

SAVING BRUCE

LEE | AFRICAN AND ARAB CINEMA
IN THE ERA OF SOVIET
CULTURAL DIPLOMACY
(A PROLOGUE)

GARAGE

PROTAGONISTS

Mohammad Abouelouakar
(Morocco)

Abdoulaye Ascofaré
(Mali)

Hassen Bouabdellah
(Algeria)

Rabah Bouberras
(Algeria)

Souleymane Cissé
(Mali)

Khalifa Condé
(Guinea)

Jean-Baptiste Elanga
(Congo Republic)

Sonallah Ibrahim
(Egypt)

Salim Mohammad
Ibrahim al-Noor
(Sudan)

Daouda Keita
(Guinea)

Mohammad Malas
(Syria)

Sarah Maldoror
(Guadeloupe)

Azzedine Meddour
(Algeria)

Oussama Mohammed
(Syria)

Ousmane Sembène
(Senegal)

Abderrahmane Sissako
(Mauritania/Mali)

Nasir al-Tayyeb al-Mak
(Sudan)

Curated by Koyo Kouoh and Rasha Salti in collaboration
with Alexander Markov and Philippe Rekacewicz

CURATORIAL CONCEPT

During the Cold War, the African continent and the Arab world were contested territories for the strategic deployment of influence and allegiance between the Soviet Union and the USA. Cultural diplomacy represented an important realm in which that contest was manifested, specifically through granting scholarships in higher education and the creation of specialized professional national elites whose allegiance would be organically bound to either power. Under the aegis of "international socialist friendship," the Soviet Union used channels of diplomacy to host a remarkable number of students at universities in Moscow and other cities. Exploring this rarely examined phenomenon through the focus of film history, *Saving Bruce Lee*'s conceit is based on research around the universes of African and Arab filmmakers who studied at the prestigious Gerasimov Institute of Cinematography (VGIK) in Moscow.

Saving Bruce Lee retraces the journeys of the filmmakers by recording their testimonies and recollections. Some of the most critically acclaimed and internationally recognized masters of African and Arab cinema are graduates of VGIK. The Soviet lineage of these filmmakers has not been studied or deconstructed with the thoroughness and interest that influences of other schools, such as the French or Italian, have. The impetus behind *Saving Bruce Lee* is to foreground questions and bring to light elements that help trace tangibly and critically the influence of Soviet masters on their students' oeuvre, and to interrogate prevailing scholarship on African and Arab cinema. Furthermore, it is remarkable that Soviet film histories and theories have omitted entirely these "foreign" graduates from the narratives of the canon.



Curators Rasha Salti (left) and Koyo Kouoh (right) visiting Patrice Lumumba University, February 2015
Photo: Sergey Shilovs
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Curators Koyo Kouoh (left) and Rasha Salti (second from left) with Tatyana Tursunova, Head of International Relations, VGIK, August 2014
Photo: Evgeny Granilshikov
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Thus far, *Saving Bruce Lee* has explored three motifs, or axes. The first revolves around encounters with the Soviet realm in Moscow, attempting to pin coordinates of the experience of otherness and engagement with Soviet society, identifying—in the first person—the intellectual, affective, and emotional disposition of artists who were finding their voice and coming into their own, using a language, as well as a cinematic tradition, which was not theirs. The second and third axes revolve around socialism's promises of utopia; ideological constructions of a political imaginary, their translation to a cinematic imaginary, and the filmmakers' subjective voices. More explicitly, the second axis explores the multiple expressions of subversion and criticality in the influence or import of Soviet cinematic idiom. Conversely, considering the era immediately followed the establishment of sovereign states in the African continent and Arab world, the third axis unravels an anthology of heroic figures (political and cinematic), exploring the fabrication of icons and representation of emancipation through film.

Why use the title *Saving Bruce Lee*? Far and wide across the world, Bruce Lee was a cherished hero. With his physical prowess and sense of justice, he captivated at once the imaginary of rich and poor, the upright and the wayward, the powerful and the disenfranchised. Throughout the African continent and the Arab world, before cinemas were shut down because of bankruptcy or political and social prohibition, their final showcases were Bruce Lee action flicks and Bollywood productions. For this prologue, *Saving Bruce Lee* begins with Bruce Lee. The quote describes an incident when Philippe Lacôte, a filmmaker from Côte d'Ivoire—whose first narrative feature, *Run*, premiered at the Cannes Film Festival's "Certain Regard" in 2014—told an anecdote on stage, right before the first ever screening of his film. It incarnated, with charm and wit, a rarely considered history of cinema in the African continent, as well as the Arab world, which foregrounds the social history of cinema through the imaginary and in popular culture.

Saving Bruce Lee is conceived in three iterations: the first, *A Prologue*, was a presentation of the research-in-progress that included an exhibition, as well as a day-long seminar hosting artists, filmmakers; and those whose practice is invested in researching African and Arab film archives; the second will be a large-scale exhibition that will showcase work by a select number of filmmakers, as well as artists; and the third will be a publication.

Koyo Kouoh and Rasha Salti

Renata Raikova, formerly of the Soviet diplomatic mission to Uganda, curator Koyo Kouoh and interpreter Larisa Sukocheva at Garage Museum of Contemporary Art, March 2015
Photo: Sergey Shilovs
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Left to right: curators Snejana Krasteva, Rasha Salti, and Koyo Kouoh visiting VGIK, August 2014
Photo: Evgeny Granilshikov
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Curators Koyo Kouoh (second from left) and Rasha Salti (right) converse with a student of Patrice Lumumba University, February 2015
Photo: Sergey Shilovs
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SAVING BRUCE LEE: FROM THE CURATORS' NOTEBOOKS

The motivation at the heart of *Saving Bruce Lee* belongs more intuitively to academic scholarship in film history and theory or the program of a cinemathèque, or a worldly film archive with the mission—and resources—to produce new knowledge. Instead, however, it became the impetus for a research-based exhibition and publication, commissioned and hosted by a museum of contemporary art, conceived and conducted by two curators of art. Because contemporary art produces a poetic, not scholarly knowledge, we have decided to foreground the eccentricity of our endeavor's fortuities, and rather than trump experts, our ambition is to unveil an unsuspected horizon of possibilities for provoking interpretation, forging meanings, and animating sensibilities.

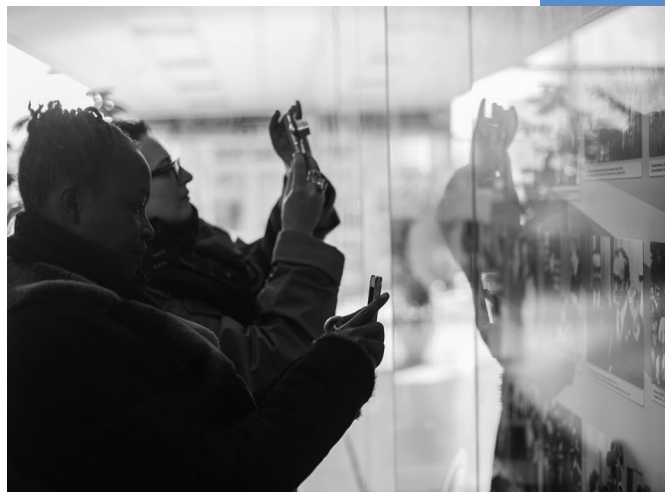
The worlds of contemporary art and film are no longer the intimate strangers they used to be. The guarded boundaries keeping both worlds at bay have dissipated, most obviously in relation to production resources, as well as exhibitions, or showcases. The past decade has furthermore evidenced how the engagement between both worlds has intensified, with the uninhibited presence of film in the museum; with artists directing films that acquire visibility in film festivals and are released in theaters; and with filmmakers developing artistic practices showcased in galleries, biennials, and museums. *Saving Bruce Lee* draws on the agility of that cross-fertilization and aims to expand the shared hybrid terrain in order to probe the lineage and legacy of Soviet cinema and its masters.

Saving Bruce Lee takes root from research conducted by the curators with support from Garage's team, including research assistants in Russia, as well as extensive consultations with experts in various fields. We began with trying to understand the underpinnings of the Cold War's cultural diplomacy and its deployment of power and ideological conquest through the formation of elites. We then identified a number of African and Arab filmmakers to be the main protagonists of our research. Next, we explored three main research strands: documents from the institutional archives of VGIK and Patrice Lumumba University; testimonies from our protagonists on their years in Moscow; and documents from the archives of film festivals in the Soviet Union that screened their films, or at least, where the filmmakers' presence in the cultural or public sphere was obviously manifest.

Deconstructing the Cold War context and the question of ideological conquest becomes complex and intriguing when contrasted with the lived experience of the African and Arab student filmmakers, especially knowing that VGIK did not train Soviet propagandists. On looking more closely at the filmmakers' Soviet mentors, who were also not propagandists, it is clear that they were subject to repression by the authorities. Indeed, some of their films were banned. It is evident, however, that they were critical voices from within the Soviet system and society, who seem to have transmitted an epistemology and aesthetics



Left to right: curators Rasha Salti and Koyo Kouoh, and filmmaker and scholar Alexander Markov visiting the Eisenstein Library, March 2015
Photo: Sergey Shilovs
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Curators Koyo Kouoh (left) and Rasha Salti (right) visiting Patrice Lumumba University, February 2015
Photo: Sergey Shilovs
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Curator Koyo Kouoh (left) paying a visit to film scholar Naum Kleiman (right), March 2015
Photo: Sergey Shilovs
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of subversion to their students. As a matter of fact, most of the graduates we identified (regardless of whether they were prolific or received international recognition as filmmakers) are known to have developed a notably subjective artistry or cinematic voice and even paid a price for defending a subversive position in their own country or more generally. For example, Oussama Mohammed's first feature, *Stars in Broad Daylight* (1988), was allowed to screen everywhere in the world except in Syria, by unspoken yet firmly enforced diktat from the government. Azzedine Meddour's *How I Love You* (1985) roused furor in France. The print of Salim Mohammad Ibrahim al-Noor's *Africa* was destroyed after the military coup d'état in Sudan, and Abderrahmane Sissako's *Bamako* (2006) remains one of the most scathing and eloquent critiques of the World Bank's policies in Africa.

The historical period bracketed between the 1960s and the end of the 1980s—when the Cold War's contest over the deployment of influence in the African continent and Arab world was taking place—coincides with the period that followed the establishment of independent states in these territories and, eventually, the emergence of harsh autocracies, with the despotic rule of a single party or control by the military. This too is part of the context during which our protagonists traveled to Moscow. In other words, we were cognizant of the different dispositions and sense of imperatives they had internalized. For the first wave, or the generation that traveled between the 1960s and the mid-1970s, there was an overt motivation to build a national cinema at home in which they would play the role of its harbingers. This partially emerged as a compulsion to wrestle their representation from the ousted colonizer and forge one that carried their aspirations on their own terms. For the second wave—the generation that traveled from the mid-1970s until the late 1980s—the imperative was to wrestle representation from newly established, tightly-policed, single-party state dogma. It was during the second wave of foreign students at VGIK that disenchantment set in, with the protagonists increasingly aware of the dangers of chauvinist nationalism that did not tolerate otherness or dissidence.

Invariably, when a state-sponsored national cinema is born after a war of liberation and the establishment of self-rule, it is expected to narrate history, portray the father- or motherland, and incarnate the nation's heroes. These are figures to aspire to, emulate, and who symbolize a national history, and who were also often militants leading the struggle against the colonizers. Sometimes they became presidents of the newly-founded republics, and other times they were entrusted with prominent positions of power. Interestingly, our protagonists never chose to transcribe or eulogize their national figures' stories in film, but rather imagined "heroes" from everyday life.

The penultimate Soviet incarnation of scientific supremacy were cosmonauts, who were dispatched to African and Arab countries embodying the promise of progress under the aegis of socialism. In perusing the catalogs of the Moscow International Film Festival, we have found that Soviet cosmonauts were also invited to attend the festival and appear in photographs with film stars.



Left to right: curators Koyo Kouoh, Rasha Salti, and cartographer Philippe Rekacewicz visiting the Eisenstein Library, March 2015
Photo: Sergey Shilovs
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Curator Koyo Kouoh visiting VGIK, August 2014
Photo: Evgeny Granilshikov
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Moreover, the festival's French- and English-language dailies were called *Sputnik*, no doubt as playful extrapolations on allegories between film stars, and actual stars...

We decided to push this play on words further, exploring space travel programs conducted by African and Arab countries to see if parallel stars to our filmmakers rose to prominence as a result. Ultimately, however, in lieu of national heroes and cosmonauts, Bruce Lee seems to be the only one who has survived.

