

FILM AT REDCAT PRESENTS

**Mon March 15 | 8:00 PM |
ONLINE**

Jack H. Skirball Series

\$10 [members \$8]

For tickets, please visit: [Post-Soviet Histories](#)

Post-Soviet Histories

Program curated by Ekaterina Selenkina

From Moscow, award-winning filmmaker and curator Ekaterina Selenkina is presenting the work of female filmmakers from Russia and the Russian diaspora to introduce US audiences to new radical voices. The program involves reflections on the Soviet past and its traces in the present, on the territorial belonging and exile, and on how patriarchy, militarism, borders and tourism affect people and especially women. At times humorous, at times achingly personal, these films map out the complicated geographical, political and psychological landscape a post-Soviet person inhabits. The evening will include works by Polina Kanis, Sasha Litvintseva, Vladlena Sandu and Anya Tsyrlina. Their experimental films and installations have shown at Berlinale, IFF Rotterdam, Venice Biennale, Lincoln Center's Art of the Real, Cinéma du Réel, among many others.

**In person via Zoom: filmmakers Vladlena Sandu, Anya Tsyrlina, and others
TBA; curator Ekaterina Selenkina**

"The protagonists of Kanis's films inhabit closed spatial systems and perform automated and ritualized actions that seem to be directed by an invisible entity. These microcosmic settings show how architectural conditions favor power structures and can influence and even pervert their inhabitants."

– *e-flux*

"Litvintseva weaves together global events, personal histories, and human perception of the natural world in her work."

– Museum of Contemporary Art Chicago

"Litvintseva's films excavate the layers of history embedded in landscape and architecture and propose the possibility of time travel in the present of the

image. Her work juxtaposes politics and leisure, remembering and forgetting, the monumental and the pictorial, the global and the personal, the human and the geologic and ultimately the infinite and everyday." – *Close-Up*, London

The Program

Sasha Litvintseva: ***Exile Exotic***
2016, 15 min, UK / Russia / Turkey

"Steeped in elliptical history and historical simulacra, *Exile Exotic* is set in a hotel that is a replica of the Kremlin. Narrating the exotic beginnings of my mother's and my exile from Russia, the film serves as a platform for us to visit the Kremlin again, albeit by the side of a pool. Sound tracked by an operatic score reminiscent of the song of the sirens making Odysseus stray on his long journey home, our story reverberates throughout the scope of Russian history's limiting of free movement of individuals. This film is a pilgrimage. This film comes in waves." (SL)

Polina Kanis: ***Celebration***
2014, 13 min, Russia

This work captures a moment when the repression that is embedded in everyday life is crystallized during a ritual of celebration. It shows us men in uniform dancing indifferently with each other. We do not understand who they are, why they are together nor what will happen next. Although united in action, it is strongly felt that each of the characters remains in his personal space, quite alienated from the others. It takes time to realize that the absurdity of the scene is a challenge to vision itself. More than a plea for empathy that maintains a safe distance, it is a diagnosis presented to the audience. But the distance between scene and audience disappears when the suspicion arises that this contrived image of the world is the nightmare of social reality. In this conventional celebration, the sparkling trash is not jolly, and the signs of attraction do not entice. Absurdity remains the inherent meaning of these ritual exchanges. They are the worm-eaten fruit of tradition.

Anya Tsyrlina: ***All Other Things Equal***
2020, 19 min, Switzerland / Russia

This radical found footage film subjects frames and sequences taken from Soviet propaganda about women's equality to a cinematic archaeology, unearthing a sensuous and discreetly subversive movement within the material's interstices and ellipses.

Vladlena Sandu: ***Holy God***
2016, 25 min, Russia

"Self-portrait. In 1998 our family came under armed attack. We were able to escape and we fled Grozny. We have been silent about it since." (VS)

The Filmmakers

Sasha Litvintseva is an artist filmmaker and writer researcher, whose work is situated on the uncertain thresholds of the perceptible and the communicable, organism and environment, and entropy and quantification, at the intersection of media, ecology and the history of science. She is currently working on a long-term collaborative project with German artist Beny Wagner.

