

BO ZAR

CINEMA

CENTRE FOR FINE ARTS
BRUSSELS



bridges

EAST OF WEST
FILM FESTIVAL

17-21 JAN. '18

UKRAINE ON FILM

PALEIS VOOR SCHONE KUNSTEN
BRUSSEL
PALAIS DES BEAUX-ARTS
BRUXELLES



UKRAINIAN STATE
FILM AGENCY



Ministry of
Foreign Affairs
of Ukraine

ARTHOUSE
TRAFFIC



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LE SOIR

LE VIF

LA PREMIERE

canvas

dS De
Standaard

Klara

Knack

UKRAINE ON FILM is an annual event which aims to present new high-quality films from Ukraine along with the well-known classics. Third UKRAINE ON FILM festival will open on 17 January 2018 with a «Shadows of Forgotten Ancestors» – Serhii Paradzhanov's poetic masterpiece.

The program will also showcase four Ukrainian films:

- Experimental drama «Black Level» by Valentin Vasianovich, selected by Ukraine as a national candidate for an Oscar for Best Foreign Language Film
- Psychological drama «Falling» – feature film debut by Maryna Stepanka, first presented in the competition program of the Karlovy Vary film festival
- Documentary «The State of Russia vs Oleg Sentsov» by Askold Kurov, first shown out-of-competition at the Berlin Film Festival
- Fantasy film «The Stronghold» by Yuri Kovaliov, Ukrainian box office hit

The festival is organized by Ministry of Foreign Affairs of Ukraine, Ukrainian State Film Agency, BOZAR and Arthouse Traffic, with the backing of Oleksandr Dovzhenko National Centre and the Association of Ukrainians in Belgium.



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**ARTHOUSE
TRAFFIC**



UKRAINE ON FILM: NATIONAL CINEMA THROUGH YEARS

«It is a little known fact that Ukraine has a connection with cinema that goes back to the very beginning of this industry. Indeed, in 1893, Josyp Tytshenko, an inventor from Odesa, built one of the prototypes for the kinetoscope. Unfortunately, the few films he made did not attract any attention and his invention was soon forgotten. On December 1, 1896, Kharkiv Opera House saw the first screening of Ukrainian films shot by Alfred Fedetskiy.

In 1911, in what is today known as Dnipro, the Sakhnenko & Co company was founded, which would go on to produce films based on Ukrainian history. It was only in the 1920s, however, that the cinematographic industry started to get off the ground in the then Ukrainian Soviet Socialist Republic. The All-Ukrainian Photo Cinema Administration (VUFKU), established in 1922, was at the time largely independent of Moscow and its centralised decision-making. Studios set up in Odesa, Kyiv, Kharkiv and Yalta produced comedies as well as adventure and historical films designed for mass audiences.

At the same time, Oleksandr Dovzhenko was pioneering a new form of artistic cinema. His «Zvenyhora» (1928), «Arsenal» (1929) and especially «The Earth» (1930) earned him international fame. Nevertheless, critics from the communist party accused him of all manner of ideological sins, finally breaking him as an artist. The relative freedom of the VUFKU attracted other directors, like the Kaufman brothers, to Ukraine. In 1929, Dziga Vertov (David Kaufman) shot the influential «Man with a Movie Camera».

But it all came to an abrupt halt with Stalin's terror regime of the 1930s. Following the artificial famine of 1932/33 known as Holodomor, which cost the lives of millions of Ukrainian peasants, Stalin took on the Ukrainian intelligentsia, arresting and executing hundreds of Ukrainian artists, writers and musicians. Cinema became nothing more than a tool in the hands of communist party ideologues.

After the terror of the 1930s and the horrors of the Second World War, Ukrainian film-making emerged from the ashes only in the 1960s. What came to be known as Ukrainian Poetic Cinema united creative artists with different stylistic approaches and gave traditional Ukrainian culture modern means of artistic expression. At the forefront of this new generation was Serhii Paradzhanov, a director of Armenian origin who had come to Ukraine to study the cinematic works of Ukrainian masters. His «Shadows of Forgotten Ancestors» (1964), a tour de force in defiance of the prevailing socialist realism of the time, brought him international renown, while making him a target of the soviet system's brutal attacks. Other representatives of this highly emblematic genre included Iuriy Illienko («A Well for the Thirsty», 1965), Leonid Osyka («Stone Cross», 1968) and actors Ivan Mykolaichuk, Konstantin Stepankov and Larisa Kadochnikova.

In the 1970s, this wave of Ukrainian film-making was once again crushed by the communist regime, to be replaced by increasingly escapist cinema based on classic literature and Russian authors.

