



האקדמיה ע"ש פולונסקי
The Polonsky Academy
الأكاديمية على اسم بولونسي



מכון ון ליר בירושלים
THE VAN LEER JERUSALEM INSTITUTE
معهد فان لير في القدس

Soviet and Post-Soviet Movie Club at the Polonsky Academy Fall Semester 2018/19

A Film of Her Own: Ten Movies by Russian Female Directors

The Soviet Union prided itself on being the country that achieved full gender equality in all spheres of life. However, although a significant number of progressive policies were introduced after the 1917 Revolution, Soviet women continued to find themselves subject to widespread discrimination and exploitation throughout the twentieth century. This semester, the Soviet and Post-Soviet Movie Club at the Polonsky Academy explores how this ambiguity of modern female experience was reflected in ten movies made by Russian women directors. In the age of #MeToo, Time's Up, and resurgent "anti-genderism" throughout Central and Eastern Europe, we examine the Soviet legacy of female emancipation and the subsequent transformation of gender roles in post-socialist Russia.

October 16

DIRECTOR		
Ol'ga Preobrazhenskaya		
YEAR	DURATION	TAKE
1927	67 min	

Women of Ryazan

Set in a remote village, *Women of Ryazan* covers the transition from late Imperial Russia to the First World War and to the early Soviet period. Focusing on the fates of two main heroines, Preobrazhenskaya was able to convey both the beauty of the Russian countryside and the complexity of social, cultural, and political conflicts that marked this turbulent era.

October 23

Yevdokiya

The film's narrative spans the period from the 1920s to the 1960s and focuses on the life of a middle-aged married couple. Looking beyond the routine of everyday life, Lioznova uncovered deep passions, hopes, and lost opportunities that made the film resonate well with all the women in the Soviet Union.

DIRECTOR		
Tat'iana Lioznova		
YEAR	DURATION	TAKE
1961	100 min	

October 31

Harvest Time

This is the feature debut of acclaimed Russian documentary filmmaker Marina Razbezhkina. Set in a small village in the Chuvashia region, the story covers the late Soviet period from the 1950s to the 1980s through the eyes of Antonina, a combine driver. It is a powerful and poetic narration of the disintegration of the Soviet dream.

DIRECTOR		
Marina Razbezhkina		
YEAR	DURATION	TAKE
2004	67 min	

November 13

Wings

This is an outstanding portrayal of a former World War II fighter pilot, Nadezhda Petrukhina, who is now living the quiet life of a school principal. Interspersing the moments of everyday monotony with brief, tantalizing memories of wartime experience, *Wings* provides a powerful commentary on both women's participation in the Soviet war effort and the backlash they experienced after 1945.

DIRECTOR		
Larisa Shepit'ko		
YEAR	DURATION	TAKE
1966	85 min	

November 20

Goddess: How I Fell in Love

This is the directorial debut of acclaimed Russian actress, screenwriter, and fashion icon Renata Litvinova. It focuses on an eccentric detective whose unorthodox methods have earned her both admiration and contempt among her colleagues—a decade before *The Bridge's* Saga Norén captured the hearts and minds of millions.

DIRECTOR		
Renata Litvinova		
YEAR	DURATION	TAKE
2004	105 min	

November 27

Mermaid

This creative take on a classic story adapts Hans Christian Andersen's *The Little Mermaid* to the realities of early twenty-first century Russia. An introverted girl with the power to make wishes come true leaves her small town by the sea and travels to Moscow, where she must grapple with love, modernity, and materialism.

DIRECTOR		
Anna Melikian		
YEAR	DURATION	TAKE
2007	114 min	

December 18

Everybody Dies but Me

A surprisingly powerful coming-of-age drama, this film is set in the suburbs of contemporary Moscow and focuses on three lower-class high-school girlfriends. Like most of Gai Germanika's work, *Everybody Dies but Me* is deliberately provocative and evoked a scandalized response to its realistic depictions of child alcoholism, violence, and sex, combined with a generous amount of slang and profanity.

DIRECTOR		
Valeriia Gai Germanika		
YEAR	DURATION	TAKE
2008	80 min	

December 25

Wixen Academy: How to Be a Bitch & I Will Forget This Day

Two shorts by one of the most interesting documentary filmmakers in contemporary Russia provide a fresh and critical look at gender issues. *Wixen Academy* explores a program that claims to help women land millionaire husbands, while *I Will Forget This Day* follows women who are about to have an abortion.

DIRECTOR	
Alina Rudnitskaia	
YEAR	DURATION
2008/2010	30/25 min

January 8

Twilight Portrait

Shot entirely on a borrowed reflective camera and with a minuscule budget of \$20,000, *Twilight Portrait* aroused a controversy upon premiering at the Kinotavr Open Russian Film Festival in 2011, but ultimately won a number of prizes. This beautifully raw psychological drama fascinates throughout.

DIRECTOR		
Angelina Nikonova		
YEAR	DURATION	TAKE
2011	105 min	

January 22

Another Year

Tracking an unstable relationship of two twentysomethings in today's Moscow for an entire year, Bychkova explores the influence of social differences on the dynamics of love. It has been praised for its attention to the small details of everyday life that provide a uniquely meticulous portrait of a society in transition.

DIRECTOR		
Oksana Bychkova		
YEAR	DURATION	TAKE
2014	67 min	

The screenings will take place at the Polonsky Auditorium on Tuesdays at 18:00 (except of the third screening, that is secluded on Wednesday), starting with a brief introduction by Dr. Pavel Vasilyev. All movies will be screened in the Russian original with English subtitles. After each screening, there will be an opportunity for informal discussion.