

Report about film screenings at ILOS in 2022-2023

A time of changes: Films from the post-Soviet 90s

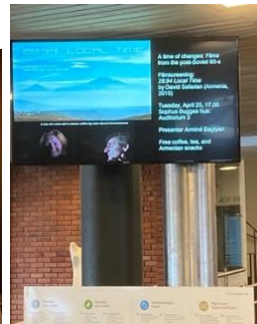
Screenings at ILOS started as an initiative to contribute to the educational process with the events that would, first, widen up the courses taught at ILOS with the relevant and important topics. Second, they would contribute to the status of the UiO as a public university by opening to the wider public, which potentially might attract new students, especially considering the interest of the national cultural organizations and diasporas (see details below).

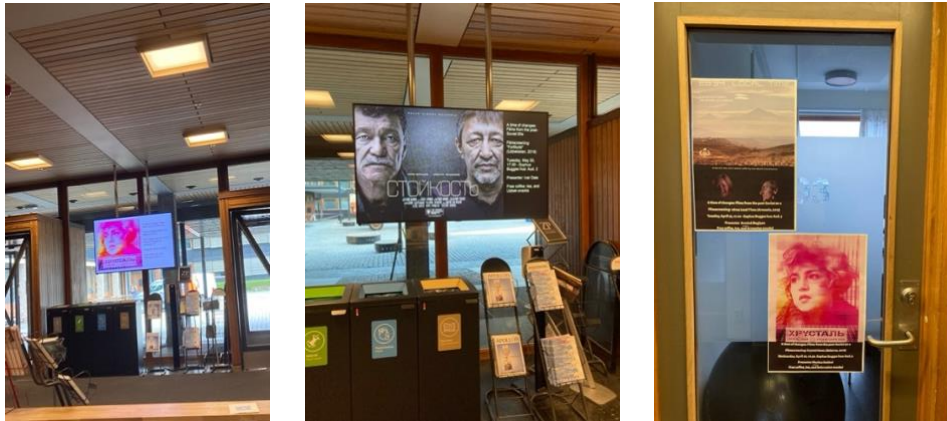
Film screenings were organized by **Anastasia Kriachko Roeren**, PhD at ILOS (HF, UiO) with the organizational support of the colleagues from ILOS: **Maria Danielsen**, **Solomeia Bagautdinova**, **Bojidar Kolov**, **Helge Blakkisrud** and **Elizaveta Kibisova**.

Representations. In these film screenings we do not aim at finding the best representations of the national cinemas or best introductions of the historical backgrounds of the filmed countries. We rather attempt to understand how screen representations can represent an important historical period to its audiences.

Organisation.

- Preparing the program, posters, setting posters on the electronic screens and desks at the UiO.