By way of an epilogue to this prologue, it remains to be said that the first strand of our research—involving institutional archives—has proven to be a daunting challenge in terms of access. As a result, the bulk of our present knowledge is based on testimonies collected from the African and Arab graduates, which constituted the second research strand. While compelling, oral history culled from memory is steeped in affect and thus has its own set of trappings, which we are not yet able to nuance within a more "documentary" framework because of the paucity of institutional archives at our disposal. Furthermore, most of the Soviet mentors, save for a few, have passed away, and we have yet to collect the testimony of those still with us. That is the ambition for the next chapter of our process.

Lastly, forays into the third strand—to measure the engagement with African and Arab filmmakers in the Soviet Union's public and cultural spheres—have sadly confirmed what our protagonists have disclosed bitterly. Namely, that the political interest in a public display of international "friendship of people across the world" has foreshadowed a real engagement with their works. Each cite having nurtured genuine friendships and complicity with individuals, but in terms of a wider and deeper collective engagement with African and Arab cinema, it never transgressed the boundaries of the ideological missive.

But the research is not yet complete and all the perspectives not yet in place. Over the next year, we will commission portraits of our protagonists' time in Moscow. We are also conducting interviews with established film critics and historians—whose expertise is either in African, Arab, or Soviet cinema—to understand how they argue and interpret the Soviet lineage of African and Arab filmmakers. In short, the objective is not to formally instigate a revision of scholarship, or reveal so-called blind spots, but rather to activate interrogations around prevailing canons in film history and theory and transcend current geo-cultural framing.

Koyo Kouoh and Rasha Salti

SAVING BRUCE LEE (A PROLOGUE)

A Prologue was a presentation of the research-in-progress that threaded the different strains of our inquest. Conceived more like the three-dimensional perusal of a sketchbook than displaying cogent narrative findings, the exhibition introduced the "protagonists" at the heart of our research, as well as incarnated the outcome of revisiting a recent historical period and surfacing documentary traces from a variety of archives. *A Prologue* also introduced the Soviet mentors and evoked the two film festivals where African and Arab cinema were granted an exceptional venue in the Soviet realm, namely the All-Union Asian and African Tashkent Film Festival and the Moscow International Film Festival.

The show was developed in collaboration with two researchers and artists, namely, geographer and cartographer Philippe Rekacewicz and filmmaker and film theorist Alexander Markov. In order to propose a critical representation of the historical and political context that framed Soviet cultural diplomacy in the African continent and the Arab world, we invited Rekacewicz to create a map that drew the complexity of that era. And in order to explore the ideologized moving image representation that veiled the reality of that era and the strategic political alliances that stitched it together, we invited Markov to propose a critical deconstruction of Soviet documentaries on Africa. Markov also presented portraits of four filmmakers who traveled to various African countries and directed some of those documentaries.



Exhibition views of *Saving Bruce Lee: African and Arab Cinema in the Era of Soviet Cultural Diplomacy (A Prologue)*, June 2015
Photo: Egor Slizyak
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Африканские и арабские режиссеры и их педагоги (ВГИК)
 African and Arab filmmakers and their mentors at VGIK

Дауда Кейта
 Daouda Keita

Усман Сембен
 Ousmane Sembène

Насир аль-Тайеб аль-Мак
 Nasir al-Tayyeb al-Mak

Соналла Ибрагим
 Sonallah Ibrahim

Абдеррахман Сиссако
 Abderrahmane Sissako

Аззедин Меддур
 Azzedine Meddour

Мохаммад Малас
 Mohamad Malas

Илья Копалин
 ILYA KORALIN

Александр Столпер
 ALEKSANDR STOLPER

Марк Донской
 MARK DONSKOY

Салим Мохаммад Ибрагим аль-Нор
 Salim Mohammad Ibrahim al-Noor

Сара Мальдорор
 Sarah Maldoror

Виктор Глушенко
 VIKTOR GLUSHCHENKO

Игорь Таланкин
 IGOR TALANKIN

Марлен Хуциев
 MARLEN KHUTSIEV

Усама Мохаммед
 Oussama Mohammed

Александр Згуриди
 ALEKSANDR ZGURIDI

Роман Кармен
 ROMAN KARMEN

Жан-Батист Эланга
 Jean-Baptiste Elanga

Мохаммад Абулукакар
 Mohammed Aboulouakar

Сулейман Сиссе
 Souleymane Cissé

Раба Буберрас
 Rabah Bouerras

Хассен Буабделлах
 Hassen Bouabdellah

Абдулла Аскофар
 Abdoulaye Ascotare

Халифа Конде
 Khalifa Condé

Diagram of social connections between African and Arab filmmakers and their mentors at VGIK, painted by Zukclub group
 Photo: Sergey Shilovs
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PROTAGONISTS



Mohammed Abouelouakar

Abouelouakar was born in 1946 in Marrakesh, Morocco. He was first interested in theater, but after discovering cinema and the work of Robert Bresson, Michelangelo Antonioni, and Ingmar Bergman, he pursued training as a filmmaker and enrolled at VGIK in 1966. He graduated in 1971 with a diploma film entitled *al-Qatilun*

(*The Killers*) and decided to remain in Moscow, developing a close friendship with Georgian filmmaker Alexander Rekhviashvili.

Abouelouakar returned to Morocco in 1974, where he became close to the banished artist-filmmaker Ahmed Bouanani. In 1977, he directed *Madinat al-Thikrah (The City of Memory)*, a documentary about his native city, Marrakesh, but he found little support for his style of filmmaking in Morocco and returned to Moscow from 1978 to 1981 under the pretext of seeking training at Gorky Studios. During those years, he traveled to Tbilisi to meet Sergei Parajanov, who had just been released from jail.

After returning to Morocco, Abouelouakar directed his only feature film, *Hadda* (1984), which received the national award for best film, as well as wide critical acclaim. Since then, he has not been able to find support in Morocco to direct any other films and has worked successfully as an artist using photography and painting—two passions which always accompanied his filmmaking.

His painting practice, described as singularly cinematic, incarnates a universe where Andrei Tarkovsky's cinema and the poetics of the sufi philosopher Ibn Arabi intersect. Abouelouakar has often been described as a "sculptor of images." Replete with mythologies of fallen angels, bestial demons, and babylons, his works include the use of sandpaper, corrugated cardboard, fabric, and strong contrasted colors in compositions frequently structured with mirror images and reflections. He lives and works between Casablanca, Morocco, and Elektrostal, an industrial suburb of Moscow, Russia.



Abdoulaye Ascofaré

Ascofaré was born in 1949 in Gao, Mali. He worked as a radio host until 1978, after which he taught at the Institut National des Arts in Bamako. He graduated from VGIK in 1984, and in 1985, he was appointed director of the Centre National de Production Cinématographique in Bamako.

Ascofaré directed his first feature in 1997, *Faraw, a Mother of the Sands (Faraw, une mère des sables)*, which retraces 24 hours in the life of a Songhai woman. He also published a book of poems in 1976 titled *Domesticating the Dream (Domestiquer le rêve)*. His filmography includes: *Welcome* (1981); *M'sieur Fane* (1983); *L'Hôte* (1984); and *Sonatam, un quart de siècle* (1990). Ascofaré lives and works in Bamako, Mali.



Hassen Bouabdellah

Bouabdellah was born in 1947 in Biskra, Algeria. He earned a degree in sociology from the University of Algiers before enrolling at VGIK.

Bouabdellah has directed a number of films for Algerian Television including: *The Museum Guards or Solitude (Les Gardiens de musée ou la solitude, 1980)*; *Nawal or the Earthquake (Nawal ou le séisme, 1982)*; and *Barbarossa, My Sisters (Barberousse, mes soeurs, 1985)*. He also published a novel, *The Insurrection of Grasshoppers (L'insurrection des sauterelles)* (Marsa Editions, 1998). He is currently a professor of aesthetics at the Academy of Fine Arts in Algiers. Bouabdellah lives and works in Paris, France, and Algiers, Algeria.



Rabah Bouberras

Bouberras was born in 1950 in Algeria. After attending a workshop at Algerian Radio and Television, he enrolled at VGIK, where he studied filmmaking under the mentorship of Alexander Zguridi.

After returning to Algeria, Bouberras directed a number of short films, and in 1982, he directed feature films for Algerian television, including documentaries, dramas, and comedies. His most acclaimed are *Vague après vague*; *Sombréro*; *Le Voyageur et la route* and *Sahara Blues* (1991). He also adapted Anton Chekhov's *An Actor's End* for the stage and directed a music hall show, *Les Folies Berbères*. Bouberras' filmography includes *La nostalgie du monde* (1993) and *Mountain Country (Tamurt Idurar, documentary, 2008)*. Bouberras lives and works in Montreal, Canada.



Souleymane Cissé

Cissé was born in 1940 in Bamako, Mali. From his youth, Cissé was a passionate cinéophile, but he studied philosophy. After watching a documentary film on the arrest of Patrice Lumumba, he decided to pursue a career in film. He earned a scholarship to study in Moscow, and first trained as a projectionist for three months

in 1961. He returned to Moscow in 1963 and enrolled at VGIK, where he earned his diploma in filmmaking in 1969. He returned to Mali in 1970 and worked as a cameraman at the Ministry of Information's film unit, where he cut his teeth making newsreels and documentaries while traveling throughout the country.

In 1972, Cissé directed his fiction *Five Days in a Life (Cinq jours d'une vie)*, a medium-length film that earned him an award at the "Journées Cinématographiques de Carthage" and launched his career. He then directed his first feature, *The Girl (Den Muso)* in 1974. The film, spoken in Bambara—Cissé's native language—tells the story of a young mute girl who becomes pregnant after she is raped and is rejected by her family as a consequence. The controversial subject matter caused a furor in Mali, and the film was banned. Cissé spent time in jail for having accepted French co-production funds. The ban was lifted in 1978.

In 1978, he directed *Work (Baara)*, which received the "Étalon de Yéninga" prize at FESPACO a year later. *Wind (Finyé, 1982)*, which tells the story of dissatisfied Malian youth rising up against the establishment, earned him a second "Étalon de Yéninga" at FESPACO in 1983. In 1987, he directed *Light (Yeelen)*, a coming-of-age story that won the "Grand Jury Prize" at the Cannes Film Festival. His next feature, *Time (Waati)*, was completed in 1995, and premiered in "Official Competition" at the 1995 Cannes Film Festival. *Tell Me Who You Are (Min Yé)* was presented at Cannes in 2009. His most recent feature, *Soba*, was completed at the end of 2013 and explores the crisis of real-estate in Mali through the stories of four women who are expelled from their homes. The film is scheduled for release in 2015.

Cissé's filmography also includes: *L'aspirant* (short film, 1968); *Source d'inspiration* (short film, 1968); *Dégal à Dialloubé* (documentary, 1970); *Fête du Sanké* (documentary, 1971); *L'homme et ses idoles* (short film, 1975); *Chanteurs traditionnels des Iles Seychelles* (documentary, 1978); and *O Sembène* (documentary, 2012).

He is president of the Union of Creators and Entrepreneurs of Cinema and Audiovisual Arts of Western Africa (UCECAO). Cissé lives and works between Paris, France and Bamako, Mali.

Khalifa Condé

Research is ongoing. A complete biography has not yet been compiled.

Jean-Baptiste Elanga

Research is ongoing. A complete biography has not yet been compiled.



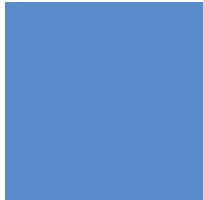
Sonallah Ibrahim

Research is ongoing. A complete biography has not yet been compiled.



Salim Mohammad Ibrahim al-Noor

Research is ongoing. A complete biography has not yet been compiled.



Daouda Keita

Research is ongoing. A complete biography has not yet been compiled.



Mohammad Malas

Malas was born in 1945 in the now destroyed village of Quneytra, in the Israeli-occupied Golan. He first earned a teaching diploma and worked in Damascus for three years as a teacher while enrolled in the philosophy department at the University of Damascus. In 1968, he earned

a scholarship to study film directing at VGIK, under the mentorship of Marlen Khutsiev.

Malas directed three short films while in Moscow: *Hulm Madinah Saghira* (*The Dream of a Small City*, 1972); *The Seventh Day* (*Al-Yaom as-Sabe'eh*, 1973); and *Kullon Fi Makanihi Wa Koll Shay' Ala Ma Yuram Sayyed al-Dhabit* (*Everybody is in his Place and Everything is under Control, Sir Officer*, 1974). The latter was his graduation project, exploring the experience of prison in Egypt, on which he collaborated with Egyptian filmmaker and novelist Sonallah Ibrahim, who also starred in the film. He returned to Damascus in 1974 to work for Syrian Television, where he produced short films, including *al-Quneitra '74* (1974) and *al-Zhakira* (*The Memory*, 1977).

