



DOVZHENKO

CENTRE

FILM

MUSEUM

G U I D E

V U F K U

І Н С Т І Т У Т І М Е Н І
12.09 ————— 01.12
Л У Ъ І А І С С І Н С



Once a girl from a Siberian village came to a Soviet city, and, on the advice of her family members, she went to a cinema. However, this new viewer's response was unexpected, "It is awful. I do not understand who allows showing such nasty things. I saw people torn to pieces. Their head was here, and their hands and legs were there."

With this dramatic story the famous film expert Béla Balázs tried to illustrate his point on the culture of the audience's perception, meaning that it is not enough to *watch* a movie, one must *see* it, i.e. understand the *film language*.

Following a Ukrainian peasant, you go on a cinematic journey using an amazing route to see the VUFKU (All-Ukrainian Photo Cinema Administration) success story. Leaving the village, the traditional Ukrainian topos, you will be shocked finding yourselves in a modern technologically advanced city, which at the beginning of the twentieth century changed the human psyche forever, bringing up more than one generation of neurotics.

The cinema could appear only in the city, adding new architectural forms—a *film studio* and a *film theatre* to the urban space. After the show in the ghostly theatre of lost movies, you will lose your way in the film studio, between the abandoned scenery of both survived and lost VUFKU films.

The VUFKU story is an unprecedented case of a successful state monopoly, an inclusive and interdisciplinary platform that united the most progressive Ukrainian intellectuals of the time, a high profile international institution known on both sides of the Atlantic.

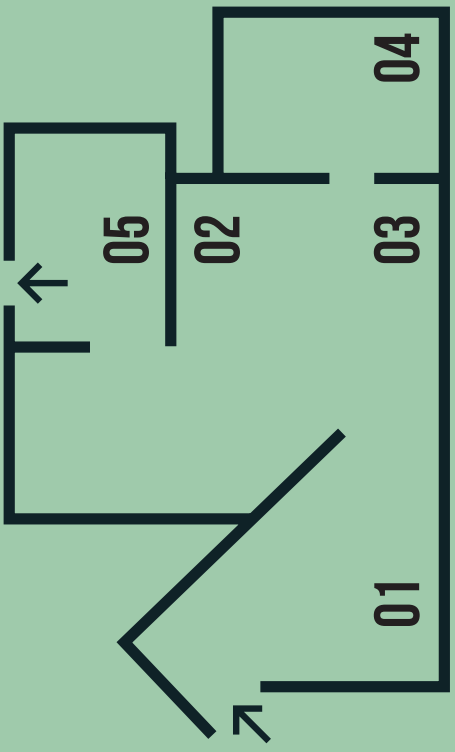
On the other hand, the VUFKU story is a story of the lost: the unfiled, forbidden and unsaved films; the repressed and executed filmmakers, and, eventually, the nearly forgotten Ukrainian culture, modern, international and local.

When researching the VUFKU experience, we tried not to reproduce the traditional victim narrative, but to demonstrate the success of the Ukrainian film industry of the 1920s, localising those progressive achievements in the modern media context.

That is why partially copying the inclusive VUFKU practice, we engaged contemporary artists, composers and authors in the work on the exhibition, and, reflecting on a few artefacts, available from the most interesting lost/unsaved films, they created modern works, installations, and texts.

Curator team:
Stanislav Menzelevskyi
Oleksandr Teliuk
Anna Onufrienko

**FIRST
FLOOR**





THE ARRIVAL

If in the modern European culture the train was an obligatory symbol of technical progress, in the Soviet Union this role belonged to the tractor—a steel superstar of collectivisation.

Although Lenin fantasised about a hundred thousand army of tractors back in 1919, the first Soviet tractor *Zaporozhets* appeared only four years later in Ukraine.

And yet, the American industrial giants, *International Harvester*, *Caterpillar* and *Ford*, were to become the main suppliers of agricultural machinery for the Soviet kolkhoz.

The biggest tractor plants in the world in Stalingrad and Kharkiv assembled the most popular Soviet pre-war tractor (S)KhTZ (1932) based on the American *McCormick-Deering*; and it opens our exhibition.

It is no surprise that after the release of Dziga Vertov's and Mikhail Kaufman's industrial ode *The Eleventh Year* (1928), it was hard to imagine the Soviet cinema without a tractor. Moreover, the scene of the arrival of a new tractor *Fordson* in the village became a climax of two VUFKU blockbusters, *Dzhalma* (1929) and *Earth* (1930).

The latter turned Oleksandr Dovzhenko into a legend of the world cinema, but it made Stalin mad because the film protagonists urinated in the radiator to start the tractor, which died in the field.

OF A TRACTOR

THE CITY, DRIFTS

Experimental urban planning was one of the most important vectors of the Soviet utopia aimed at creating new architectural designs for a new person—a collective creature.