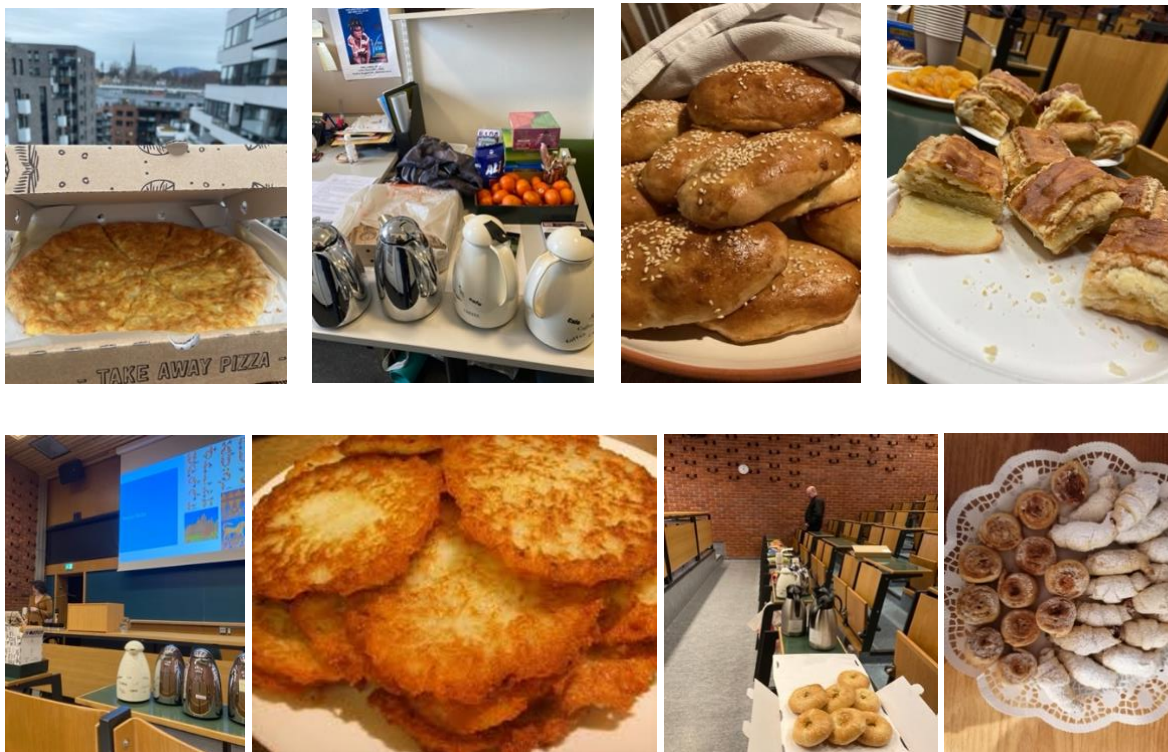
- Clearing up copy rights.
- Communicating with the filmmakers, ordering the DVD and getting access to the films.
- Arranging the film screenings: tea, coffee, ordering traditional national snacks.
- Arranging the experts who introduced the films (among them were journalists, writers, scholars, policy advisors and translators).
- Promoting the film screenings to invite audience (among students and employers of the UiO and potentially interested audience outside of the UiO, among them were Ukrainian refugees, Moldovan, Armenian, Georgian, Estonian, Ukrainian, Uzbek, Belarusian diaspora and cultural organizations) (<https://www.facebook.com/postsocialistscreenings/>).



Experts. Our experts who introduced the films did a great job by introducing the historical and cultural background of Estonia, Moldova, Armenia, Georgia, Ukraine, Belarus and Uzbekistan. In their introductions they made parallels with the current situations in the countries, which was a great contribution not only for the following screening, but also to the accumulation of the knowledge about the past and the present of these countries.



Cultural experience. At the screenings the guests were welcomed with the traditional food, mostly snacks, from the countries where the films originated from. Food as a cultural experience together with the introduction and the visual narratives is a great part of the learning process of the studied area, country, people.



Emotions. The films were of different types, somewhere in between drama and comedy. Q&A sessions and conversations with the audiences showed different reactions. People who had personal experience of living in the shown countries or surviving through the conflicts and crisis felt sorrow, but also a nostalgia. Some films were criticised as “not the best” or provocative representations of their countries. Some films were praised for their representations of the cultures and history. Some films made us laugh, sighs, some caused tears.



The 1990s were a time of changes, hopes, and freedom in countries of the former Soviet Union. The political and economic systems were changing. The mentality and everyday life of everyday people were changing. These were the times that offered a chance to learn lessons from the past. And the times to look toward to a better future. It was not an easy time, but it was a promising one.

In these film screenings, we show films about the 1990s in the countries of the former Soviet Union. The screenings aim to take a retrospective glance at the past and to try to catch those moments of sorrow and joy. We explore the diversity of those

A times of changes
Film screenings at ILOS

Every screening is a unique experience with an invited presenter and a chance to taste a traditional meal.