Malas has also directed a number of documentary films, beginning with *al-Manam* (*The Dream*, 1982), shot in the Shatila Palestinian refugee camp in Beirut, only a few months before the massacre. He co-directed with Omar Amiralay and Oussama Mohammed two documentaries, *Nouron wa Thilal* (*Light and Shadows, The Last of the Pioneers: Nazih Shahbandar*, 1995), a portrait of Syrian cinema pioneer Nazih Shahbandar; and *Fateh Moudaress*, a portrait of the veteran artist, in 1996. In 1998, he shared scriptwriting and direction duties with Hala al-Abdalla on a documentary on political prisoners in Syria, *Tahta al-Raml, Fawqa al-Shams* (*On the Sand, Under the Sun*), on the occasion of the 50th anniversary of the United Nations Universal Declaration of Human Rights.

His most recent film is a fiction feature, *Bab el-Maqam* (*Passion*, 2005). He has published articles and essays widely and written a novel, *I'lanat 'An Madina Kanat Tai'sh Tahta al-Harb* (*Advertisements about a City that Lived in the War*, Beirut: Dar Ibn Rushd, 1979 and Damascus: Dar al-Ahali, 1990). He has also published a number of screenplays and film diaries including: *Al Manam: Mufakarat film* (*The Dream: Film Diary*, Beirut: Dar al-Adab, 1990), *The Night* (Damascus: Dar Kanaan, 2003), and the film diary for *Everybody is in his Place and Everything Is under Control, Sir Officer* (Beirut: Dar al-Mada, 2003).

Malas has received numerous awards. His first fiction feature, *Ahlam al-Madina* (*Dreams of the City*, 1983), co-authored with Samir Zikra, earned eleven awards, including the "Golden Tanit" at the Journées Cinématographiques de Carthage, Tunisia (1984) and the "Golden Olive" at the Valencia Festival of Mediterranean Cinema in Spain (1984). His second fiction feature, *al-Leyl* (*The Night*, 1992), co-authored with Oussama Mohammed, earned five awards, including the "Golden Tanit" in Carthage (1992) and the "Silver Olive" at Valencia. Malas lives and works in Damascus, Syria.



Sarah Maldoror

Maldoror (née Ducados) was born in 1938 in Gers, France to parents who were immigrants from Guadeloupe. She chose her artist pseudonym as homage to Lautréamont's *Les Chants de Maldoror*. After attending drama school in Paris, she received a scholarship (along with her husband, Angolan nationalist militant Mário Pinto de Andrade) to study film with Mark Donskoy in Moscow in 1961–62, where she met Ousmane Sembène. After earning her diploma, Maldoror worked as an assistant to Gillo Pontecorvo on his acclaimed film *The Battle of Algiers* (1966). She also worked as an assistant to Algerian director Ahmed Lalle.

Maldoror directed her first film, *Monangambé*, in 1968. A short based on a story by Angolan writer José Luandino Vieira and set in Angola, it was shot with amateur actors in Algeria. The title refers to the call used by Angolan anti-colonial activists to signal a village meeting, and the film was selected for the "Director's Fortnight" at Cannes in 1971, representing Angola. Her first feature film, *Sambizanga* (1972), was also based on a story by Vieira about the 1961–1974 war in Angola.

Her filmography also includes: *Guns for Banta* (*Des fusils pour Banta*, 1970); *La Commune, Louise Michel et nous* (short, 1971); *Carnaval en Guinée-Bissau* (*Carnival in Guinea-Bissau*, 1971); *Saint-Denis sur avenir* (documentary, 1973); *And the Dogs Kept Silent* (*Et les chiens se taisaient*, 1974); *La Basilique de Saint-Denis* (short, 1976); *Aimé Césaire, a Man, a Country* (*Aimé Césaire, un homme une terre*, documentary, 1976); *Le cimetière du Père Lachaise* (short, 1977); *Louis Aragon, Un masque à Paris* (short, 1978); *Folgo, île de feu* (short documentary, 1979); *Miro* (short, 1979); *Carnival in Sahel* (*Un carnaval dans le Sahel*, short documentary, 1979); *Un dessert pour Constance* (TV movie, 1981); *L'hôpital de Leningrad* (TV movie, 1983); *Daily Life Racism* (*Le racisme au quotidien*, 1983); *The Tassili Passenger* (*Le passager du Tassili*, 1987); *Aimé Césaire, Word as Masks* (*Aimé Césaire, le masque des mots*, documentary, 1986); *Portrait de Madame Diop* (short, 1986); *Vlady, Painter* (*Vlady, peintre*, short, 1988); *Léon G. Damas* (short, 1995); *L'enfant-cinéma* (short, 1997); *In the Time of People* (*La tribu du bois de l'é*, short, 1998); and *Eia pour Césaire* (documentary, 2009).

Maldoror is one of the first women to direct a feature film in Africa and as such her work is often included in studies of the role of African women in African cinema. She won a "Tanit d'Or" at the 1972 Carthage Film Festival and received the National Order of Merit from the Government of France. Maldoror lives and works in Paris, France.



Azzedine Meddour

Meddour was born in 1947 in Sidi Aïch, Algeria. He earned a degree in French Literature at the University of Algiers before enrolling at VGIK in 1973 under the mentorship of Ilya Petrovich Kopalin, to study documentary filmmaking. Meddour returned to Algeria

and directed a number of award-winning films for Algerian television. His filmography includes: *La Fillette et le papillon* (*The Little Girl and the Butterfly*, 1982); *Entre nous* (*Between Us*, 1983), which earned the special jury prize in Prague; *Combien je vous aime* (*How I Love You*, 1985); *Polisario, année 15* (*Polisario, Year 15*, 1986); *Un Survivant raconte* (*A Survivor Narrates*, 1988); *Des Faits et des faits* (*Facts and Facts*, 1990); *La Légende de Tiklat* (*The Tiklat Legend*, 1991); *Djurdjura* (1992); *Le Chacal doré* (*The Golden Jackal*, 1993); *Adrar N'Baya* (*Baya's Mountain*, 1997), the first Algerian feature film in the Amazigh language; and *Douleur Muette* (*Mute Pain*, 1998), which earned the Adolf Grimme award at the Montreal Festival des Films du Monde and the audience award at the Venice Film Festival. Meddour passed away in 2000.



Oussama Mohammed

Mohammed was born in 1954 in Lattakiya, Syria. He graduated from VGIK in 1979, where he studied under Igor Talankin. There, he directed a short documentary, *Khutwa Khutwa (Step by Step)*, 1978).

Mohammed returned to Syria and directed a short documentary for the General Organization for Cinema entitled *Al-Yaom Koll Yaom (Today and Everyday)*, 1980). He worked as assistant director to Mohammad Malas on *Ahlam al-Madina (Dreams of the City)*, 1983) and directed his first fiction feature *Nujum al-Nahar (Stars in Broad Daylight)* in 1988. The title is an homage to Igor Talankin's similarly named film, which was banned in the Soviet Union at the time of its production. Deemed by many to be the most scathing critique of contemporary Syrian society trapped in the iron grip of the Ba'ath regime, the film has never been allowed a public screening in Syria. Although not officially banned, the film has been shelved by diktat and sits in storage under threat of irremediable physical deterioration. It was selected for the Cannes Film Festival's "Quinzaine des Réalisateurs," and earned the filmmaker great critical praise, including the "Golden Olive" at the Valencia Festival in the same year. In 1992, Mohammed co-authored the script for *al-Leyl (The Night)*, 1992) with Mohammad Malas, and co-directed with Omar Amiralay and Malas the documentaries *Light and Shadows* (1991) and *Fateh Moudaress* (1994). He was unable to make his second feature until 2002. *Sunduq al-Dunya (Sacrifices)*, 2002) was meant as an homage to Andrei Tarkovsky's *The Sacrifice*, and was selected for the Cannes Film Festival's section "Un Certain Regard" in 2002. Complex and visually stunning, the film has confirmed its maker as one of the Soviet film school's most individual and masterful filmmakers. In 2014, Mohammed co-directed *Ma' al-Fadda (Silvered Water)* with Wiam Simav Bedirxan, which premiered in Cannes "Official Selection" out of competition. After a compelling speech in support of the pacifist insurrection in Syria during the "Quinzaine des Réalisateurs" in 2011, Mohammed was forced into political exile in France, where he still lives.

Ousmane Sembène

Sembène was born in 1923 in Casamance, Senegal. The son of a fisherman, he was expelled from school in 1936 for poor discipline, and his formal education did not go beyond middle school. From 1938 to 1944, he worked as an



apprentice mechanic and bricklayer in Dakar. He joined the army of the Free French forces in 1942, serving in Africa and France, before working at the Citroën factory in Paris and then as a dockworker in Marseille for ten years. As an African docker who knew how to read and write, in Cold War Marseilles Sembène was soon courted by and enrolled in the CGT (Confederation generale des travailleurs), the largest and most powerful left wing workers' union in post-war France. After back-breaking work unloading ships during the day, he attended seminars and workshops on Marxism, joining the French Communist Party in 1950. He also participated in protest movements against the colonial war in Indochina (1953) and the Korean war (1950–1953), and openly supported the Algerian National Liberation Front (FLN) in its struggle for independence from France (1954–1962). Among many other causes, he protested against the Rosenberg trial and execution in the United States in 1953.

During this time, Sembène began to write. His first novel, *The Black Docker (Le docker noir)*, was published in 1956. Since then, he has produced a number of works which have placed him at the forefront of the international literary scene. However, as Sembène struggled with millions of others for revolutionary change at the international level, he also felt alienated by the quasi absence of "revolutionary" artists and writers from Africa; voices from the masses of workers, women, and all those exploited and silenced by the combined external forces of colonialism and the internal yoke of African "tradition." He strongly believed that struggle against colonialism is not solely a fight over who should own the land, but also a contest over who should have the right to represent whom.

In 1961, he traveled to Moscow to study film at VGIK and then to work at Gorky Studios, where he studied under the mentorship of Mark Donskoy. Upon his return to Senegal, Sembène turned his attention to filmmaking, and after two short films, he wrote and directed his first feature, *Black Girl* (1966), which won the "Jean Vigo Prize." His filmography also includes: *Borom Sarret* (short, 1963); *The Sonhrai Empire* (short, 1963); *Niaye* (1964); *The Money Order* (1968); *The Afflictions of Unemployment* (documentary, 1969); *Tauw* (short, 1971); *Women and the Trauma of Polygamy* (documentary, 1969); *Emitai-God of Thunder* (1971); *African Basketball at the Munich Olympic Games* (documentary, 1972); *Africa and the Olympic Games* (documentary, 1973); *Xala* (1974); *Ceddo* (1976); *Camp de Thiaroye* (1988); *Guelwaar, A Legend of the 21st Century* (1993); *Daily Heroism* (short, 1999); *Faat-Kiné* (2000); and *Moolaadé* (2003).

He was awarded numerous prizes for his works, including awards at the 2004 Cannes Film Festival, and FESPACO. Sembène passed away in 2007.



Abderrahmane Sissako

Sissako was born in 1961 in Kiffa, Mauritania, but raised in Mali. He studied cinema at VGIK from 1983 to 1989 under the mentorship of Marlen Khutsiev. Along with Souleymane Cissé, Ousmane Sembène, and Djibril Diop Mambéty, he is one of the African film directors to have imparted influence on cinema worldwide.

His filmography includes: *The Game (Le Jeu)*, 1989); *October* (1993); *The Camel and the Floating Sticks* (short, 1995); *Sabriya* (short, 1996); *Rostov-Luanda* (documentary, 1997); *Life on Earth (La Vie sur Terre)*, 1998); *Waiting for Happiness (Heremakono)*, 2002); *Bamako* (2006); *8* (short, 2008); and *Timbuktu* (2014).

October received the prize at the Cannes Film Festival's "Un Certain Regard," and *Waiting for Happiness* won the FIPRESCI Prize at "Un Certain Regard" in 2002 and FESPACO's "Etalon de Yenenga" in 2003. *Timbuktu* premiered in Cannes' Official Competition in 2014, was nominated for the Foreign Language Film Oscar, and won seven Césars in France, including for Best Director and Best Film. Sissako lives and works in Paris, France.



Nasir al-Tayyeb al-Mak

Research is ongoing. A complete biography has not yet been compiled.

MENTORS



Mark Donskoy

Donskoy was born in 1901 in Odessa, Russia, now Ukraine. He served as a soldier in the Red Army during the Civil War and was taken captive by the White Army. He enrolled at the School of Medicine in Crimea to study psychology and psychiatry, and from 1921 to 1925, studied law at the University of Simferopol. At this time, Donskoy began to write. His first publications were collections of novellas.