Her work has been exhibited worldwide including solo presentations at ICA, London; Modern Art Museum Berlin; Museum of Contemporary Art, Chicago; Union Docs, New York; screenings including the Berlinale; IFF Rotterdam; Courtisane; Cinéma du Réel; RIDM; Ann Arbor; Alchemy film festivals; and group presentations at MUMOK Vienna; CAC Vilnius; Moscow Museum of Modern Art; Sonic Acts; Berlin Atonal and Moscow Young Art; Wrocław Media Art; and Venice Architecture biennales, among others.

Litvintseva is a lecturer in Film Theory and Practice at Queen Mary University of London and holds a PhD in Media, Communications and Cultural Studies from Goldsmith University, London. Her academic writing has appeared in *Environmental Humanities* and *Transformations* journals.

Polina Kanis was born in 1985 in Leningrad and graduated from the Rodchenko Art School in Moscow, in 2011. That same year she was awarded the Kandinsky Art Prize in the Best Young Artist category for her video *Eggs* (2010), and in 2016 she received the Sergey Kuryokhin Award in the Media Object category for her video *The Pool* (2015).

Her work has been featured in numerous solo and group exhibitions, film festivals and screenings, including a solo show in Haus der Kunst Munich; VISIO program in Palazzo Strozzi, Florence; the parallel program of Manifesta 10; the Ural Industrial Biennial of Contemporary Art; Garage Museum of Contemporary Art; VI Moscow International Biennale for Young Art; Moscow International Experimental Film Festival; Hamburg Short Film Festival; Oberhausen Short Film Festival; and many others. Her films are kept in the collections of numerous museums and foundations in Rome, Paris, Warsaw and Moscow, among others. In 2017-2018 she was a resident artist in the Rijksakademie van beeldende kunsten program in Amsterdam, and in 2020, a resident artist in ISCP in New York.

Anya Tsyrlina is a visual artist working with moving images. Her films such as *horizōn* (2019), *Phenomenon* (2019), and *I Don't Believe in Anarchy* (2015), have been screened at IFF Rotterdam; The Viennale; Art of the Real at Lincoln Center; Oberhausen Short Film Festival; Berwick Film & Media Arts Festival; Moscow International Experimental Film Festival; European Media Art Festival, among others.

Vladlena Sandu was born in Crimea. In 1988 she moved with her family to Grozny. She studied at Grozny Musical College in 1989–1994. In 1998 she was displaced from her home to the Stavropol Krai, Russia. In 2010-2011 she studied photography at the Rodchenko Art School in Moscow. In 2016 she graduated with a degree in directing from Russian State University of Cinema (VGIK).

Her short film, *Kira* (2015) was awarded the jury prize at Kinotavr film festival in 2015, as well as the prize for the best directing and cinematography at VGIK Film Festival. Her short documentary *Holy God* (2016) won awards at several film festivals in Russia and was shown at DOK Leipzig, as well as at IFF Rotterdam.

The Curator

Ekaterina Selenkina is a filmmaker, artist and curator born in St. Petersburg, Russia in 1992. She curated the educational program Extracurricular Practices as a special project for the Moscow International Biennale for Young Art and Moscow International Experimental Film Festival, where she also worked as an educator. Her feature film in the making, *Figures in the Urban Landscape*, received the Bright Future Award from the Hubert Bals Fund of the IFF Rotterdam, the Eurimages Lab Project Award at Les Arcs Film Festival. She participated in Boost NL development program at CineMart and Netherlands Film Festival. She has also presented her work at Camerimage, Pacific Meridian, Message to Man, REDCAT and Revolutions Per Minute, among others. She received her MFA in Film/Video from California Institute of the Arts.

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