In 1982, however, Roman Balayan's non-conformist social drama «Flights in Dreams and Reality» attained cult status, with signs of growing protest. Kira Muratova, in constant opposition to the official ideological and stylistic canons since the mid-1960s, developed her own hermetic cinematographic language. Her «Asthenic Syndrome» (1989) metaphorically predicted the end of the Soviet Union and was awarded the Jury Prize at the 40th Berlin International Film Festival.

After gaining independence in 1991, the lack of a coherent state cinema policy in Ukraine resulted in an annual output of very few full feature-length films and potential loss of significant talent. Nevertheless, some remarkable films were produced, such as Andriy Donchyk's debut drama «Oxygen Starvation» (1992) and Viatcheslav Krichtofovitch's «Friend of the Dead» (1997) portraying the uncertainties of the 1990s, coproduced with France. This first successful international coproduction was emulated only recently with various European collaborations (Sharunas Bartas's «Frost», Peter Bebjak's «The Line», Andrea Magnani's «Easy», all from 2017). In the meantime, other mostly short Ukrainian films were gaining recognition at numerous prestigious festivals. Igor Strembitsky's «Wayfarers» (2005) and Maryna Vroda's «Cross» (2011) were both awarded the Short Film Palme d'Or prize in Cannes, while Sergei Loznitsa had a number of his feature films shown at the festival, including «My Joy» (2010), «In the Fog» (2012) and «A Gentle Creature» (2017). His «Maidan» about Ukraine's Revolution of Dignity was also presented at the Cannes Special Screening session in 2014.

2011 can be considered the start of a new era of Ukrainian cinema thanks to a systematic state policy and financial support for the movie industry. Particularly worthy of mention are Ukrainian documentalists Serhiy Bukowsky («Tell me your Name», 2006; «The Living», 2008; «The Main Role», 2016) and Roman Bondarchuk («Ukrainian Sheriffs», 2015). Recent years have also witnessed the development of independent film-making, with youth centres dedicated to cinema especially involved.

While the last 20 years have only seen a trickle of Ukrainian films, no more than one or two a year, 2017 has already seen 33. Along with financially successful mainstream movies, films like Myroslav Slaboshpytskyj's «The Tribe», prize winner at over 40 festivals, notably the Cannes Critics' Week in 2014, herald a new direction in Ukrainian cinema. Shot during the 2013/2014 revolution, its subject matter, aesthetics and atmosphere epitomise and embody the full raft of dramatic historical changes in Ukraine»

Volodymyr Voitenko

BOZAR

Rue Ravenstein 23, 1000 Bruxelles, Belgium

**17TH of January
WEDNESDAY
19:00
cocktail and
screening of the film**

Opening ceremony followed by
SHADOWS OF
FORGOTTEN ANCESTORS
by Serhii Paradzhanov
USSR, 1965 / 97 min

**19TH of January
FRIDAY
19:00**

FALLING,
by Marina Stepanska,
Ukraine, 2017 / 105 min

**20TH of January
SATURDAY
15:00**

THE STRONGHOLD,
by Yury Kovaliov,
Ukraine, 2017 / 111 min

**20TH of January
SATURDAY
19:00**

BLACK LEVEL,
by Valentyn Vasyanovych,
Ukraine, 2017 / 91 min

**21ST of January
SUNDAY
15:00**

THE TRIAL:
THE STATE OF RUSSIA VS OLEG SENTSOV,
by Askold Kurov,
Estonia / Poland / Czech Republic, 2017 / 75 min

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SHADOWS OF FORGOTTEN ANCESTORS

ТІНІ ЗАБУТИХ ПРЕДКІВ



USSR, 1965 / 97 min

Drama / Experimental

Director: Serhii Paradzhanov

Cast: Ivan Mykolaichuk, Larysa Kadochnikova

In a small Hutsul village located in the Carpathian Mountains of Western Ukraine, a young boy named Ivan falls in love with Marichka, the daughter of the man who killed his father. A Romeo and Juliet-esque romance blossoms between the two, and as the couple grows old enough to marry, Ivan leaves the village in search of work to earn money for their future, unaware of the tragedies that lie ahead. Based on the classic Ukrainian book of the same name, *Shadows of Forgotten Ancestors* touches on a multitude of themes that include religion, family and tradition. A sensory overload on an audiovisual level, Serhii Paradzhanov's one-of-a-kind film captures colour, costuming and ethnic music through chaotic if poetic camerawork. At a time when dreary Socialist Realism dominated Soviet cinema, the invention and imagination of Paradzhanov's works challenged the idea of sanctioned art, utilising unprecedented techniques that redefined what cinema could be. He would be continually persecuted by the Soviet authorities till his passing in 1990.

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SERHII PARADZHANOV



Soviet film director and artist of Armenian descent who made significant contributions to Soviet cinematography through Ukrainian, Armenian, and Georgian cinema. He invented his own cinematic style, which was totally out of step with the guiding principles of socialist realism (the only sanctioned art style in the USSR). This, combined with his controversial lifestyle and behaviour, led Soviet authorities to repeatedly persecute and imprison him, and suppress his films.