Eventually, he dropped both careers, and in 1926, he apprenticed as a screenwriter and director at the Third Moscow Cinema Factory, also working as an assistant editor at Belogoskino. With Mikhail Auerbach, he formed a writing-directing team and together they made *In the Big City* (1928) and *Fop* (1930), becoming famous after directing *A Song about Happiness* (1934). Donskoy earned critical acclaim for his trilogy adapted from his friend Maxim Gorky's autobiography: *The Childhood of Gorky* (1938); *My Apprenticeship* (1939); and *My Universities* (1940). During World War II, he directed a number of films, including *How Steel Was Tempered* (1942); *Rainbow* (1944); *Unconquered* (1945); *Country Teacher* (1947); *Mother* (1956); *The Gordeyev Family* (1959); *A Mother's Heart* (1966); and *Nadezhda* (1973). *Country Teacher* was deemed the most popular film in the Soviet Union, while *Rainbow* earned him international acclaim. He made several films about Lenin's mother, Maria Ulyanova, including *A Mother's Heart*. Donskoy was awarded the Order of Lenin twice, in 1944 and in 1971, and three Stalin prizes. In 1966, he was named People's Artist of the USSR, and he was awarded the title Hero of Socialist Labor in 1971. Donskoy passed away in 1981.



Viktor Glushchenko

Glushchenko was born in 1936 in Jalal-Abad, in the Kyrgyz Republic. He graduated from the State Institute for Theater Arts (GITIS) in 1959 but had begun working in the film and television industry a year earlier. He taught at VGIK for twenty-one years, collaborating with the workshops of Lev Kuleshov, Alexander Stolper, Yuri Ozerov, and Vitaly Zhdan.

At VGIK, he was head of the program for international students, graduate students, and interns for fifteen years. In 1975, he joined the Union of Filmmakers. Glushchenko earned his PhD in 1985 and then joined the film directing faculty at VGIK as assistant professor. He also worked at Goskino's Sovexportfilm in Poland. He has received a number of awards, including two from the Mongolian People's Republic. Glushchenko's acting credits include the role of Marin in *The Roads of War* (1958); the role of the oil worker in *Summer Holidays* directed by Konstantin Voinov (1960); the role of major-general Rokossovsky's subaltern in *The Fight for Moscow* directed by Yuri Ozerov (1985); the role of Gleb Nikolaevich, the local party leader, in *Wild Hops* directed by Oleg Bondarev (1985); a cameo role as a lawyer in *Murders in the Monastery Pond* (1990); and a cameo role as himself in *Strict Regime Comedy* (1992). Glushchenko passed away in 2014.



Roman Karmen

Karmen was born in 1906 in Odessa, Russia, now Ukraine. He was the son of the writer Lazar Karmen. He studied at a workers' college, having been interested in photography since childhood. In 1923, his photographs were published for the first time in *Ogoniok* magazine. In 1931, Karmen graduated

from VGIK. He directed numerous documentaries about conflicts, becoming famous during the Spanish Civil War (1936–1939). The official war chronicle was based on his work. He filmed throughout World War II, especially during the battles for Moscow and Leningrad. In February 1943, Karmen documented Field Marshal Paulus' capitulation near Stalingrad, as well as the signing of the Act of Capitulation on May 9, 1945. In the 1950s and 1960s, he made documentaries about conflicts in Vietnam and South America. Karmen was a committed communist and attempted to film every revolutionary leader, including Mao Zedong, Ho Chi Min, Fidel Castro, and Salvador Allende. His work strongly influenced documentary film in the Soviet Union. From 1960, he lectured in the Faculty of Directing at VGIK. In 1970, he became head of the documentary department and a professor. From 1965, he was secretary of the Union of Cinematographers. Karmen passed away in 1978.



Marlen Khutsiev

Khutsiev was born in 1925 in Tbilisi, Georgia. He graduated from VGIK in 1952 with a diploma in film directing. Between 1952 and 1958, Khutsiev worked at the Odessa Film Studio, where he was

assistant to a number of directors, including Boris Barnet on his ill-fated *Liana* (1955), as well as Leonid Gaidai. As the Odessa Film Studios did not trust him to work on his own, Khutsiev collaborated with Felix Mironer on his first film, *Spring on Zarechnaya Street* (1956). The film was regarded as the first real evidence of Khrushchev's Thaw. Despite being a box office success, it was harshly criticized. His second film, *The Two Fyodors* (1958), also co-directed with Mironer, introduced the acting skills of Vasilii Shukshin, who would become a star of Soviet cinema. The filmmaker and film were publicly criticized in March 1963. His next two films, *I'm Twenty* (1965, awarded at the 26th International Film Festival in Venice) and *July Rain* (1967), were deemed masterpieces but banned by the authorities. He directed *It Was May* (1970) for television and a documentary titled *The Red Flag of Paris* (1971) while the head of Ekran, the Creative Cooperation of Central Television. After joining Mosfilm, he directed *Postscript* (1983) and *Infinitas* (1991), which won the Alfred Bauer Prize at the 42nd Berlinale. Since 1978, Khutsiev has taught film at VGIK.

In 2009, he was recognized as Honorary Participant at the VGIK's educational board. In 1994, he became an Honorary

Member of the Russian Academy of Humanities, and in 2005, an Honorary Member of the Russian Academy of Arts. He is also a professor at the Russian National Academy of Cinematography and president of the Stalker International Film Festival. He has been the president of the Guild of Russian Film Directors since its founding, and in 2008, was elected head of the Russian Union of Cinematographers.



Ilya Kopalin

Kopalin was born in 1900 in Pavlovskaya, Russia. From 1925 to 1927, he was an apprentice of Dziga Vertov. He directed several films about Lenin: *In Memory of the Leader* (1927); *Along Lenin's Path* (1929–37); and *Lenin* (1938, co-directed with Irina Setkina). His film *Defeat of the German Armies near Moscow* (1942, co-directed with Leonid Varlamov) received wide recognition in the Soviet Union and abroad. Kopalin directed a number of films abroad, including *Abyssinia* (1936); *On the Events in Spain* (1936–1937); *Liberated Czechoslovakia* (1946); *The Warsaw Meetings* (1955); and *Melodies of the Festival* (1955). His major works include: *The Unforgettable Years* (1957); *The City of Great Fate* (1961); *Maiden Voyage to the Stars* (1961, co-directed with Dmitry Bogolepov and Grigory Kosenko); *Undying Pages* (1965); and *My Country* (1967).

In 1950, Kopalin began teaching at VGIK, and in 1964, he was appointed to full professor. He received the State Prize of the USSR several times, in 1941, 1942, 1946, 1948, 1949, and 1951, as well as other awards, including two Orders of Lenin. Kopalin was renowned for his ability to direct camera crews on the battlefield during World War II. He was a director at the Tsentrnauchfilm studio. Kopalin passed away in 1976.



Alexander Stolper

Stolper was born in 1907 in Daugavpils (Dvinsk), Russia, now Latvia. Before working as a filmmaker and screenwriter, Stolper wrote for *Krestyanskaya Gazeta* and *The Moscow Village* in 1923. He studied under Lev Kuleshov from 1923 until

1925 and in the acting workshop at Proletkult from 1925 until 1927. In 1927, he joined the screenwriting laboratory of Mezhrabpom Film Studio, where he teamed up with Nikolai Ekk and Regina Yanushkevich to write *Road to Life* (1931). He directed two films, *A Simple Story* (1930) and *Four Visits of Samuel Wolf* (1934), before studying at VGIK under Sergei Eisenstein, graduating in 1938. During World War II, he directed *The Law of Life* (1940); *Wait for Me* (1943, co-directed with Boris Ivanov); and *Lad from Our Town* (1942). In 1945, he directed the adaptation of Konstantin Simonov's novella *Days and Nights*, the first film to feature the battle of Stalingrad.

Alexander Stolper began teaching at VGIK in 1964 and was appointed professor in 1971. His filmography includes: *Our Heart* (1946); *Story of a Real Man* (1948); *Far from Moscow* (1950); *The Road* (1955); *A Unique Spring* (1957); *Hard Luck* (1958); *The Alive and the Dead* (1964, which he also wrote); *Retribution* (1967, which he also wrote); *The Fourth* (1972, which he also wrote); and *Deviation Zero* (1977, which he also wrote). His films have received numerous awards. He was named People's Artist of the USSR and received two Stalin prizes. Stolper passed away in 1979.



Igor Talankin

Talankin was born in 1927 in Bogorodsk (Noginsk), Russia. He graduated from the Glazunov Moscow College of Theater and Music in 1950 and from the Faculty of Film Directing at the Russian Academy of Theater Arts in 1955. In 1958, he started working at Mosfilm as a film director, where he completed screenwriting and directing courses.

He co-directed his first feature, *Serega* (also known as *Splendid Days* or *A Summer to Remember*), with Georgi Daneliya in 1960, which received the "Crystal Globe" at the Karlovy Vary Film Festival. He went on to direct *Introduction to Life* (1962); *Day Stars* (also known as *Stars in Broad Daylight*, 1968); *Tchaikovsky* (1969); *Take Aim* (1974); *Father Sergius* (1978); *Starfall* (1981); and *The Possessed* (also known as *Demons*, 1992). *Tchaikovsky* was nominated for the Academy Award for Best Foreign Language Film. In 1964, Talankin was appointed head of VGIK and professor in 1976. He received several important national awards: People's Artist of the USSR, two Orders of the Red Banner, Order of the IV class "For Merit to the Fatherland." Talankin passed away in 2010.



Alexander Zguridi

Zguridi was born in 1904 in Saratov, Russia. He was a Soviet screenwriter and pioneering science, education, and animal documentary filmmaker. In 1930, after graduating from Saratov University, Zguridi began making films at the scientific film laboratory of the Institute of Microbiology and Epidemiology.

His first film, *Strongyloidiasis* (1931), explored a disease that affects horses. A year later, Zguridi moved to Moscow to work at Soyuztekhfilm and Mostekhfilm, the Popular Science Film Studio

that was later renamed Tsentrnauchfilm. From the start, he developed an original and innovative approach to animal documentary that used the dramaturgy of classical literature rather than the prevailing framework of scientific positivist discourse. His *White Fang* (1946) was inspired by Jack London's novel of the same name, and *Rikki-Tikki-Tavi* (1975) was adapted from Rudyard Kipling's short story. His filmography also includes: *Feathered Change* (1935); *On the Volga* (1936); *Winged Guests* (1936); *In the Depths of the Sea* (1939); *The Power of Life* (1941); *In the Sands of Central Asia* (1943); *Forest Story* (1949); *Secrets of Nature* (1950); *In the Icy Ocean* (1953); *Tale of Forest Giants* (1954); *In the Pacific* (1958); *Enchanted Islands* (1965); *Forest Symphony* (1967); *Black Mountain* (1971–2); *The Wild Life of Gondwana* (1973); *The Favorite* (1985, co-directed with Nana Kldiashvili); *In the Wilds, where Rivers Run...* (1987, co-directed with Nana Kldiashvili); *A Dog's Happiness* (1991); *Ballerina* (1993); and *Liza and Eliza* (1995). From 1968 to 1975, Zguridi hosted the popular TV show *In the World of Animals*. He began teaching at VGIK in 1947 and was appointed professor in 1966, mentoring the studio for popular science films. Acclaimed Russian director Alexander Sokurov was one of his students. Zguridi won several national and international awards, including People's Artist of the USSR, Hero of Socialist Labor, and twice his films earned the Venice Film Festival's Best Documentary. He was Vice President of the International Association of Scientific Films from 1958 to 1962 and its president in 1971. In 1960, he became art director of Orbit, the creative association at Tsentrnauchfilm. Zguridi passed away in 1998.

