

Screening



The Nation

Georgia, 1918–2018

Various events from 27–30 September

TYNESIDE
C I N E M A

 Durham
University

“Georgian film is a completely unique phenomenon, vivid, philosophically inspiring, very wise, childlike. It has everything that can make me cry and I ought to say that this – to make me cry – is not an easy thing.”

– Federico Fellini

Organisers:

Dr. Dušan Radunović
(Durham University, Curator
of Screening the Nation)

Dr. Andy Byford
(Durham University)

Andrew Simpson
(Tyneside Cinema)

Rachel Pronger
(Tyneside Cinema)

Participants:

Ian Christie
(Birkbeck, University of London)

Nino Dzandzava
(National Archives of Georgia)

Levan Koguashvili
(Filmmaker, Gogita's New Life)

Tamar Koplataдзе
(University of Oxford)

Sophio Medoidze
(Filmmaker, recipient
of programme support)

Giorgi Ovashili
(Filmmaker, The Other Bank)

Dr. Dušan Radunović
(Durham University)

Oksana Sarkisova
(Central European
University, Budapest)

From its earliest days, Georgian cinema, with its unique blend of experimentation and life, lyricism and ideology, idiosyncratic authorial pursuits and profound philosophical questionings, has been attracting the attention of both film professionals and the general public.

First rising to prominence in the 1920s, as part of the trailblazing Soviet film industry, Georgian cinema quickly established itself as one of the European cinema's most distinctive voices. At home, the cinematic muse quickly assumed a central place in the nation's cultural pantheon: cinema became the most revered of all the arts in Georgia, developing into an art-form that expresses not only this nation's creative potentials, but also its existential, political and all other considerations.

Georgian cinema reached its high point in the 1960s, with many of its directors becoming regular prize-winners on the international film festival circuit. The most highly awarded authors of the Golden Age of Georgian cinema include Mikhail Kalatozov, Tengiz Abuladze, Otar Iosseliani, Sergei Parajanov, Eldar and Giorgi Shengelaia, to name but a few.

With the dissolution of the Soviet Union, the Georgian film industry suddenly came to a halt. Contrary to this nation's aspirations and hopes, the country's reclaimed independence in 1991 brought with it a prolonged period of interethnic conflict, political instability and economic hardship. As a result, many of the country's leading directors left the country in search of more propitious working conditions and creative environments.

The founding of the Georgian National Film Centre in 2001 marked, however, the beginning of the revival of this nation's once thriving film industry, supporting a new generation of filmmakers keen to reflect on the state of the nation post-independence. While Georgian films of the early 2000s are preoccupied by themes such as the civil war, exile and loss, the films of the 2010s have opened the national screen to an extraordinary array of new topics, ranging from various microsocial concerns, intergenerational relations, gender politics and ethnic, sexual and other minority issues. In a society still plagued by the legacies of authoritarianism, civil war and poverty, Georgian cinema has once again become a public forum for the country's perennial negotiation of its position between tradition and modernity, freedom and authoritarianism, East and West.

Dr. Dušan Radunović
(Durham University, Curator
of Screening the Nation)

Supported by



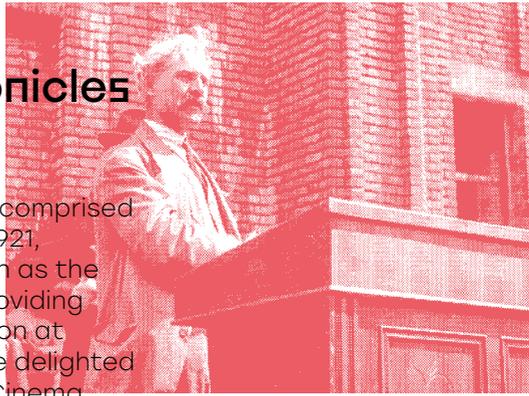
Independence Chronicles

Plus panel discussion

Thursday 27 September, 18:00

The Independence Chronicles are comprised of six newsreels filmed from 1918-1921, at a time when Georgia was known as the Georgian Democratic Republic. Providing an illuminating window onto a nation at a particular point in history, we are delighted to present them at the Tyneside Cinema, originally a newsreel theatre itself, for the first time. Held in Soviet film archives for almost a century, it was recently discovered and restored by Georgian film archivists.

Dir. Andro Chiaureli (from archival material)
Georgian Democratic Republic, 1918-1921
Running time: 59 minutes



The Independence Chronicles is introduced by Nino Dzandzava and will be followed by a discussion with Ian Christie (Birkbeck University).