After directing *Shadows of Forgotten Ancestors* (renamed *Wild Horses of Fire* for most foreign distributions) Paradzhanov became something of an international celebrity and simultaneously a target of attacks from the system. Nearly all of his film projects and plans from 1965 to 1973 were banned, scrapped or closed by the Soviet film administrations, both local (in Kiev and Yerevan) and federal (Goskino), almost without discussion, until he was finally arrested in late 1973. He was imprisoned until 1977, despite a pleas for pardon from various artists. Even after his release (he was arrested for the third and last time in 1982) he was a persona non grata in Soviet cinema. It was not until the mid-1980s, when the political climate started to relax, that he could resume directing. Still, it required the help of influential Georgian actor Dodo Abashidze and other friends to have his last feature films greenlighted. His health seriously weakened by four years in labor camps and nine months in prison in Tbilisi, Paradzhanov died of lung cancer in 1990, at a time when, after almost 20 years of suppression, his films were being featured at foreign film festivals. In January 1988, he said in an interview, «Everyone knows that I have three Motherlands. I was born in Georgia, worked in Ukraine and I'm going to die in Armenia». Serhii Paradzhanov is buried at Komitas Pantheon which is located in the city center of Yerevan.

Paradzhanov's films won prizes at Mar del Plata Film Festival, Istanbul International Film Festival, Nika Awards, Rotterdam International Film Festival, Sitges – Catalan International Film Festival, São Paulo International Film Festival and others.

Selected filmography

1962 *Flower on the Stone*

1965 *Shadows of Forgotten Ancestors*

1969 *The Color of Pomegranates*

1985 *The Legend of Suram Fortress*

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BLACK LEVEL

РІВЕНЬ ЧОРНОГО



Ukraine, 2017 / 91 min

Drama

Director: Valentyn Vasyanovych

Cast: Kostyantyn Mokhnach, Kateryna Molchanova

Loneliness dwells in a big city; Kostya, the wedding photographer, dwells there too. At work, he is surrounded by happy people celebrating special moments in their lives. Kostya is about to turn 50, and he is drastically losing everything he used to cherish. Will he cope with his despair and regain the joy of life?

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VALENTYN VASYANOVYCH



Ukrainian director, producer and DOP, was born on July 21, 1971 in Zhytomyr. Graduated from The National University of theatre, cinema and television of Karpenko-Kary as cinematographer (1995) and documentary filmmaker (2000), and The Wajda School in Poland, 2007. In 2004, gained fame as a documentary filmmaker – his documentary AGAINST THE SUN received the Jury Prize of the International Film Festival in Clermont-Ferrand, the Grand Prix at the Nancy Film Festival, mention of the jury at the International Film Festival in Toronto and several other awards. His last full-length documentary PRYSMERK was awarded Special Mention at Docudays Film Festival in Kiev and got Golden Duke as the best Ukrainian film at Odessa Film festival 2015. In 2012, he made his debut in feature films with BUSINESS AS USUAL (Odessa International Film Festival, Special Jury Mention, FICC award). His second feature film – KREDENS – came out the next year and was awarded a prize by Odessa FIPRESSI Jury.

In 2014, Valentyn Vasyanovych produced and shot as DOP THE TRIBE by Myroslav Slaboshpytskiy that becomes the biggest international success of Ukrainian film in a record, won Grand Prize at Cannes' Critics week and more than 40 other prizes around the globe.

Filmography

2004 Against the Sun

2012 Business As Usual

2013 Kredens

2013 Crepuscule

2017 Black Level

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THE TRIAL:

THE STATE OF RUSSIA VS OLEG SENTSOV

ПРОЦЕС:

РОСІЙСЬКА ДЕРЖАВА ПРОТИ ОЛЕГА СЕНЦОВА



Estonia / Poland / Czech Republic, 2017 / 75 min

Documentary

Director: Askold Kurov

In August 2015, despite insufficient evidence, the case inconsistencies and the key witness's change of testimony, the Russian courts sentenced Ukrainian filmmaker Oleg Sentsov to 20 years in prison. The film investigates the circumstances of Oleg Sentsov's case, follows the progress of the trial and the attempts of Oleg's family, friends and lawyers to save him from prison.

The notorious case inspired protests in various communities all around the world. The festivals in Venice, San Sebastian and Kyiv named Oleg an honorary jury member. The European Film Academy became one of the main backers of the campaign for Oleg's freedom. Pedro Almodovar, Agnieszka Holland, Wim Wenders, Mike Leigh, Ken Loach, Aki Kaurismäki, Volker Schlöndorff, Bertrand Tavernier, Andrzej Wajda and many other famous filmmakers called for his release.