THE SOVIET UNION'S FOREIGN CONNECTIONS WITH ASIA, AFRICA, AND THE ARAB WORLD

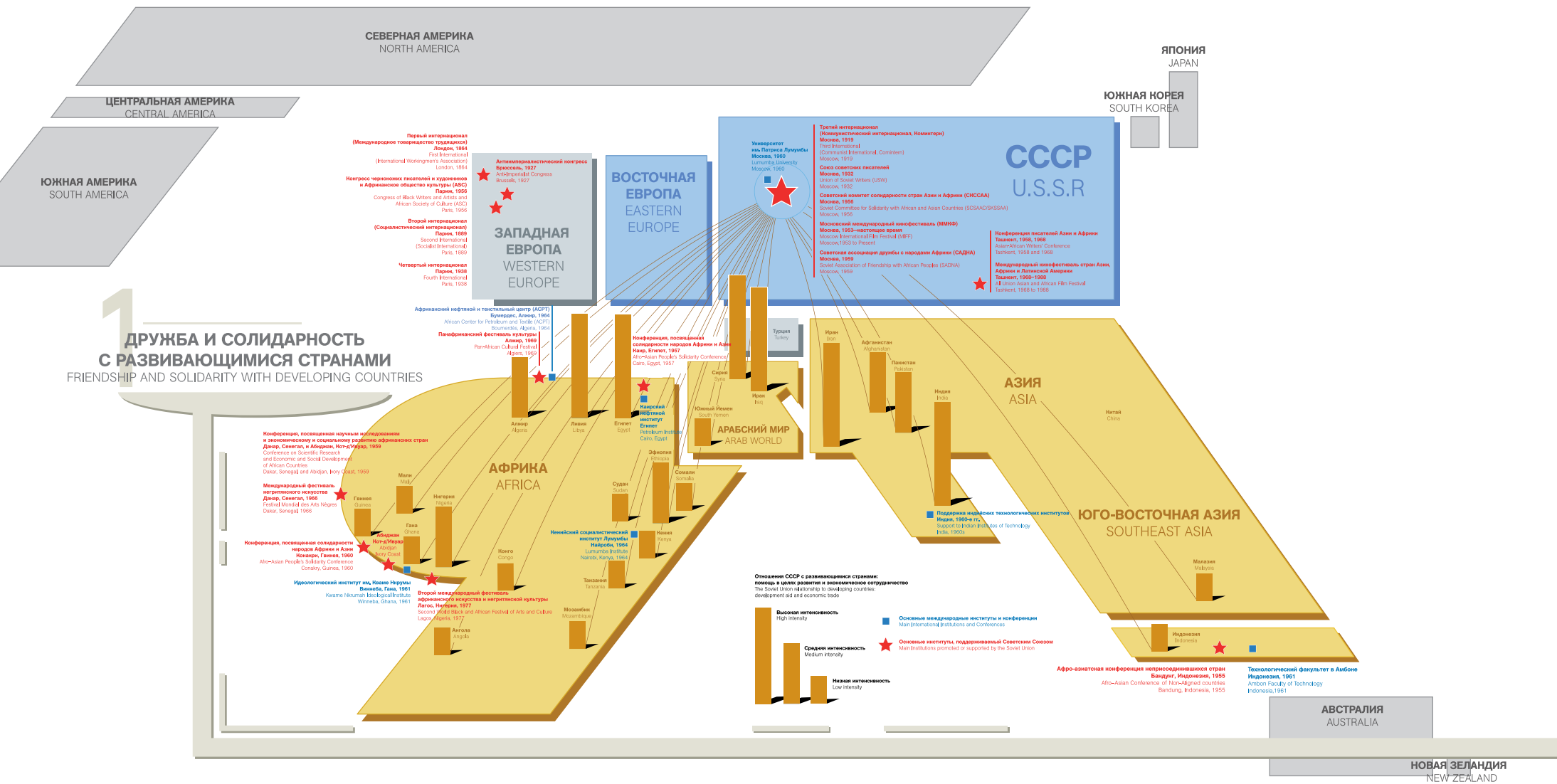
In the context of the Cold War, the Soviet Union is most commonly viewed in light of its hostilities with North America, whereas the importance of its relationship with the developing world (Africa, the Middle East, and Asia) is often overlooked. The Soviet Union's commitment to strengthening these relationships was not solely a competition with the United States for military influence in strategic parts of the world. It was also, among other things, fueled by the will to export a political model to countries attracted to socialist ideals, and to develop both a cultural and a commercial exchange. The Soviet Union welcomed hundreds of thousands of students from the developing world to study disciplines such as engineering, science, culture, and filmmaking. Besides this "soft power," the Soviet Union also implemented a "hard power" by exporting conventional arms to these regions, the distribution of which can be seen as an indicator of what was to become Moscow's foreign policy.

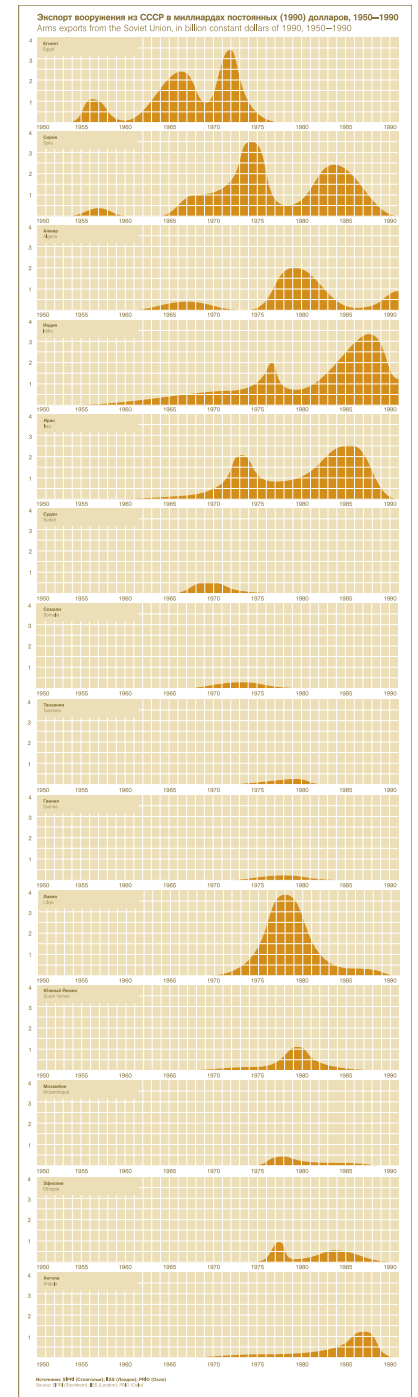
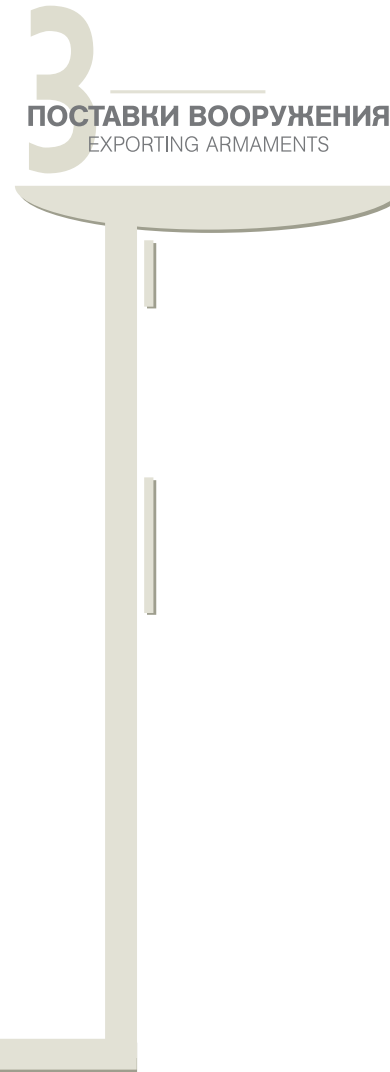
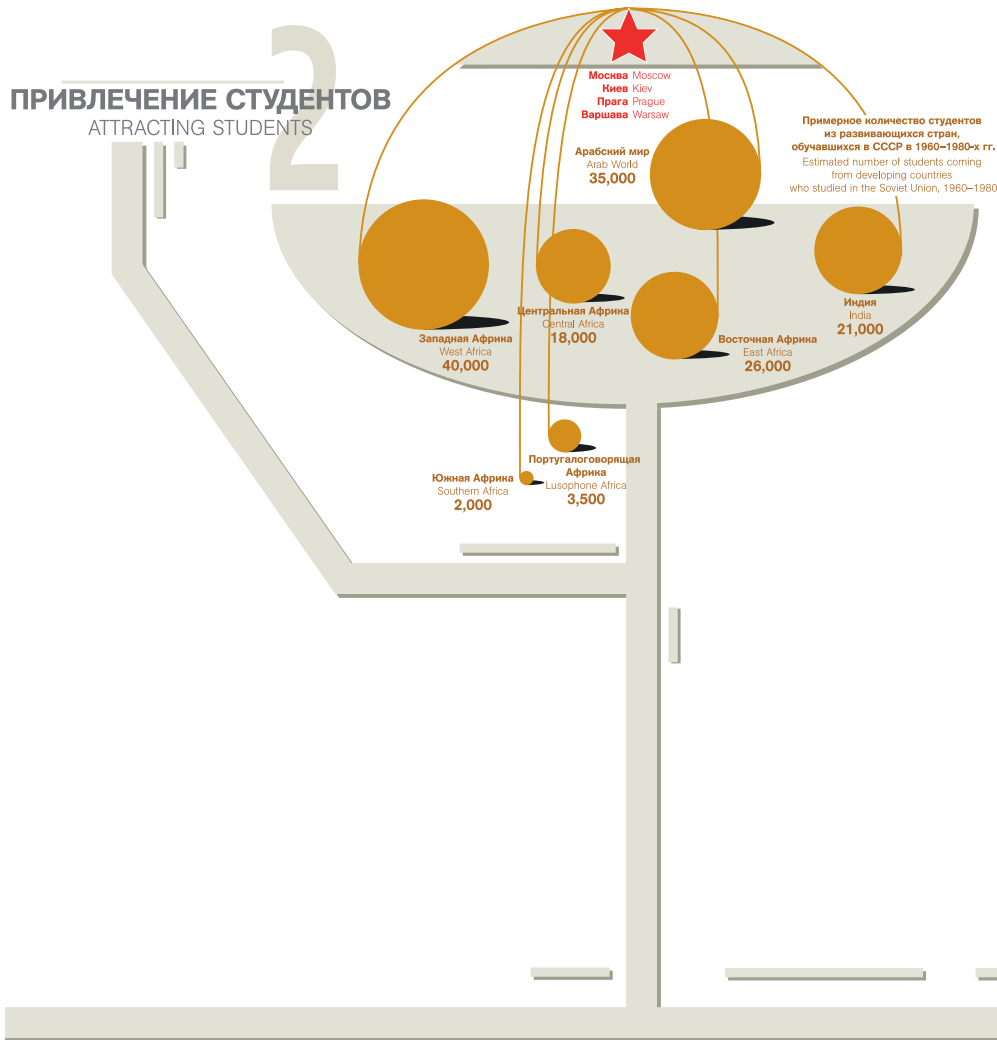
Philippe Rekacewicz

Philippe Rekacewicz

Rekacewicz was born in 1960 in Paris, France. He is a journalist, geographer, and cartographer. After earning his diploma in geography from the University of Paris 1 (Panthéon-Sorbonne), he worked at *Le Monde* from 1988 to 2014. Between 1996 and 2008, he headed in parallel the cartographic department of GRID-Arendal, a delocalized office of the the United Nations Environment Program (UNEP).

Rekacewicz is a specialist in geopolitics and international relations. His interests include questions relating to migration, refugees, forced displacement of populations, and borders. He is presently working on several socio-geographic projects on the creation of public and private space and the perception and representation of borders. He is keenly interested in the relationships between cartography, art, science, and politics. Since 2006, he has participated in cartographic-artistic projects in a number of European countries. He is also currently conducting research into "radical cartography." Rekacewicz lives and works in Norway and Paris, France.





RESEARCH NOTES: SOVIET FILMMAKERS IN AFRICA, 1960–1980S

In 1960, seventeen countries gained independence on the African continent. From the perspective of the two super-powers competing for influence in the context of the Cold War, these “new” countries were obvious opportunities for the deployment of their power. Under the aegis of Khrushchev’s Thaw, the Soviet Union’s foreign policy witnessed increased engagement; the African continent and the Arab world were priorities for Soviet diplomacy. Thus the 1960s marked the heyday of African studies in the Soviet Union. A number of Soviet filmmakers were dispatched to produce documentary films, their mission being to capture the “friendships” between socialist experts at the helm of scientific progress and socialist hopefuls who had just broken the yoke of colonialism. The films were given titles such as *Hello, Africa!*, *We Are with You Africa!*, and *Good Luck to You Africa!* to convey that affect unambiguously, and to contrast starkly with films produced from the other side of the Iron Curtain, such as the Italian documentary about the “dark continent,” *Farewell Africa* (*Addio Africa*, 1966), which suggested that civil wars and bloody conflict would set the continent ablaze after the exodus of the European colonialists.

Despite the Soviet diktat centralizing film production in Moscow and Leningrad, documentaries about Africa were also produced by studios in Lithuania, Latvia, Estonia, Ukraine, Belorussia, Georgia, and Uzbekistan. Leading professionals were involved in their production, and the exhibition *Saving Bruce Lee (A Prologue)* focused on four of these figures: Yuri Aldokhin, Mikhail Litvyakov, Vladlen Troshkin, and Rimtautas Šilinis, who made films about Mali, Congo, and Tanzania between 1960 and 1980. There was also an interest in documenting wars of independence and armed conflict (Ethiopia, Libya, Algeria, Congo, Egypt, Chad, Guinea-Bissau, Mozambique, Angola, and Namibia), but the production of these films was different—only cameramen were dispatched to film, for the most part WWII veteran cinematographers.