24.11	The Revolution of Pigs (Estonia, 2004) Sophus Bug. hus, Aud. 3
11.04	Tangerines (Estonia, Georgia, 2015) Sophus Bug. hus, Aud. 2
12.04	My Thoughts Are Silent (Ukraine, 2019) Sophus Bug. hus, Aud. 2
25.04	28:94 Local Time (Armenia, 2015) Sophus Bug. hus, Aud. 3
26.04	Crystal Swan (Belarus, 2018) Sophus Bug. hus, Aud. 3
30.05	Fortitude (Uzbekistan, 2018) Sophus Bug. hus, Aud. 2
01.06	Resentment (Moldova, 2019) Sophus Bug. hus, Aud. 2

countries and people, but also their similarities. And we experience the former connections between states, lands and people that is depicted on the movie screens.

Film 1.

The Revolution of Pigs (Estonia, 2004, dir. René Reinumägi, Jaak Kilmi).

This Estonian comedy is set in the summer of 1986 in the student camp where the students are to follow strict Communist rules. But the youth have different interest, ultimately leading to a student uprising.

The film is presented by the Estonian journalist and producer Marit Ummelas.



Film 2.

Tangerines (Estonia, Georgia, 2013, dir. Zaza Urushadze).

In 1992, war rages in Abkhazia, a breakaway region of Georgia. An Estonian man Ivo has decided to stay behind and harvest his crops of tangerines. In a bloody conflict at his door, two wounded men are left behind, and Ivo takes them in. The film addresses the difficult questions about conflict and reconciliation.



The film is presented by the Norwegian scholar, associate professor of Russian studies at the UiO Helge Blakkisrud.

Film 3.

My Thoughts Are Silent (Ukraine, 2019, dir. Antonio Lukich)

The film is a road trip story involving a young man and his mother. He is a sound engineer has been commissioned by a Canadian company to record the sounds of certain animal species living in Ukraine's Carpathian Mountains, which might become his ticket to immigration.



The film is presented by the Ukrainian scholar, Associate professor at Kharkiv National University and a Guest researcher at NIMBR Oleksandra Deineko.

Film 4.

28:94 Local Time (Armenia, 2015, dir. David Safarian)

The film is about the life of a middle-aged couple of intellectuals who used to work in the theatre, and their everyday efforts to survive cold and despair of the 1990s amid the severe energy crisis and the national situation of instability following the dismantling of the USSR.



The film is presented by the Armenian Doctoral Research Fellow from the Faculty of Social Science at the UiO Arminé Bagiyan.

Film 5.

Crystal Swan (Belarus, 2018, dir. Darya Zhuk)

In 1990s Belarus, a wanderlust young DJ is derailed by a typo in a forged US Visa application, forcing her to a backwater village where she is determined to fake her way to the American dream. A gritty, realistic portrayal of life in the capital Minsk and a provincial town whose economy relies on the production of crystal glassware.



The film is presented by the Belorussian writer and translator Marina Hobbel.

Film 6.

Sabot (Fortitude) (Uzbekistan, 2018, Rashid Malikov)

The film is set in the Karakalpak ASSR (an autonomous republic within the Uzbek SSR) in 1989. The former Captain of the Soviet Army, but now a



schoolteacher— Saidulla is haunted by the memories of the war in Afghanistan, he has an unresolved conflict with his son, and the school where he works is plagued by corruption and crumbling social infrastructure.

The film is presented by the Senior Policy Advisor at the Norwegian Helsinki Committee Ivar Dale.

Film 7.

Resentment (Moldova, 2019, dir. Natalia Shaufert)

The war film without the war scenes: no shots of civilian buildings dotted with bullet holes, no bombed-out automobiles ablaze on a roadside, no POWs being marched out of trenches with their hands aloft. What we see is a woman, one whose struggles occur concomitantly with the war in her country, and these struggles are as immiserating as the bullets showering the battlefield.



The film is presented by the Norwegian writer and a journalist at the Transit Magasin John Færseth.