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ASKOLD KUROV



Born in Uzbekistan in 1974, he has lived in Russia since 1991. After studying philology, theatre and theology, he took a degree in documentary filmmaking at the Marina Razbezhkina Film School in Moscow. In 2012 he was one of the directors of the award-winning documentary *Winter, Go Away!* His next films *Leninland* and *Children 404* also won critical acclaim and screened at numerous festivals. His work focuses on human rights issues and social conflicts in contemporary Russia.

Filmography (documentaries)

2010 *September 25, 2010*

2012 *Winter, Go Away!*; director of one segment

2013 *Leninland*

2014 *Children 404*

2016 *The Trial: The State of Russia vs Oleg Sentov*

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THE STRONGHOLD

СТОРОЖОБА ЗАСТАВА



Ukraine, 2017 / 111 min

Fantasy / Adventure / Family

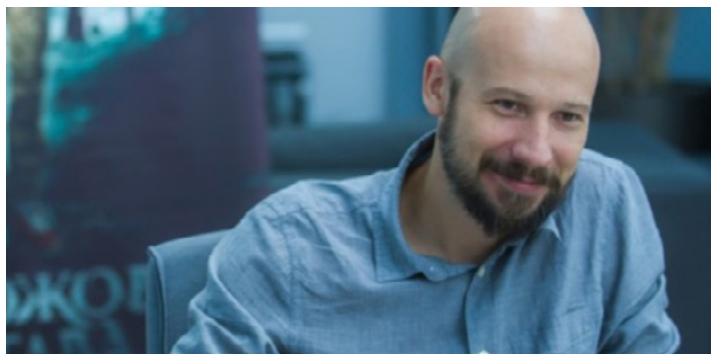
Director: Yury Kovaliov

Cast: Danyil Kamensky, Eva Kosheva, Roman Lutsky

During a solar eclipse, an ordinary boy Vitko finds himself a thousand years back, in Kyivan Rus, in the midst of a decisive battle between good and evil. With help of a magic stone which gives him power, and the strong knights whom he knew only from books by his side, he is facing black magic and an army lead by the giant rock monster. Now only the boy's bravery will decide if the light overthrows darkness and if the future turns out the way we know it today.

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YURY KOVALIOV



Ukrainian director and screenwriter who started his career in 1995.

TV-projects, music videos and advertising director. Received prize-winning places at various advertising festivals:

the bronze of the MMFR-2007 in the category of social advertising, the EFFIE AWARDS in Silver in the telecommunications nomination (Ukraine, 2008), the silver MMFR-2009 Red Apple in the «Television and Cinema Advertising» nomination, Gold XI KIAF in the «Film Craft» nomination (2010).

Filmography

2010 "F***ers. Arabesques": "The Last Letter"

2012 "Ukraine, goodbye": "The Pie"

2017 "The Stronghold"

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FALLING

СТРІМГОЛОВ



Ukraine, 2017 / 105 min

Drama

Director: Marina Stepanka

Cast: Andriy Seletskiy, Dasha Plahtiy, Oleg Mosiychuk

Falling is a story about the post-revolutionary generation of young Ukrainian people looking for their place in a modern Ukraine. It follows two bewildered people who meet at a crucial moment of their existence and experience few days of happiness together. The story set exactly one year after Maidan and expresses feelings of generation which have no idea who they are anymore or what their identity is, so the only way is to be right here, right now. Anton, a grown-up prodigy composer who couldn't handle his obsession with music, returns to Ukraine after a long drug and alcohol addiction treatment. The country is in a state of undeclared war, society seeks heroes. Katia, an ordinary girl living on the outskirts of Kyiv, is planning to leave to Berlin with her boyfriend, a German photographer. An unexpected encounter between Katia and Anton changes everything.

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MARINA STEPANSKA



Graduated from the Karpenko-Kary Kiev National University of Film and Television in 2004. She later worked at the experimental theatre "School", where she studied methods involving nonprofessional actors. She participated in the six-month workshop Archidoc, organised for European documentarists by La Fémis film school in Paris. She has directed several shorts and also wrote various scripts. *Man's Work* (Cholovicha robota, 2015) won Best Ukrainian Short at the Odessa IFF and an award for the ensemble cast at the Molodist IFF in Kiev.

Falling is her feature film debut. Premiered at Karlovy Vary IFF (Competition), 2017.

Filmography

2004 *To Hear.*

Short, (12) Screenwriter, director.
Prize for best director and DoP at the National Film Festival "Open Night".

2013 *Holidays.*

Short, (31'). Screenwriter, director, editor.

2015 *Man's work.*

Feature Short, (15').
Director, screenwriter.

2017 *Falling.*

Feature (105'). Director, screenwriter.

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