Almost half of the documentaries about Africa capture official visits by party leaders, government representatives, or heads of state. The other half filmed imaginary Soviet constructions of African reality. Filmmakers were under the spell of a revolutionary romanticism. All across the Soviet Union, in factories, schools, and universities, in streets and squares, Russians had marched in support of their African comrades’ aspirations for liberation from colonial rule and the right to self-determination. Khrushchev’s Thaw carried a promise that resonated with the hopefulness of newly established sovereign African countries. The imaginary construction of a socialist Africa was fashioned using Soviet paradigms, with military and youth parades, collective farms, and one-party rule.



Documentary filmmaker Yuri Aldokhin in Mali shooting his
The Heirs of Great Mali (1960)
Photographic print transferred to digital image
Archive of Yuri Aldokhin

The documentaries produced during the period of the Thaw are unusual because, while bowing to ideological expectations, they are imbued with the loosening of inhibitions that permeated Soviet society at the time. So while an ideologically motivated eye will only see what it wants to, in the case of these films the cinematographers' lens betrays a tangibly genuine curiosity for the "otherness" of African reality that is impossible to counterfeit. In contrast with the footage of parades and collective farms, the films also capture ordinary people in the context of their everyday life. The camera conveys the contradictory emotions and mindset of its operators, where simple, unmediated affection and enthusiasm blend with the idioms of the epic. Africa during its historical transformation epitomized the journey towards a "radiant future" and, in a paradoxical proximity to the spirit of the Thaw, this transformation brought Africans closer to the Soviets. A naïve illusion in retrospect, but emblematic of that period.

The dramatic structure of Soviet documentaries about Africa is perhaps where ideological conditioning is most present. Almost all adhere to a certain standard because they were commissioned by a state that valued ideology more than the art of documentary cinema. The footage was edited to fit a script which had been drafted in a studio in Moscow or Leningrad and was narrated in voice-over. The musical score was commissioned from Soviet composers. The soundtrack rarely featured sound from the place being filmed, and the voice of everyday Africans is almost entirely absent. Instead, the viewer's experience of the moving images was guided by the Soviet narrative.

In *Saving Bruce Lee* the binds of the soundtracks are severed, and the cinematic footage is freed from the remaining hostage to the narrative, proposing a critical rethinking of the era and of the language of Soviet political film.

Alexander Markov



Portraits of Leonid Brezhnev (left), then one of the top Soviet officials, and Ibrahim Abboud (right), Sudan's first military leader, during Brezhnev's visit to Sudan, featured in *The Sun of Friendship over Sudan* (1961), directed by Vladimir Yeshurin
Digital screen still
Central Studio for Documentary Film (CSDF)



Production still from *Congo in Struggle* (1960), directed by Leonid Varlamov
Photographic print transferred to digital image
Archive of Vladlen Troshkin



Alexander Markov

Markov was born in 1973 in St. Petersburg, Russia. He graduated with a degree in Film Directing from the St. Petersburg University of Arts and Culture in 2000 and a degree in Film History from the Russian Institute for Art History in 2004. He trained at the Konrad Wolf School of Film and Television in Potsdam-Babelsberg from 2005 to 2006. Markov has directed a number of documentary films, including *Museum of Dreams* (2000); *Lullaby* (2002); *Cities within Cities* (2003); *Russian Costa Rica* (2008); *Two Highways* (2008); *Pastoral* (2008); *Delusion* (2010); *Children of the Sun* (2011); *Get Used to This Place* (2011); and *German Portraits Russian Style* (2012). He is currently working on a feature-length documentary titled *Our Africa*. Markov teaches Documentary Filmmaking at the St. Petersburg State Institute of Film and Television. He also works as an independent film programmer and has collaborated with the Goethe Institute, the New York African Film Festival, and the Message to Man International Film Festival in St. Petersburg. Markov lives and works in St. Petersburg, Russia.

Yuri Gagarin (left) and president of Egypt Gamal Abdel Nasser (second right) during the space pioneer's visit to Egypt, featured in the newsreel *Foreign news-chronicle 4* (1962) directed by Kirill Eggers
Digital screen still
Central Studio for Documentary Film (CSDF)

SOVIET DOCUMENTARY FILMMAKERS

Yuri Aldokhin

Aldokhin was born in 1937 in Moscow, Russia. He studied at VGIK under the mentorship of Boris Volchek, graduating in 1960. Between 1960 and 1990, Aldokhin worked at the Moscow Central Documentaries Film Studio and directed a number of films abroad. Since 1990, he has directed the Vozrozhdenie Studio at VPTO Videofilm, with a focus on documentary films about the arts, arts education, and dance. His filmography includes: *Gibraltar* (1960); *Heirs to the Great Mali* (1961); *Gorée Island* (1961); *France, a Song* (1969); *Yury Grigorovich, a Choreographer* (1970); *Scriabiniana* (1970); *Memories of Nijinsky* (1980); *Gustave Courbet* (1980); *Renato Guttuso* (1982); *Nehru* (1984); *Kasyan Goleizovsky's Choreography* (1990); *The Great Chaliapin* (1992-1993); and *Bessmertnova* (2008). He is an Honored Artist of Russian Federation and has been awarded the USSR State Prize. Aldokhin lives and works in Moscow, Russia.

Mikhail Litvyakov

Litvyakov was born in 1938 in Leningrad, Russia. He studied at VGIK under the mentorship of Ilya Kopalin, graduating in 1965. He was appointed Director at the Leningrad Documentary Film Studio in 1964. A professional while still a student, Litvyakov infused social documentaries with poetry. His filmography includes: *Goodbye, Mom* (1966); *Troubled Kids* (1966); *Correction for Beauty* (1971); *Those Restless Students* (1973, awarded at the Leipzig Documentary Film Festival); *Ninth Height* (1977, awarded the Vasilyev Brothers State Prize); *There are Reasons* (1977); *Tamara Chistyakova* (1978, awarded at the All-Union Film Festival); *The Planes Are Singing* (1980, awarded at the Leipzig Documentary Film Festival); *A Soviet Diploma* (1982); *We Don't Give Up, We Keep Walking* (1983, awarded at the Leipzig Documentary Film Festival and the All-Union Film Festival Prize); *Message to Man* (1989); *Looking for The Tsar-Fish with Viktor Astafyev* (1994); and *Miklós Jancsó: A Revelation* (2005). In 1989, Litvyakov founded the Message to Man International Film Festival for documentary, short, and animated films held in St. Petersburg. He is an Honored Artist of Russian Federation and a recipient of the Russian Federation State Prize and Vasilyev Brothers Russian Federation Prize, as well as the Order of Friendship and the Royal Order of Cambodia. Litvyakov lives and works in St. Petersburg, Russia, and Clermont-Ferrand, France.

Rimtautas Šilinis

Šilinis was born in 1937 in Utena, Lithuania. He graduated from Vilnius University in 1959 with a degree in History and Philology. From 1965, Šilinis worked as a director, screenwriter, and editor at Lithuanian Film Studios, making documentaries on history, the arts, and sports. He began his career working with cinematographer Viktoras Starošas. Their earliest films were sports documentaries, a genre that was singularly able to evade the censors. Šilinis has written around eighty screenplays and directed around seventy films. His filmography includes: *In Search of a Day* (1968); *Where Is the Queen's Gold?* (1971, co-directed with Viktoras Starošas); *Jambo! Hello, Tanzania!* (1974, co-directed with Viktoras Starošas); *Flying into the Night* (1975); *Who Am I?* (1977); *Postscript to an old Film* (1980, co-directed with Viktoras Starošas); *Scar* (1985); *Island* (1990); *Liudas Dambrauskas* (2000); and *Lithuanian World War II: Recorded Evidence* (2006). He is the recipient of the Lithuanian National Arts and Culture Prize (2004) and was awarded the Order for Merit of Lithuania in 2007. Šilinis lives and works in Vilnius, Lithuania.

Vladlen Troshkin

Troshkin was born in 1930 in Moscow, Russia. He studied at VGIK under the mentorship of Edward Tisse and Anatoli Golovnya and was awarded a diploma in Documentary Filmmaking in 1952. He worked as cinematographer and director at the Central Documentary Film Studio (CSDF). In 1956, Troshkin traveled to Congo, Yemen, Chile, and several European countries to direct documentaries. In 1970, he traveled to Peru to document the consequences of the Ancash earthquake, and from 1974 to 1990, he documented the construction of the Baikal-Amur Mainline. Troshkin taught at VGIK from 1964 to 1969 and was head of CSDF from 1993 to 2001. His filmography includes: *In London* (1956); *We Have Been on Virgin Soil* (1956); *Celebrations in Tunisia* (1957); *N. S. Khrushchev in America* (1959); *Congo in a Struggle* (1960); *The Smile of Yemen* (1963); *The Tragedy in Peru* (1971); *Give Us the BAM* (1974-1990); *House by the Road* (1980); *Unemployed* (1990); and *Oleg Artseulov's Ninth Wave* (2002). Troshkin is an Honored Artist of Russian Federation (1969) and a People's Artist of Russian Federation (1979). He was also awarded the USSR State Prize for his documentaries on BAM, the Order of Friendship of Peoples, and the Orden El Sol del Peru (Comendador). Troshkin lives and works in Moscow, Russia.



Film crew of *The Soviet Diploma* (1982) directed by Mikhail Litvyakov
Left to right: employees of the Soviet Union consulate,
Boris Dobrodeyev, and Mikhail Litvyakov
Photographic print transferred to digital image
Archive of Mikhail Litvyakov

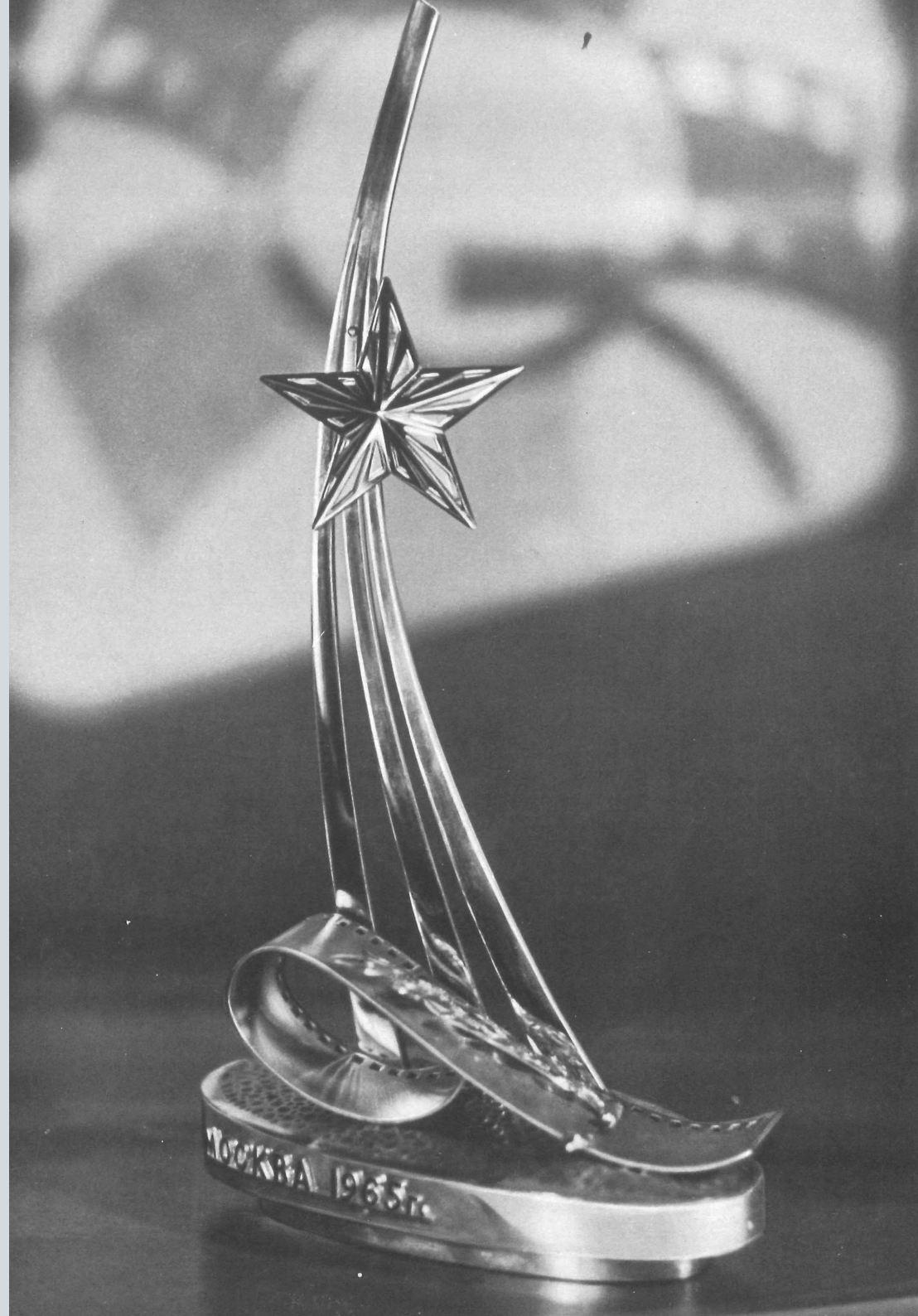
FILM FESTIVALS

The only public and cultural arenas where there was a formal engagement with African and Arab filmmakers were two film festivals: the All-Union Asian and African Tashkent Film Festival and the Moscow International Film Festival. While creating political interest through the public display of international "friendship of people across the world," these festivals were overshadowed by their ideological missions.