It is no wonder that the *leading minds* like Kazimir Malevich (*Architecton Gota*) and Vladimir Tatlin (*Tatlin's Tower*) worked on the image of a perfect Soviet city.

In the 1920s, Ukraine was mainly a rural country: only one sixth of the population lived in cities.

Therefore, industrial production, the newest transport infrastructure and huge crowds in the streets—the experience, which was extreme even for city dwellers—changed former peasants' perception of space and reality forever.

The Suprematist structure of our imaginary Soviet city, on the one hand, refers to the rational urban projects of Soviet engineers intended to organise human masses in parades and demonstrations; and, on the other hand, it reflects the bewilderment and disorientation, anxiety and discomfort experienced by city residents and visitors in the 1920s. The sound installation by the sound artist Heorhii Potopalskyi adds sounds of a contemporary city to this somewhat chaotic space, thus combining two temporal dimensions and the experience of two different generations' living in the city.

AND THE CINEMA



KYIV

VUFKU made its first films at Yalta and Odesa Film Studios, established on the basis of the nationalised private firms. The predictable climate and natural light made these places perfect for filmmaking. However, the earthquake in Yalta in 1927 made VUFKU management board put all efforts into building the third film studio.

The new studio was built on the outskirts of Kyiv, in Shuliavka, on the territory of a former explosive storage facility. The project was developed by Valerian Rykov, a member of the Association of Revolutionary Art of Ukraine. Kyiv cinephiles are likely to know Rykov's other architecture project—The Ninth State Cinema or Zhovten Cinema in Podil.

The construction works began in April 1927. To finish the first sound stage until the anniversary of the October Revolution, the construction workers had to start their daily shifts at 4 o'clock in the morning.

And in October 1927, the shootings of the film *Vanka and the Avenger* (1928) began, using the equipment from Yalta Film Studio. The studio that had been destroyed by the earthquake. In a month, the first Kyiv Film Studio stage measured 105m by 36m by 21.6m (as long as a football field) was put into operation. The press enthusiastically reported on the long-awaited appearance of the biggest and most advanced film studio in Europe; and you can see its scale model in every detail.

FILM STUDIO



Model of Kyiv Film Studio

GLOBAL

Despite the official struggle with the *bourgeois* West, amenities of the foreign life were demonstrated on the Ukrainian screens from time to time. At the same time, the recognition of VUFKU films in the world proved that the Ukrainian film industry was moving in the right direction.

In the second half of the 1920s, VUFKU began to take the Ukrainian screen over the American action films and melodramas with Rudolph Valentino and comedies with Harry Piel and Charlie Chaplin.

Finally yet importantly, this was achieved through the engagement of the European *legionaries* in the VUFKU studios. The director Ertuğrul Muhsin Bey came from Turkey and made the unique Ukrainian peplum *Spartacus* (1926). A galaxy of cameramen (Josef Rona, Albert Kuen, Nicolas Farkas, Marius Holdt) and artists (Heinrich Beisenherz, Robert Scharfenberg, Karl Gaaker) from Germany, the world leader in optics manufacturing, were employed at VUFKU studios. These experts did not only bring the features of the German expressionism in Oleksandr Dovzhenko's and Heorhii Tasin's films, but also laid the foundation of the Ukrainian camerawork and decoration school.

At the next stage, VUFKU directors sent employees to Europe to deepen their experience; Oleksandr Dovzhenko, Dziga Vertov, Viktor Turin travelled with their films and lectures, and their films were demonstrated at prestigious world exhibitions. The films *Two Days* and *Taras Shevchenko*, and later others, reached the viewers in the USA, Chile, and Japan.

Moreover, the writer Myroslav Irchan became a special correspondent in the USA, and the Ukrainian political refugee Eugène Deslaw became one in Paris. And, eventually, Leonid Mohylevskyi, better known as Leo Moguy, filmed his works in the USA, France and Italy and later became an inspiration for Quentin Tarantino himself.

ATTENTION

Bevollmächtigter des
Obersten Volkswirtschaftsrates

bei der
Handelsvertretung der UdSSR in Deutschland



39a — Уполномоченный
В. С. Н. Х.
при Торговом
Представительстве СССР в Германии

BERLIN SW 68, Lindenstr. 20-25

Telegramme: Wneschtorg WSNCh.
Telegr. adr.: Внесторг ВСНХ

Fernsprecher
A 7, Dönhoff 6800-14

Handwritten stamp: ВУФКУ, 15.09.30, 15.09.30, 15.09.30

МИНО ВСНХ СССР

ВОЗДУШНОЙ ПОЧТОЙ.

Копии:
ВСНХ УССР, Харьков
ВУФКУ, Киев.