Buba + Salt for Svanetia

Plus panel discussion

Friday 28 September, 15:45

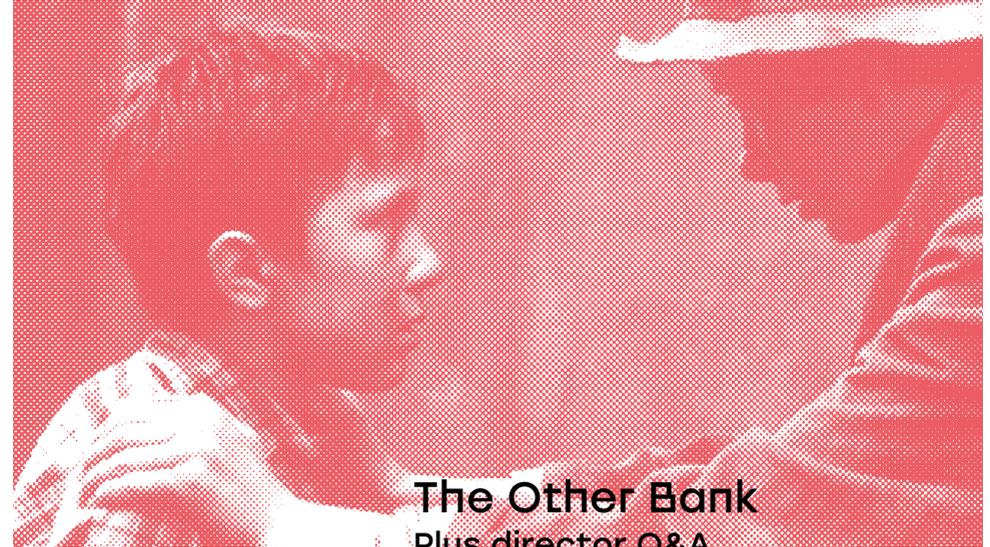
Nina 'Nutsa' Gogoberidze was the first female feature-filmmaker in the Soviet Union. Lost for almost 80 years, her recently unearthed debut Buba is a poetic documentary that conjures an idyllic vision of the Soviet project in Georgia. It has never previously been shown in the UK.

Regarded as an early masterpiece by Mikhail Kalatozov, Salt for Svanetia is one of the first ethnographic films produced in the Soviet Union, offering a powerful account of resistance to modernisation in the remote Svaneti region of Georgia.

Dir. Nina "Nutsa" Ghogoberidze and Mikhail Kalatozov
Soviet Union, 1930
Buba running time: 39 minutes
Salt for Svanetia running time: 55 minutes



The screening of Buba and Salt for Svanetia are accompanied by a discussion with Dušan Radunović (Durham University), Sophio Medoidze and Oksana Sarkisova (Central European University in Budapest).



The Other Bank

Plus director Q&A

Friday 28 September, 18:00

Set in post civil war Georgia (in around the late 1990s and early 2000s) The Other Bank tells the story of a 12 year old boy trying to piece together the shattered fragments of his family life after being forced to flee war and ethnic cleansing in the breakaway Georgian region of Abkhazia. Having left his father behind, he embarks on a dangerous mission behind enemy lines, in the process exploring the political and social destruction reaped within a divided nation.

A powerful debut feature from Ovashvili featuring standout performances from a largely non-professional cast, this is an emotional journey through Georgia's recent history from one its most important filmmakers.

Dir. Giorgi Ovashvili
Georgia, Kazakhstan, 2009
Running time: 90 minutes

The screening of The Other Bank is followed by a live Q&A with director Giorgi Ovashvili.



Several Interviews on Personal Matters

Plus introduction

Saturday 29 September, 14:30

Lana Gogoberidze's critically acclaimed film is a radical slice of filmmaking from the Soviet era. The story of a young woman consumed by her job as a newspaper editor, it broaches several taboos, including gender politics and political oppression under Stalin. The film is dedicated to Gogoberidze's mother Nutsa, herself a victim of the political purges of the 1930s.

Dir. Lana Ghogoberidze
Soviet Union, 1979
Running time: 95 minutes

The films screened on Saturday and Sunday are introduced by Dušan Radunović (Durham University) and Tamar Koplatadze (University of Oxford).

Scary Mother

Plus introduction

Saturday 29 September, 17:30

Georgia's candidate for Best Foreign Language Film at the Oscars in 2018, the debut feature of director Ana Urushadze is an extraordinary story about a woman who has had enough.

Following the journey of Manana (Nata Murvanidze) a 50 year old housewife who suddenly cuts herself off from her family and friends to pursue the hermitic life of a writer, Scary Mother is both a tribute to the life of an artist and an examination of social mores, with Manana facing radical exclusion once she reveals the satirical, challenging nature of her first novel to her family. But this in fact only represents half the story, with Urushadze's wildly original film soon venturing into far stranger territory.

Dir. Ana Urushadze
Georgia, 2017
Running time: 107 minutes



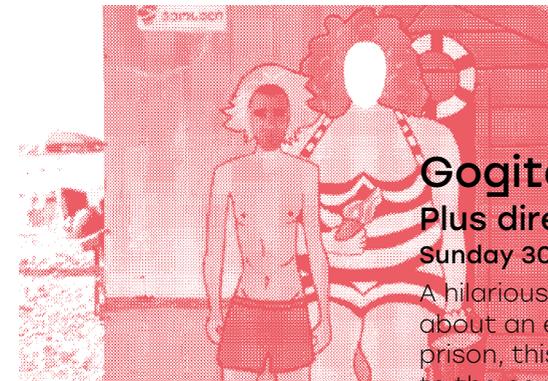
Big Green Valley

Plus introduction

Sunday 30 September, 15:30

Known for its astonishing black and white cinematography, this masterpiece of late Soviet Georgian cinema interweaves several complex narratives – tradition and modernity, individual and collective power, female emancipation – within a story set in a rural valley, where modern technology is starting to threaten a traditional way of life. Lushly restored in 2017, the film has never previously been shown in the UK.

Dir. Merab Kokochashvili
Soviet Union, 1967
Running time: 85 minutes



The screening of Gogita's New Life is followed by a discussion with director Levan Koghuashvili.

Gogita's New Life

Plus director Q&A

Sunday 30 September, 18:00

A hilarious, semi-staged documentary about an ex-convict recently released from prison, this formally inventive contribution to the new era of Georgian cinema takes in the painful readjustment to family and friends; a budding internet romance; and the problems that come with being followed around by a camera crew... a true one-off, and a prime example of the potency of current Georgian cinema.

Dir. Levan Koghuashvili
Georgia, Croatia, 2016
Running time: 71 minutes

Tyneside Cinema

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