The All-Union Asian and African Tashkent Film Festival was held between 1968 and 1988 in Tashkent, Uzbekistan. The declared mission was to promote "peace, social progress, and the freedom of people." In effect, it was a unique platform for showcasing films from territories that were under-represented at the established, "A-list" international film festivals. Thus, the festival was also a vital platform for worldly encounters between filmmakers and critics. It was not competitive, but it granted symbolic awards: Ousmane Sembène's *Emitaï* was given the Union of Filmmakers of the USSR award in 1972, and in the years that followed, filmmakers from Egypt, Morocco, Syria, Angola, and Mozambique also received accolades. In 1976, the festival expanded its scope to include films from Latin America, and subsequently from Europe, New Zealand, and Japan.

While it only received its "A-list" classification in 1973, the first edition of the Moscow International Film Festival (MIFF) was held in 1935, as the Soviet Film Festival, with Sergei Eisenstein as head of the jury. The festival defines its mission as being to celebrate filmmakers, discover new talent, provide a platform for multi-cultural dialogue, and support international co-production. Over the years, it has invited a number of illustrious directors to compete, including King Vidor, George Cukor, Cecil B. DeMille, Alexander Korda, René Clair, Grigori Kozintsev, the Vasilyev brothers, Alexander Ptushko, and Walt Disney. Between 1959 and 1989, MIFF collaborated enthusiastically with a number of festivals in African, Asian, and Latin American countries, to the extent that nearly half of the festival's films originated from these territories, and a number were given awards.

The Moscow Film Festival prize (1965), *Stars Meet in Moscow*, M. Dolinsky, S. Chertok, and M. Vesnin, eds. (Moscow: USSR Association of Film Makers, Bureau of Popularization of Soviet Film Art, 1967), p. 10
Eisenstein Library



кино мира на страницах книги

Сегодня в издательстве «Искусство»

— Издательство «Искусство», — рассказавшему корреспонденту Татьяне Яковлевой заместителю главного редактора Валерий Юдин, — между IX и X Московскими фестивалями выпустило и подготовило много книг о зарубежном кинематографе. Среди них — монографии, исторические обзоры, сборники, теоретические исследования, киносценарии.

Советские киноеды совместно с теоретиками кино из Польши, Болгарии, Чехословакии, ГДР выпустили сборник «Связь и идеологическая борьба». В статье Владимира Баскакова, Ростислава Орена, Александра Караганова, Германа Херлингауза (ГДР), других исследователей рассматриваются сложные вопросы борьбы идей как на экране, так и в области киноискусства.

Бюро издательства «Искусство» предлагает читателям сборник «Ракурс» — совместный труд о современном кино социалистических стран. Авторы стремятся не только выявить закономерности общего развития, но и показать своеобразные национальные пути в киноискусстве.

Обязательно несколько книг советских и зарубежных авторов о кинематографии социалистических стран. В сборнике «30 фильмов ДЭФА», состоящем из пятидесяти небольших эссе, критики ГДР и СССР прослеживают путь развития кинематографа ГДР. Готовятся к выходу в свет издания, посвященные киноискусству Болгарии и Венгрии.

Учитывая большой интерес к творчеству авторов зарубежного кинематографа, издательство выпускает сборники «Актеры зарубежного кино». В них читатели могли познакомиться с экранной судьбой французского актера Пьера Брассера, с творческим путем Марлен Дитрих, с характерными особенностями творческих индивидуальностей шведского актера Вилтора Штрёма, итальянской актрисы Монни Витти, польских артистов Пюль Раксы, Густава Холубека и других.

В серии «Мастера зарубежного киноискусства» были выпущены книги о творчестве известных американских деятелей кино Орсона Уэллса и Рода Стюарта, замечательного французского комедиографа Жака Тати. В ближайшем времени читатели получат книги о японском режиссере Акире Куросаве и итальянском — Франко Рози.

Творческой биографии известной французской актрисы посвящена книга Владимира Дитриева и Валентина Михайловича «Анатомия мифа: Брижит Бардо». Авторы исследуют «эфоним Бардо», который выходит далеко за рамки кинематографа. Авторы касаются также проблем, связанных с культом кинозвезд в западном кинематографе.

Из других изданий, посвященных современному зарубежному киноискусству, следует отметить систематически выходящие сборники «Мифы и реальность» (читатели скоро получат шестой выпуск), «На экранах мира» (седьмой выпуск находится в производстве), а также сборники «Зарубежные киносценарии» (вышло шесть книг).

За последние два года вышло несколько крупных исследований по проблемам американского кино. Книга Георгия Камарова «Игра с чертом и рассвет в урочный час» знакомит читателя с процессами развития киноискусства Франции, Италии, Англии в последние годы.

Среди наиболее заметных переводных изданий — мемуары Лилиан Гиш «Кино. Гривотти в я», а также книга Зигфрида Кракауэра «Историческая история немецкого кино», рассказывающая об очень сложном периоде в киноискусстве Германии 20-х и начала 30-х годов.

И, наконец, нужно сказать о регулярно выходящих сборнике «Связь». Значительное место в последнем выпуске занимают материалы о событиях IX МКФ. В следующем сборнике наряду с рассказом об интереснейших работах советских мастеров в юбилейном году будет представлена панорама нынешнего. X Московского международного кинофестиваля.

новые грани национального характера

Сколько раз видели мы в узбекских фильмах этот удивительный край Мармарета, пленительная вязь восточного стиха, сумятица средневековых улиц... Навечно остались в народной памяти философы, мудрецы и поэты — Алишер Навои, Абу Райхан Беруни, Авиценна. Их глазами чаще всего видим мы прошлое.

А потом мы увидели эту землю совсем другой — расклевывшейся в огне классовых битв, охваченной революционной очистительной бурей, которая пронеслась над Азией и вдохновила кинематографистов на создание таких разных историко-революционных лент, как многосерийная эпопея Камилы Яришовой «Буря над Азией», «Всадники революции», «Конец черного консула», «Далекие близкие годы», как «Патлер из Ферганы» Юлдаша Агамова, «Презычальный комиссар» и «Седьмая пуля» Али Хамраева.

Ташкент... Мы видели его глазами годового мальчишки, отправившегося в двадцатые годы в этот далекий город из поволжского деревни (фильм «Ташкент — город хлебный» Шукрата Аббасова). В нем мы нашли современного молодого героя, размышляющего над проблемами, волнующими всю молодежь (фильм Равиля Батырова «Мой добрый человек»). А потом этот город вдруг предстал таким неузнаваемо изменившимся, юным, поэтичным в картинах Эльёра Ишмухамедова «Нежность» и «Влюбленные». Сегодня вечерние дебаты уже стали опытными, сложившимися мастерами. Эльёр Ишмухамедов предлагает вниманию зрителей психологическую драму «Гитица наших надежд», исследующую проблемы нравственных, духовных исканий; Равиль Батыров снимает кинокомедию «Великолепный мечтатель».

А вот новые для многих имена — Дамир Салимов, Камаля Камалова. Вы их еще не знаете? Посмотрите «Горькую ягуду» — дебют Камаля Камаловой и «Сборная», который скоро предложит вниманию зрителей Дамир Салимов, и снова, уже в который раз, вы откроете для себя новое имя на карте кино, новое грани национального характера...

на киностадиях страны



на пресс-конференциях

линия огня

Многолетняя мужественная борьба патриотов Вьетнама против агрессора стала теньеральной темой киноискусства этой британской страны. Теперь, после победы и воссоединения двух искусственно отторгнутых друг от друга частей Вьетнама, кинематографы республики обратились к другим темам, словно желая наверстать вынужденно упущенное. На московском экране представляем лента о героическом прошлом «Августовская звезда» и фильм о современности «Приемная дочь» (вне конкурса).

Поставщица и автор сценария конкурсной картины, в прошлом выпускник ВГИКа, Чан Дай и исполнительница главной роли в фильме Тхань Ту, рассказали о своей работе и о себе, а также о времени возвращались к страшным годам войны.

— Мне часто приходится бывать на фронтах, проводить там по несколько месяцев. Мои товарищи выступали перед бойцами, зрительным залом служили склоном горы или поляна, порой наша аудитория перемалывала спешащие чтобы отправиться на боевую операцию. И роли, которые я играла, были близки и понятны зрителям, — это были женщины, сражающиеся с врагом, — рассказала Тхань Ту. — Вот почему я с особым трепетом приступала к работе в картине «Августовская звезда» где мне предстояло создать образ революционерки, женщины-труженицы, участницы победоносной революции 1945 года.

— Ничто не вызывает столько споров и разноречивых мнений, как экранизация, — сказала Гити Гайзельдерфер, режиссер фильма «Штерншайнхоф», представленного на конкурс. — Я взяла за основу популярный в ФРГ роман в деревнях и партизанских лагерях, бескомпромиссно поданные его идеи. И старался, насколько это возможно в кино, следовать литературному источнику. Это сложное дело — интерпретировать в кино историю своего народа, в особенности если собираешься снять этнографическую картину с занятиями деталями былого, а подыять социальные и нравственные проблемы.

— Как идет ваша работа после провозглашения независимости? — Мы четверо, среди которых я одна женщина, продолжаем снимать свои фильмы. Теперь они рассказывают о новом, что пришло на нашу землю. Кино принадлежит важная роль в

жозефин крато: с автоматом и кинокамерой

Вот что Жозефин Крато из Гвинеи-Бисау рассказала о себе и своих коллегах:

— Кино очень интересовало меня с ранней юности. Это было как волшебство — видеть на белом полотне экранов движущихся людей, слышать их речь. Первый раз я посмотрела фильм в школе в Конакри. Однажды к нам в школу приехал Аминеро Кадраб — руководитель движения за освобождение, вояка нашей революции. Я решила и откровенно сказала ему о моем горячем желании стать кинематографисткой. Он обещал помочь. И вскоре я и еще трое моих друзей уже были на Кубе и начали стажироваться в институте киноискусства. Я выбрала профессию оператора. Затем наша четверка некоторое время была в Сенегале. Здесь нашими учителями стали Сембен Уссан и Полем Визира. Наконец нас переправили в партизанские районы на севере страны. Здесь мы начали снимать документальные короткометражные фильмы о партизанах. Не раз мне приходилось откладывать камеру и браться за автомат. Свои картины мы демонстрировали в деревнях и партизанских лагерях. Старались делать их так, чтобы они призывали активно включаться в движение за освобождение.

— Как идет ваша работа после провозглашения независимости? — Мы четверо, среди которых я одна женщина, продолжаем снимать свои фильмы. Теперь они рассказывают о новом, что пришло на нашу землю. Кино принадлежит важная роль в

просвещении народа, особенно в развивающихся странах. Ведь газеты и книги многим недоступны из-за неграмотности. По мере возможности мы старались сохранять ленты, отснятые во время партизанской борьбы. А теперь мы хотели бы смонтировать полнометражный фильм.