Москва

Ihr Zeichen
В / знак

Ihr Schreiben vom
В / письмо от

Unsere Zeichen
Н / знак

Berlin
Берлин

Betreff: режиссера ДОВЖЕНКО.

ВСНХ 7416 16.9.30

Прилагая при этом копию заявления режиссера ВУФКУ тов. Александра ДОВЖЕНКО, просим продлить ему срок командировки до 25 сентября с.г. Как Вы усмотрите из заявления тов. Довженко ему еще предстоит выполнить ряд важных заданий.

Одновременно сообщаем, что тов. Довженко остался совершенно без средств, т.к. им до сего времени не получены командировочные за август. Просим прочно перевести тов. ДОВЖЕНКО полагающуюся ему валюту.

18 с.м. нами послана ВУФКУ-Киев телеграмма след. содержания: "Необходимо продлить командировку ДОВЖЕНКО 25 сентября оформлением Москве Довженко без денег срочно телеграфно переведите валюту по 25 сентября 7411 - Трепалов."

Зам. УПОЛНОМОЧЕННОГО ВСНХ
в Германии

(ТРЕПАЛОВ).

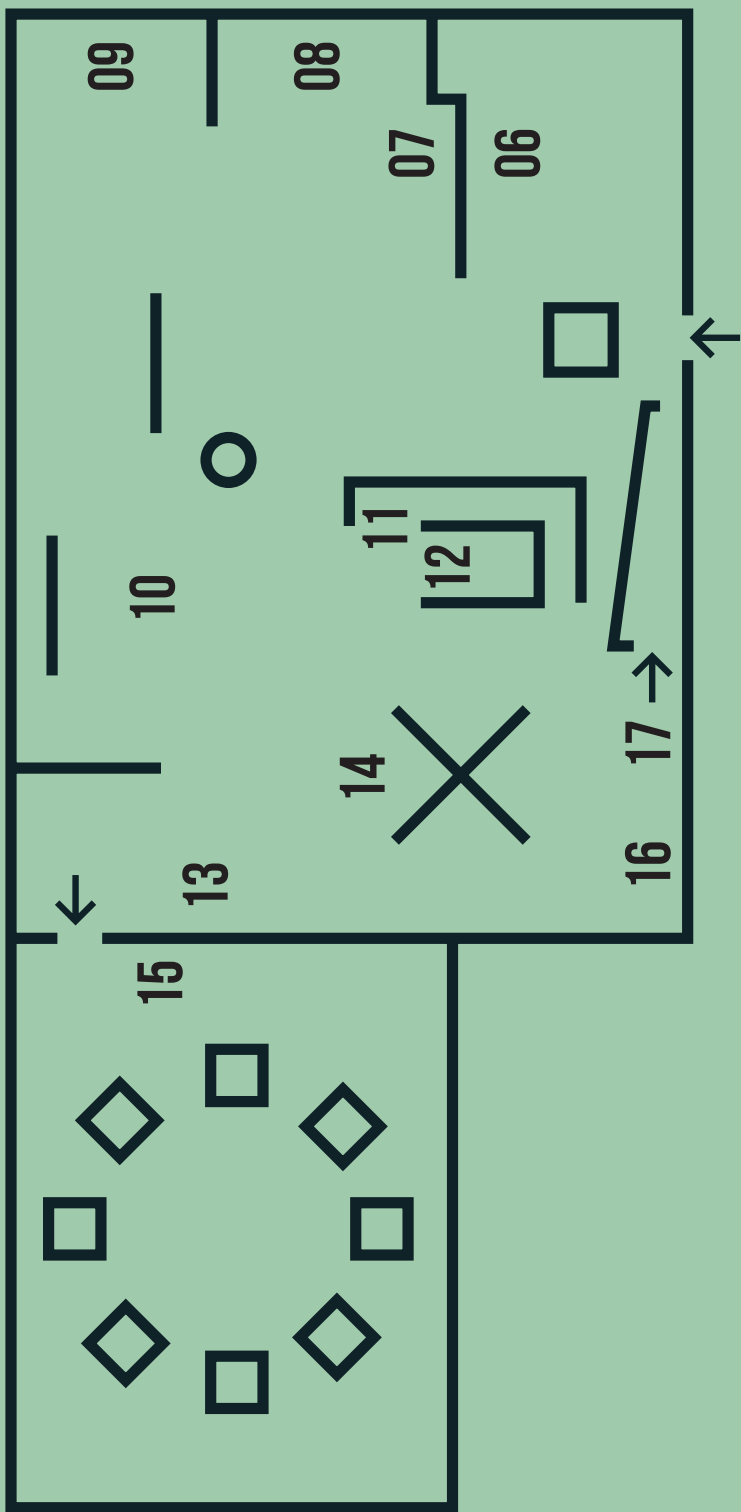
I приложение.

