural Studies at the European Humanities University (Vilnius, Lithuania). Since 1998 she has also been working at the Center for Gender Studies at EUU and organized a series of conferences and workshops, including seminars on Feminist Art in Eastern Europe (2001 – 2003) and a conference on Simone de Beauvoir and Feminist Philosophy (2009). From 2002 to 2004 she was a Fellow at KWI (Essen), working in a research project directed by Luisa Passerini on the topic of “Europe: Emotions, Identity, and Politics.” She published Umberto Eco: Paradoxes of Interpretation (2001); Gender History in Eastern Europe co-edited with Elena Gagarina and Andrea Peto (2002); Bio-Tex- tuality and Cinema (2002), Gender and Transgression in Visual Arts (2006), Visual (a) Violence (ed., 2007), and Belarusan Formalism: Invisible Reality (ed., 2008). She is currently working on a book project on Representation and History: The Cinematic Images of “the Soviet”.

Oksana Sarkisova is Research Fellow at Blinken OS&A Archive at Central European University, Head of Visual Studies Platform at CEU, and Director of Verizo International Human Rights Doc- umentary Film Festival. Her fields of research are cultural history, memory and representation, film history, amateur photography, and visual studies. Her publications include In Visible Presence: Soviet Afterlives in Familiar Photos (with Olga Shevchenko, 2023), Screening Soviet Nationalities: Kulturfilms from the Far North to Central Asia (2017), Past for the Eyes: Eastern European Representations of Communism in Cinema and Museums after 1989 (co-edited with Peter Apor, 2008), Directed CEU Summer Schools Documentary Cinema in the Digital Century (2013), Screened Memories: Narratives and Contemporary Visual Culture (2016), and Fields of Vis- sion: Memory, Identity, and Images of the Past (2019) and participated as tutor in the workshops Cinema Without Borders (by Movies that Matter), Caucaucad, and Summer School on Cinema and Human Rights (Galway).

Dávis Simanis is an award-winning director and screenwriter and tenured professor of film directing at the National Film School of Latvia. He served as commissioning editor for The National Film Centre of Latvia for several terms. His documentary films have been selected to IDFA; CPH:DOK; DOK Leipzig; Visions du Réel; Venice International Film Festival and others. The Mover participated in over 50 international film festivals. His film The Year Before the War was selected for official competition of International Film Festival Roldal 2021 as well as won numerous awards around the world. His most recently released film, D is for Division, explores two worlds defined by a dividing line and deals with tensions on the borders between Europe and Russia. Currently, Simanis works on a new project, Frankenstein 2.0, a film exploring the rich theme of immortality.

Lucy Szemetov holds MA from CEU Nationalism Studies Program and is currently doing her PhD in Film Studies at the University of St. Andrews, UK with the project on the use of archival footage in Hungarian documentary films across three different socio-political contexts. At CEU, she wrote her master’s & PhD’s thesis on national narratives in contemporary Hungarian cinema and audience reception. Prior to CEU Lucy studied English and American Studies at Charles University in Prague and graduated in 2016. Her research interests include the interrelation of nationhood and cinema, post-socialist identity politics, archival studies, and found footage appropriation in documentary films. She was OSA Végysorozat in 2022 with research project “Archiving on the Screen – Hungarian Documentary Films During Socialism.”

Mila Turajlic is a documentary filmmaker, visual artist and archive scholar born in Belgrade. She studied politics and IR at the London School of Economics, and obtained her PhD at the University in Westminster on the subject of the use of cinema in the construction of political narratives. Her films have screened at Toronto, Venice and Tribeca and have been released theatrically in UK, France and, Germany. Her debut feature documentary Pomegranate Seeds (2016) was awarded the Gold Hugo and the FOCAL Award for Creative Use of Archival Footage in 2011. Her other works include: The Other Side of Everything (2017) won the IDFA Award for Best Documentary Film. Her work includes a series of archive-based video installations commissioned by MoMA in New York for their landmark exhibition on Yugoslav modernist architecture that opened in July 2018. An archive researcher and scholar, Mila explores ways of engaging memory and his- tory with found footage.

Alexey Ulko is a consultant on contemporary art, researcher and filmmaker from Samarkand. He works with a wide range of issues from postcolonial studies and contemporary Central Asian art to new metaphysics and esotericism. In recent years he wrote, or contributed to several books, including Филипкин (2021), Censoring Art (2018), Culture Smart! Uzbekistan (2017), made research for the award-winning exhibition We Treasure Our Lucid Dreams at Garage Museum of Contemporary Art. His performance Kentron, The Other Side of Everything (2017) won the IDFA Award for Best Documentary Film. He has co-curator several exhibitions, artistic, musical and educational projects in Central Asia, has written over 40 articles and made more than 20 experimental films. Previously, he obtained his Master’s degree from the University of Exeter, taught at the Samarkand State Institute of Foreign Languages and translated for the International Institute for Central Asian Studies in Samarkand. Alexey Ulko is a member of the European Society for Central Asian Studies, the Association for Art History and the Central Eurasian Studies Society.

Sultan Usualiev is film historian and film critic, leader of the young film critics’ laboratory within the framework of the first Central Asian Cinema Forum organized by AUCA, Bishkek. His research interests include history of Kyrgyz cinema, contemporary film criticism and documentary filmmaking. He graduated from the screenwriting and film studies department and postgraduate studies at the All-Russian State Institute of Cinematography (VGIK). In 2022, he co-directed documentary Who is Next? (with Nurzhambal Karamoldova), which investigates the tragic case of Aizada Kanatbekova, kidnapped by a group of men for a forced marriage in April 2021 in Bishkek.