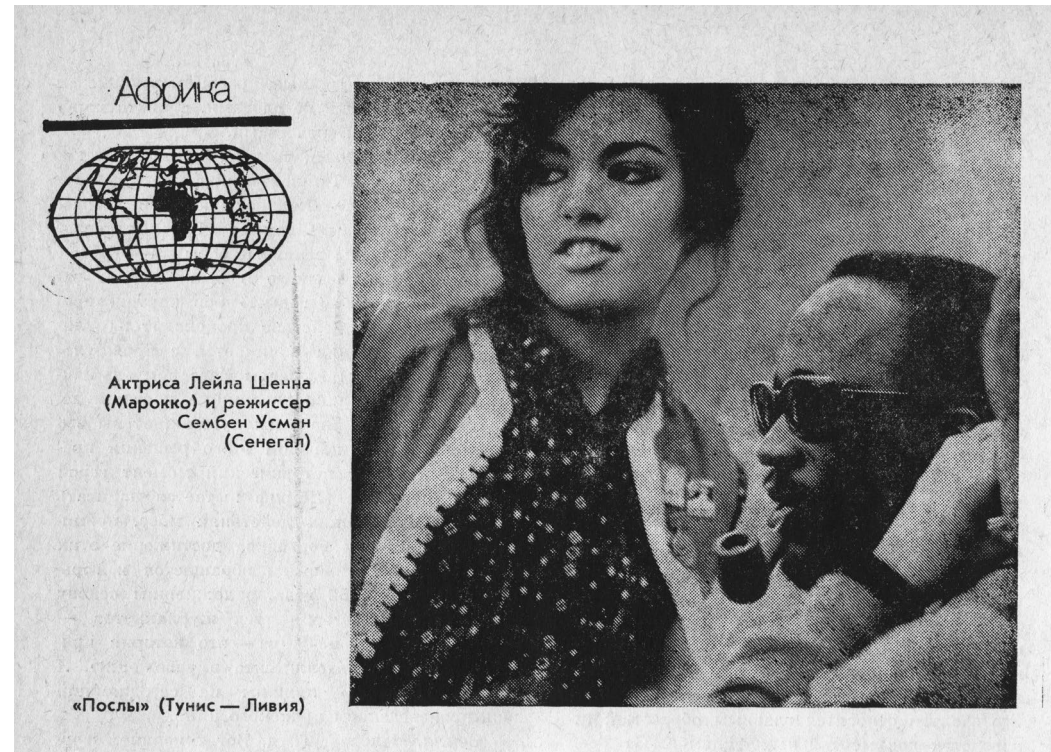
Я впервые нахожусь на международном кинофестивале, да еще на таком грандиозном, как московский. Масса впечатлений от просмотренных фильмов, от искренне дружеских внимания советских людей, от вашей прекрасной столицы.

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THE ALL-UNION ASIAN AND AFRICAN TASHKENT FILM FESTIVAL



Актриса Лейла Шенна
(Марокко) и режиссер
Сембен Уссан
(Сенегал)

«Послы» (Тунис — Ливия)

Moroccan actress Leila Shenna (left) and Senegalese director Ousmane Sembène (right). Illustration from the publication: Semyon Chertok's Festival of Three Continents (Tashkent: Gafur Guliyam, 1978), p. 68 Eisenstein Library

Editorial page featuring "Joséphine Crato: With Automatic Rifle and Film Camera," an interview with a photographic portrait of Joséphine Lopez Crato, a camerawoman from Guinea-Bissau, student of Ousmane Sembène, guerilla militant, and a revolutionary. Sputnik Kinofestivaly 6, Moscow Film Festival, July 16, (1977), p. 8 Eisenstein Library



Congolese filmmaker Jean-Baptiste Elanga in Tashkent. Illustration from the publication: Semyon Chertok's *Tashkent Festival* (Tashkent: Gafur Gulyam, 1975) Eisenstein Library



Director Ousmane Sembène (left) and film critic Semyon Chertok (right), July 1977
Photo: Igor Gnevashev
Photographic print transferred to digital image
Archive of Olga Chertok



At the opening of a retrospective of Soviet film in Dom Kino during the Moscow Film Festival, July 9, 1977.
Left to right: Genovena Fay Vajan, Mannheim film festival director (West Germany), Senegalese director Paulin Vieyra, Ruth Sadoul, jury chairwoman of Prix Georges-Sadoul. *Sputnik Kinofestivalya 4* (published by the Moscow Film Festival, July 10, 1977), p. 1 Eisenstein Library

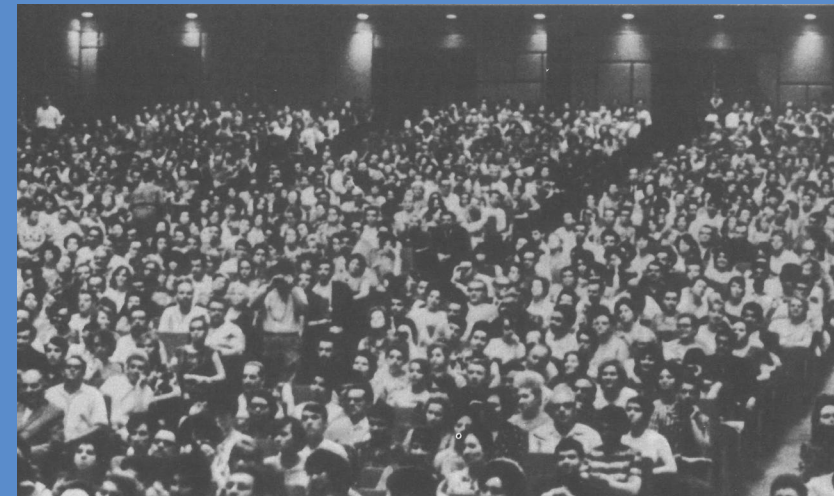
Senegalese actor Modou Sène (center right). Illustration from the publication: Semyon Chertok's *Tashkent Festival* (Tashkent: Gafur Gulyam, 1975), p. 187 Eisenstein Library



MOSCOW INTERNATIONAL FILM FESTIVAL (MIFF)



Patrons of the film festival in the Cosmos movie theater built in 1964 on Prospekt Mira in Moscow (1965). Illustration from the publication *Stars Meet in Moscow*, M. Dolinsky, S. Chertok, and M. Vesnin, eds. (Moscow: USSR Association of Film Makers, Bureau of Popularization of Soviet Film Art, 1967), p. 127 Eisenstein Library



"Moscow is actually very beautiful!" Clockwise from top: Yugoslav guests, Afghan actress Zuhra Rahgusar, Czechoslovakian actress Helga Čočková, Austrian actor Karl Merkatz, Indian actor Shashi Kapoor, Yugoslav actress Milena Dravić, and Afghan delegation. *Sputnik Kinofestivaly 2* (published by the Moscow Film Festival), July 8, 1985, p. 6 Eisenstein Library

RESEARCH AS SUTURE: FILM ARCHIVES AND RUPTURED HISTORIES. PERSPECTIVES IN ARTISTIC AND CURATORIAL PRACTICES.

SEMINAR

Thursday, July 30, 14:00–18:00

Participants:

Filipa César

Ali Essafi

Koyo Kouoh

Philippe Rekacewicz

Rasha Salti

and Catarina Simão

Participants will reflect on and interrogate the academic canon of film studies, exploring how to reconcile the dissonance between oral histories and institutional archives: Koyo Kouoh and Rasha Salti will expand on their research for *Saving Bruce Lee*; Philippe Rekacewicz will talk about his practice as a cartographer, his collaborations with artists and curators, and his contribution to *Saving Bruce Lee*; artists and researchers Filipa César and Catarina Simão will reflect on their remarkable initiatives to resurrect the film archives of Guinea Bissau and Mozambique respectively, with a focus on tracking the recipients of scholarships in the Soviet Union; and filmmaker Ali Essafi will present his project *Halaqat*, which is a video installation based on research around the destiny and practice of three radical North African filmmakers—Azzedine Meddour, Ahmed Bennys and Ahmed Bouanani—whose films he restored and resurrected.



Stills from a 16mm film reel with the label "Ivanov boarding school"
Unknown source, found at the INCA, Bissau and digitized in 2012
by the Arsenal-Institute for Film and Video Art, Berlin
for the project *Luta ca caba inda*
Filipa César

Filipa César

César was born in 1975 in Portugal. She is an artist and filmmaker interested in the porous relationship between the moving image and its public reception, the fictional aspects of the documentary genre, and the politics and poetics inherent to the production of moving images. Between 2008 and 2010, the majority of César's experimental films have focused on Portugal's recent past, questioning mechanisms of history production and proposing spaces for performing subjective knowledge. Since 2011, César has been researching the origins of cinema in Guinea-Bissau and exploring its geopolitical radiance, its uprising promises, and poetic potency, developing that research into the collaborative project *Luta ca caba inda*. She is a participant of the research project *Visionary Archive* (2013–2015), organized by the Arsenal - Institute for Film and Video Art, Berlin. Selected Film Festivals include: Kurzfilmtage Oberhausen (2013); Forum Expanded - Berlinale (2013); IFFR, Rotterdam (2010, 2013, and 2015); Curtas (2012, 2013, and 2015); Indie Lisbon (2010); and DocLisboa (2011). Selected exhibitions and screenings include: 8th Istanbul Biennial (2003); Serralves Museum, Porto (2005); Tate Modern, London (2007); SFMOMA, San Francisco (2009); 29th São Paulo Biennial (2010); Manifesta 8, Cartagena (2010); Haus der Kulturen der Welt, Berlin (2011 and 2015); Jeu de Paume, Paris (2012); *Living Archive Project*, Arsenal Institute and Kunstwerke, Berlin (2011–2013); Meeting Points 7 (2013–14); NBK, Berlin (2014); Hordaland Art Center, Bergen (2014); *Wir sind alle berliner 1884–2014*, SAVVY Contemporary, Berlin (2015); and Tensta Konsthall, Stockholm (forthcoming). César lives and works in Berlin, Germany.

Ali Essafi

Essafi was born in Fes, Morocco. He studied psychology in France before entering the world of filmmaking. His filmography includes: *General, Here We Are* (1997); *The Silence of the Beet Fields* (1998); *Ouarzazate Movie* (2001); and *Shikhat's Blues* (2004), which have been widely screened and praised on the international circuit. Back in Morocco, he worked for two years as the Art Director Advisor of SNRT (public television) and started research into North African film and visual archives, which has been transformed into several works. His latest production, *Wanted*, commissioned by the 10th Sharjah Art Biennial, has been selected for exhibition worldwide. Other works have been shown at exhibitions including the Paris Triennial and Dakar Art Biennial. Essafi lives and works in Morocco and Brazil.

Catarina Simão

Simão was born in 1972 in Lisbon, Portugal. She is a Lisbon-based artist and independent researcher. Her practice is built upon long-term research-based projects that entail collaborative partnerships and different forms of presentation to the public. Simão is known for her essay-like displays, using documentation, writing, video, and drawing. She also engages in radio shows and public talks, participatory workshops, curating film screenings and publishing. *The Off-Screen Project—Mozambique Film Archive* is Simão's latest art project. Using an "in flux" format, Simão deals with the nature of perception and encoded memories built through archival conceptions. Her work has been presented at Serralves Museum (2010), Manifesta 8 (2010), Africa.cont (2011), and other institutions across Europe and also in Mozambique. More recently, it was also presented in Beirut, Zagreb, and New York. Simão lives and works in Lisbon, Portugal.

ABOUT THE CURATORS

Koyo Kouoh

Kouoh was born in 1967 in Switzerland. She is an exhibition maker and the founding artistic director of RAW Material Company, a center for art, knowledge, and society in Dakar. She is the curator of the education program at 1:54, Contemporary African Art Fair in London and served as curatorial advisor for documenta 12 (2007) and 13 (2012). Her most recent projects include *Body Talk: Feminism, Sexuality and the Body in the work of Six African Women Artists*, WIELS, Lunds Konsthall, 49N6E - FRAC Lorraine (2015). Besides a sustained theoretical and exhibition program at RAW Material Company, she maintains a dynamic international curatorial, advisory, and judging activity. Kouoh lives and works in Dakar, Senegal and Basel, Switzerland.

Rasha Salti

Salti was born in 1969 in Lebanon. She is a curator and writer and presently an international programmer for the Toronto International Film Festival. From 2004 to 2010, she was the film programmer and creative director of ArteEast in New York. Salti's essays have appeared in publications such as *Afterall*, *The London Review of Books*, and *Naqd*, and she edited the book *Insights into Syrian Cinema: Essays and Conversations with Filmmakers* (2006). Salti lives in Beirut, Lebanon and works between Paris, France and Toronto, Canada.

GARAGE FIELD RESEARCH

Established in 2013, Garage Field Research is the first cross-disciplinary platform in a contemporary art museum in Russia. Generated by the interests of artists, curators, and writers working around the world, the program gives a new perspective on overlooked or little-known events, philosophies, places, or people relating to Russian culture. Each research project lasts 1 to 3 years and has no predetermined outcome, but there are regular public presentations charting the progress of each initiative from the point of view of the participating artists and curators, as well as seminars with specialists to provide a broader context for each initiative.

The program was initiated by Garage Chief Curator Kate Fowle and is currently led by Garage Curators Snezana Krasteva and Katia Inozemtseva.

SAVING BRUCE

LEE | AFRICAN AND ARAB CINEMA IN THE ERA OF SOVIET CULTURAL DIPLOMACY (A PROLOGUE)

June 12–August 23, 2015

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