Handwritten signature: А. Трепалов

Handwritten notes: Д.В., 8.10 ММ

Handwritten notes: 15.09.30, 15.09.30

**FIFTH
FLOOR**





LOST & FOUND

More than 60 films (54%) out of over 110 full-length feature films are now considered lost.

None of Les Kurbas' films made it to us. Only twenty shots of Ivan Kavaleridze's notable film *Downpour* (1929) survived. Oleksandr Dovzhenko's first film *Vasia the Reformer* (1926) was not saved either. Once popular films *The Blue Package* (1926), *Mytia* (1927), *Sold Appetite* (1928), *The Crowning Performance of Clown Georges* (1929), *The Big Grief of a Little Woman* (1929), as well as the first Ukrainian cartoon *A Tale of Little Straw Bull* (1927) were lost forever.

Films of the 1920s were stored on the nitrate film and often set on fire, but no one at that time thought about their archive and historical value. Although Oleksandr Dovzhenko and Leonid Mohylevskiy made an attempt to create VUFKU cinematheque in the late 1920s, further historical events prevented them from implementing this idea.

In the 1930s, Stalin's censorship destroyed a lot of forbidden and unfinished films, and even those VUFKU films, which survived, were moved to a storage near Moscow (Belye Stolby).

At the Lost cinema you will see the real VUFKU blockbusters. However, if you see them in full will depend on the number of viewers in the hall. The more people, the more complete scenes there will be. As long as there are people who remember the lost stories, biographies and films, the past will live, saved from oblivion.

CINEMA

INTERDISCIPLI- NARY

07

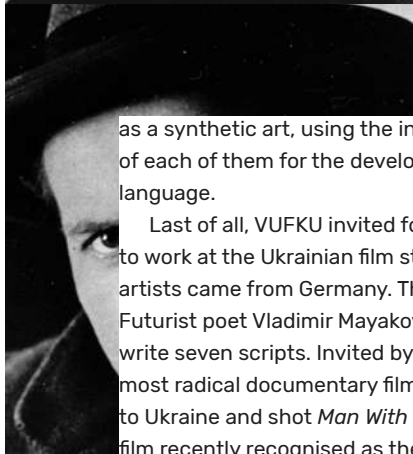
The lack of equipment was not the only challenge for VUFKU, there were no people to make films. In the early 1920s, there were no education institutions that would train directors, cameramen, and scriptwriters. The solution was simple and brilliant—the inclusive staff policy, and our infographic is designed to demonstrate its results.

First, VUFKU actively engaged famous pre-revolutionary directors, namely, Petro Chardynin, Vladimir Gardin, Aksel Lundin. And the lieutenant general (Khorunzhyi general) of the UNR army Yurii Tiutiunnyk became VUFKU actor and scriptwriter.

Second, VUFKU made way for young and progressive, albeit inexperienced, experts from other spheres of art: theatre directors, photographers, writers, painters, graphic artists, and even sculptors. Thus, the photographer Danylo Demutskyi became a legendary cameraman, the director of the experimental Berezhil theatre Les Kurbas made several films and established an actor school, and the Constructivism sculptor Ivan Kavalieridze, whose monuments adorn more than one square in the capital, distinguished himself by nine films. And, finally, the hardly known poster artist Oleksandr Dovzhenko still remains the most renowned Ukrainian film director in the world.

Due to this original employment policy, VUFKU harnessed the achievements of the theatre, literature, sculpture, painting and graphics for the cinema





as a synthetic art, using the innovative art techniques of each of them for the development of a special film language.

Last of all, VUFKU invited foreign experts from Europe to work at the Ukrainian film studios. Cameramen and artists came from Germany. The most famous Russian Futurist poet Vladimir Mayakovsky was commissioned to write seven scripts. Invited by VUFKU, Dziga Vertov, the most radical documentary filmmaker of the 1920s, came to Ukraine and shot *Man With a Movie Camera* (1929), a film recently recognised as the best documentary of all time, in Kyiv, Kharkiv and Odesa.

CINEMA LABORATORY

LES' KURBAS

VUFKU actors came mainly from professional and amateur theatres. Les Kurbas' experimental *Berezil* theatre had the biggest impact on the Ukrainian cinema of the 1920s.

One of the most notable *Berezil* productions was the performance *Jimmy Higgins*, in which Kurbas first used cinema as part of the stage reality: the chronicle of World War I and shots that reflected protagonists' inner experiences, dreams and fears, were projected to the canvas screen.

Amvrosii Buchma played the leading role in the production of 1923. Five years later he, a real film star by that time, played Jimmy again, this time in Heorhii Tasin's film of the same name, only one part of which has survived. This very fragment is projected to the canvas screen.

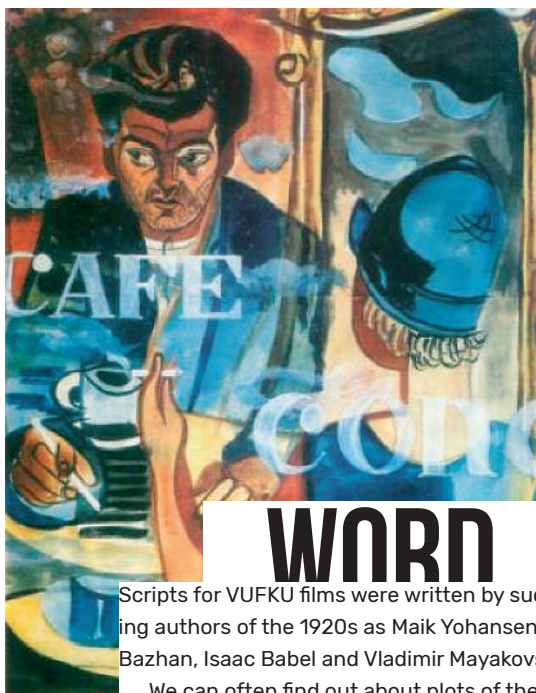
You see the key scene from *Jimmy Higgins* production. In the foreground, there are silhouettes of the leading *Berezil* actors, whose images were best represented in the film. Fortunately, thanks to the saved VUFKU films, even today we can see the actors' typical gestures and artistic techniques.

Berezil's signature were the scenery and costumes created by such starry artists as Vadym Meller, Anatol Petrytskyi, Maia Symashkevych.

STAGE (THEATRE)

Installation based on Les Kurbas' production of *Jimmy Higgins*





WORD

Scripts for VUFKU films were written by such outstanding authors of the 1920s as Maik Yohansen and Mykola Bazhan, Isaac Babel and Vladimir Mayakovsky.

We can often find out about plots of the lost VUFKU films only from librettos and synopses, which were handed out in cinemas before film demonstrations. It is the librettos that helped viewers make sense of what was happening on the screen, and sometimes they imposed their own film interpretation.

We invited well-known modern Ukrainian writers to work with librettos of the most interesting of the lost films, and on their basis, they wrote their own works in different genres and styles.

And in the exhibition, the writers' texts were transformed into installations where words turned into figures of light and shadow similar to the cinema where scripts are transformed into images on the screen.

Along with modern works, there is a wide range of publications of the 1920s, both specialised research and primary sources of adaptations, which, by the way, made one third of VUFKU stock of films.

The portrait of the leader of the Ukrainian Panfuturism, Mykhail Semenko, editor of Odesa Film Studio, created by Anatol Petrytskyi, tops off this hall.

AND IMAGE

(LITERATURE)

*Installations inspired by literary works based on librettos of the lost films
(Tania Maliarchuk, Oleksii Nikitin, Oleksandr Ivanets, Iryna Tsilyk, Natalka Shniadanko, Anton Sanchenko)*

ADVERTISING

10

Attracting modern artists to re-interpretation of VUFKU film legacy became a separate theme of the exhibition. Collecting fragments of the lost films—documents on the shooting process, individual shots and scenes—artists created new multimedia works.

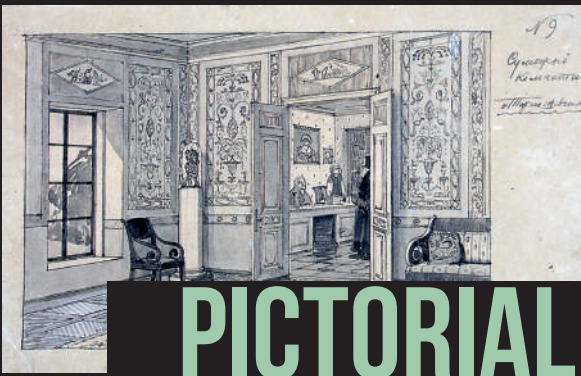
Working with the VUFKU film *Museum Guard* (1930), Mykola Ridnyi drew a parallel between the 1920s and the present. In the artist's interpretation, the film plot about the lack of understanding among the civil war soldiers of the value of the museum collection has something in common with the decommunisation processes of the post-Maidan Ukraine. At the same time, the minimalist form of work gives meaning to different aspects of the colonial and gender criticism of the cinema of the 1920s.

For their part, Anatolii Bielov and studio Sensorama transferred the plot of the lost film *Sold Appetite* (1927) into virtual reality. Building on the tragicomic plot about an insatiable rich man who ate so much that he had to rent someone's stomach, the artist literally threw the viewer into a mouth stuffed with expensive goods. In this way, the criticism of the anti-bourgeois life of the 1920s resonated with the modern consumption criticism. And the found elements of the film were reunited in an unusual way.

GRAPHICS, DESIGN

A photo collage by the artist Mykola Ridnyi based on the film *Museum Guard* (1930)
A VR project by the artist Anatolii Bielov and studio Sensorama based on the lost film *Sold Appetite* (1928)





PICTORIAL LAWS

The two-storey wooden structure is devoted to the images in the art of painting and photography; and they eventually synthesise in a cinematic image, on which a film director, a cameraman and a production designer worked side-by-side.

It is difficult to overestimate the artist's role on the filming location in the 1920s as they did not only design the scenery and costumes but were also involved in stage setting, and together with the cameraman they thought over the lighting in the shot.

Before starting to work on the motion pictures, VUFKU cameramen often worked with photography, and that is how three most famous *men with a camera*, Danylo Demutskyi, Oleksii Kaliuzhnyi, and Mikhail Kaufman, got into the profession. In the video on camerawork, you can see various methods and techniques used by the cameramen, pioneers of the silent film. It is their experiments that television and clip making actively use nowadays.

The artistic and cinematic environments of the 1920s are closely connected. Oleksandr Dovzhenko who worked as a caricaturist and drew posters for VUFKU trained to be an artist. Suprematist Kazimir Malevich stated in his somewhat provocative article *Painterly Laws in the Problems of Cinema* (1929) that *all film productions are developing on the same painterly materials that are stored in the archive of the history of painting*, and suggested that the mutual influence of painting and film should be studied more closely. And that is what we did when we compared some famous paintings with fragments from VUFKU films.

IN FILM

MAN

One of the secrets of VUFKU's success was the strong cameraman school, which any filmmaking industry in the world could envy of. If, initially, the Ukrainian film studios employed representatives of older generations, who filmed in Tsarist Russia (Borys Zaveliev, Heorhii Drobin, Louis Forestier), or even German experts (Joseph Rona), later, young Ukrainian experts began to be involved in the work. It was they who began to shape the visual language of the national cinema and achieved perfection in it.

Most young cameramen of that time came to cinema through photography, namely, Danylo Demutskyi (*Arsenal* (1929) and *Earth* (1930)), who, long before his transfer to VUFKU, was famous with his photographs in Europe, or Oleksii Kaliuzhnyi (*Benia Kryk* (1927); *Karmeliuk* (1931)), who started his career as a professional photographer. The latter is also known for his use of a record for that time 32x multi exposure in the lost Ivan Kavaleridze's film *Downpour* (1929).

Mikhail Kaufman also showed talent to experiments. As a cameraman he filmed the iconic film *Man with a Movie Camera* (1929), where his eye, caught on camera, actually became the avant-garde logo, and as a film director he made the lyrical masterpiece *In Spring*.

Later, these masters were joined by the first graduates of the specialised department of Odesa Film School, and there were quite notable filmmakers among them, for example, Oleksii Pankratiev (*Bread*, (1930)), Yurii Tamarskyi (*Tamilla* (1927), *Dzhalma* (1928)), Yakiv Kulish (*Gonorrhea* (1927)), Mykola Topchii (*Perekop* (1930)), Oleksandr Lavryk (*Vasylyna* (1927)). All of them were eager for experiments, were experts in filmmaking, and together with the generation of directors, who were no less gifted, they took the Ukrainian cinema to the highest level.

WITH A MOVIE CAMERA





DYNAMICS AND STATICS

This zone introduces the viewers to the most radical film experiments of the 1920s, which were carried out at VUFKU by Dziga Vertov, Ivan Kavalieridze, and Oleksandr Dovzhenko. Each of them used a specific montage rhythm—from vibrating and impulsive (Vertov) to slow and smooth (Dovzhenko) to idle and quiet (almost motionless—Kavalieridze).

Justifying his theoretical views, Vertov urged filmmakers to leave the *crutches* of theatre and literature and to work on the creation of a universal film language, understandable on every continent. Staying of Vertov and Kinoks in Ukraine allowed him to achieve his creative ambitions: to make a film without titles, to create a sound film, to *emancipate the movie camera*. During his more than four-year work in Ukraine, Vertov created his three most avant-garde films, *The Eleventh Year* (1928), *Man With a Movie Camera* (1929), and *Enthusiasm: The Symphony of Donbass* (1930).

Another VUFKU film, which shocked the audience and garnered heavy criticism, was Ivan Kavalieridze's debut film *Downpour* (1929). Kavalieridze tried to bring the statics and monumentalism of a sculpture into cinema. However, neither *Downpour*, nor Kavalieridze's legendary Constructivist monument to Artem in Bakhmut have survived to this day. There are around 20 shots from the first one, and the impression of the second one can be made based on the photos and several fragments from newsreel and two films of 1930, Kavalieridze's *Perekop* and Vertov's *Enthusiasm*.

Oleksandr Dovzhenko worked on the Constructivist combination of avant-garde's two extreme points—dynamics and statics (especially in *Arsenal* (1929)). In his films (*Zvenyhora* (1927), *Earth* (1930)), Dovzhenko used his unique manner to combine rhythmic associative montage, innovative techniques in the style of German expressionism with frozen close-ups caught by the *prepared* optics of the cameraman and photographer Danylo Demutskyi.

OF AVANT-GARDE

FROM ACTION FILM 14

Having overcome logistical challenges, VUFKU had another task to solve—what to film. At that time, films were provisionally divided into fiction and non-fiction (documentary, agit-, educational and kulturfilms).

Early fiction films, the large-scale versions of which were called *action films*, were oriented at popular American and German adventure films and comedies. Among action films, the first VUFKU signature genre was historical adventure films that impress with the scale of their setting and adventurous plot.

Inspired by the Italian genre, popular in Hollywood, the only Soviet peplum *Spartacus* (1926) was filmed in Odesa, and Ilf and Petrov mentioned it more than once in their feuilletons.

Oleksandr Dovzhenko who made his début in the film *Love's Berries* (1926) planned to become a director of comedies, which took over the best of Buster Keaton's American films. VUFKU also paid great attention to children's films, and a Stockholm native Aksel Lundin became a pioneer here. The new Kyiv Film Studio started its activities with children's films. In the second half of the 1920s, VUFKU theme plans included social dramas dedicated to village life, issues of national minorities and women's emancipation.

Among non-fiction genres, the educational film named kulturfilm, following the German model, prevailed. Based on their theme, kulturfilms were divided into educational (namely, devoted to hygiene), landscape, and propaganda. This is the reason why Iryna Stasiuk's graphic reconstruction of one of the most interesting lost films of this genre, *Gonorrhea* (1928), is designed as a medical and educational stand.





Виробництво ВУФКУ 1926 року

„ВАСЯ РЕФОРМАТОР“

КОМЕДІЙНИЙ ФІЛЬМ

Сценарій та постановка худ. ДОВЖЕНКА



And the style, distinctive of the Ukrainian cinema and known in the world as a poetic film, appeared *at the intersection* of genre influences and stylistic searches when Oleksandr Dovzhenko's *Zvenyhora* (1927) was released.

TO KULTURFILM

ON THE OTHER SIDE

This room, a cinema vocabulary of the Soviet propaganda, is the mirror-world of the visual culture of the 1920s. It is a call to reflect on the nature of a cinematic image and the typical Soviet ideological language.

Film is an illusion, and its creation is a manipulation. Even a documentary does not reflect the reality and is a result of numerous manipulative techniques with the picture and sound which are usually hidden from the viewer on the other side of the screen.

Each of the eight cubes presents this or that figure of speech, indicative of the Ukrainian cinema of the 1920s. *Revolution, Montage, Industrialisation, Collectivisation, Corporeality, Woman, Education, Enemy* were the key topics that received a new aesthetic and ideological meaning in the Soviet propaganda.

These concepts and phenomena limited and locked the person in the framework of certain norms and propaganda images, thus shaping the horizon of their vision and thinking.

OF THE SCREEN





THE ARRIVAL

A silent film is a myth, films were always demonstrated with musical or actor's accompaniment. The contemporary Ukrainian composer Alla Zahaikevych reconsidered the transformations gone through by a soundtrack of the 1920s.

Moving through the exhibition space you will hear how film music changed—from film scoring to original composing, from random improvisation to a sophisticated orchestra, and, eventually, to live recording.

The final point of this audio journey will be a multimedia installation by Alla Zahaikevych and the sound artist Heorhii Potopalskyi based on Yulii Meitus' surviving music to one of the most famous VUFKU films, *Kira Kiralina* (1927) by Boris Glagolin. The authors of this film *art reconstruction* worked not only with the sound, but also with film posters and the French text of the Romanian writer's Panait Istrati's novel, which was the basis of the film.

OF SOUND

FROM DISCUSSION 17

On their way to the exit, visitors will get into a *terror corridor*, a rather uncomfortable and repressed structure, an attempt to demonstrate the negative dynamics of the Ukrainian culture at the bodily level: from the industrial prosperity, international ambitions and experiments to the limitation of rights and freedoms under the tension of omnipresent fear and terror.

Thus, in the late 1920s, the horizon of possibilities of both VUFKU and the Ukrainian culture narrowed significantly. Moreover, in 1930, the successful, progressive and, which is the most important, independent organisation was reformed and turned into an ideologically committed and loyal trust Ukrainfilm, subject directly to Moscow. Who and what should be filmed/watched was now decided outside Ukraine.

There were serious staff changes at the film studios, not only managers but also editors were fired. A number of scripts and films were rejected because of ideological *flaws* and unnecessary experiments. From now on, the staff was replenished with directors invited from Russia and ideologically skilled, though inexperienced Komso-mol members.

At the end of the 1920s, the Ukrainian cultural workers could resent the attacks at the autonomy of the Ukrainian culture in collective letters to the authorities and in public speeches; they had the *audacity* to argue with the *vozhd*. However, at the beginning of the 1930s, the epoch of democratic discussions was over, and arrests of intellectuals, namely as part of fabricated cases of the Union for the Liberation of Ukraine, suicides, executions and Holodomor started.

Officially, the life in the country became *better and more cheerful*, that is why most often cinemas demonstrated films of the new Stalin`s favourite genre—musical comedies. In May 1935, Stalin presented Dovzhenko with a phonograph as a sign of his affection and as a hint at the further genre trends. In 1936–1937, the clamour of repression and purges reached a fever-pitch.

TO CENSORSHIP

Dovzhenko's phonograph given by Stalin



Director General

Ivan Kozlenko

Curator Team

Stanislav Menzelevskiy

Anna Onufriienko

Oleksandr Teliuk

Project Coordination

Olena Honcharuk

Exhibition Implementation

Avhustina Samoilichenko

Architect

Oleksandr Burlaka

Designer

Lera Huievska

Multimedia Solutions

Photinus

Creative Director

Olia Zhuk

Press Service and Project PR

Mariana Musii

Mariia Shevchenko

Educational Programme

Maryna Skyrda

Film Digitalisation

Oleksandr Bertman

Video Editing and Preparation

Stanislav Bytiutskyi,

curator team

Space Organisation

Halyna Stakhovska

Printing Management

Yuliia Lesechko

Website Management

Olga Buriak

Catalogue Design

Aliona Solomadina

Film Performance Coordination

Oleksandr Prokopenko

Alona Penzii

Promo Video Editing

Sasha Oduvanchikov

Text Translation

Olha Shevchenko

Viktoriia Marinesko

Working Group

Yurii Babaryka

Yurii Belkovets

Serhii Savintsev

Mykola Breus

Oleksandr Haidenko

Mykola Semak

Oleksandr Shcholokov

Volodymyr Stepanov

Nina Stepanova

Tetiana Derkach

Special Gratitude

Dovzhenko Centre crew

Mariia Zadorozhna

Yuliia Vahanova

Serhii Diptan

Ivanna Lesyk

Yaryna Tsymbal

Ruslana Linnyk

Nataliia Andreichenko

Organizers



Supported by

УКРАЇНСЬКИЙ
КУЛЬТУРНИЙ
ФОНД

Media Partners

UA: СУСПІЛЬНЕ
МОВЛЕННЯ

Тижень

official-online.com



Authors of art works and texts for the exhibition

Alla Zahaikivych
Heorhii Potopalskyi
Oleksandr Manukians
Anatolii Bielov
Sensorama Lab
Mykola Ridnyi
Iryna Stasiuk
Tania Maliarchuk
Iryna Tsilyk
Natalka Sniadanko
Oleksandr Irvanets
Oleksii Nikitin
Anton Sanchenko
Anton Prykhodko

The Book Chamber of Ukraine
The Central State Archives
of Supreme Bodies of Power and
Government of Ukraine
The Central State Archive of Litera-
ture and Arts of Ukraine
The Central State CinePhotoPhono
Archives of Ukraine named after
H. Pshenychnyi
The Centre for the Studies of His-
tory and Culture of East European
Jewry

Website Development

CASE Digital Studio

Project Partners

Mystetskyi Arsenal National Art
and Culture Museum Complex
The State Museum of Theatre,
Music and Cinema of Ukraine
State Polytechnic Museum of the
Ukrainian National Technical Univer-
sity "Kyiv Polytechnic Institute"
The National Art Museum of Ukraine
The Museum of Books and Printing
of Ukraine
Taras Shevchenko Literature and
Memorial House-Museum
The Museum of Dovzhenko Film
Studios

General
Radio Partner

Technical
Partner

LB.ua
ИЗБРАННОЕ ДЛЯ ВСЕХ

WAS

 way tv



BigTab
ИНТЕРАКТИВНЫЕ СЕНСОРНЫЕ СИСТЕМЫ

Dovzhenko Centre Film Museum
Vasylykivska street, 1
Kyiv 03040
Holosiivska subway station

Exhibition Opening Hours

Wednesday–Sunday, 12:00–19:00
(entrance before 18:30)

Tickets

full priced—UAH80

reduced priced (students, pensioners)—UAH50

free for children under 10 y.o.

Tour Booking, Information

museum@dovzhenkocentre.org

 dovzhenkocentre.org

 [dovzhenko.centre](https://www.facebook.com/dovzhenko.centre)

 [dovzhenko_center](https://www.instagram.com/dovzhenko_center)

www.vufku.org