

# Фактура 10 faktura 10

## SCENOGRAPHIES OF CHAOS:

### AN AFTERNOON DISCUSSION AROUND KIRA MURATOVA'S CRITICAL FILMMAKING

A panel with Marta Kuzma, Ivan Kozlenko, Vitaly Chernetsky, Irina Schulzki, David G. Molina, Viktoria Paranyuk  
Held in conjunction with *Kira Muratova: Scenographies of Chaos*, a retrospective at Film at Lincoln Center,  
co-curated by Marta Kuzma and Ivan Kozlenko

Saturday, May 17, 2025

1:00–3:15 p.m.

Ukrainian Institute of America

2 E 79th St, New York, NY 10075

1:00 – 1:15

Marta Kuzma

with remarks from Olena Honcharuk, acting general director of the Oleksandr Dovzhenko National Centre, Kyiv, the Ukrainian state film archive.

#### *Introduction*

Addressing how the retrospective, *Kira Muratova: Scenographies of Chaos*, at Film at Lincoln Center is integral to Faktura 10's, *The Stammering Circle*, a Ukrainian exhibition project based in Lviv that abstracts from the writings of Paul Celan to address how one is to engage with art following destruction and desecration. As Celan adapted his own approach to form, content, texture, and sound to conceive of a postwar composition interconnected with the "darkness we all acknowledge," he also drafted a manifesto for art that revolved around the search for a poetic space and language that is immaterial "yet terrestrial, something circular that returns to itself across both poles while—cheerfully—even crossing the tropics: I find ... a *meridian*."

1:15 – 1:30

Ivan Kozlenko

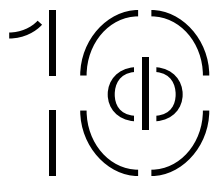
Framing introductory presentation by film scholar and co-curator of *Kira Muratova: Scenographies of Chaos*, Ivan Kozlenko.

1:30 – 1:45

Vitaly Chernetsky

#### *Kira Muratova and the Odesan Presence in Ukrainian Poetic Cinema*

It has been a commonplace of Muratova studies that she is entirely *sui generis*, a truly unique figure in Soviet and post-Soviet cinema. Without downplaying her uniqueness, this presentation seeks to demonstrate her profound aesthetic and intellectual affinity with Ukrainian poetic cinema as a broader phenomenon. Furthermore, it seeks to situate Muratova within poetic cinema as its chief Odesan representative. Using one early (*The Long Farewell*) and one late (*Chekhovian Motifs*) film as the primary examples, Chernetsky explores strategies Muratova employed to represent and creatively engage with Odesan spaces, with particular attention paid to the city outskirts and other neglected/marginalized locations.



1:45 – 2:00 Irina Schulzki

*Insurgent Corporeality: Gesture and the Body in Kira Muratova's Cinema*

Kira Muratova's cinema is marked by an almost frenzied choreography of mannered gestures – ranging from excessive movement to statuesque stillness. Narrative is frequently interrupted by spontaneous performances: dancing, singing, reciting poetry, grimacing, pantomime, or seemingly meaningless bodily movements. These divertissements defy explanation, functioning as mere ornamental displays of corporeal skill – facial contortions, peculiar voices, eccentric postures. What comes to the fore is not the character's psychology or plot, but the body's very capacity for movement, expression, self-display, or simply the release of tension. Schulzki explores how Muratova's films enact what might be called *insurgent corporeality*: a defiant, unruly embodiment that resists normative structures of meaning. Where language and ideology falter, the body asserts itself as the primary vehicle of sense and sensation.

2:00 – 2:15 David G. Molina

*Knowledge of Self and Other in the Cinema of Kira Muratova*

Molina approaches Kira Muratova's filmmaking through threads of deceit, self-deceit, exploring how we come to understand (or fail to understand) ourselves through literature and film.

2:15 – 2:30 Viktoria Paranyuk

*The Intractable Faktura of Kira Muratova's The Long Farewell*

Among Muratova's early films, *The Long Farewell*, bypasses language's primary function to generate meaning and traditional communication and instead affirms the value of the senses and embodiment in particular. This presentation will focus on sequences – or assemblages – that enter the film at curious, narratively ill-suited moments, but at precise affective junctures, calling on visual and auditory abstractions rather than clarity of narrative content to organize expression around the film's key interests: love, desire, longing, and fear of abandonment.

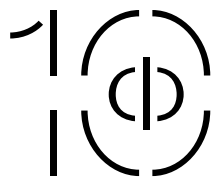
2:30 – 2:50 Moderated Discussion

2:50 – 3:15 Q & A

3:15 Refreshments

4:15 Kira Muratova: Scenographies of Chaos resumes at Film at Lincoln Center with *The Long Farewell*. All screenings take place in Walter Reade Theater, 165 W 65th St, New York, New York

Tickets: [filmlinc.org/series/kira-muratova-scenographies-of-chaos](http://filmlinc.org/series/kira-muratova-scenographies-of-chaos)



## ORGANIZERS

A core initiative of RIBBON International, Faktura 10 is a multimodal project that supports a common basis for creative life and cultural discourses in Ukraine. It focuses on artist practices evolving within the immediacies of the war and its aftermath. Faktura 10 is conceived of ten events in the form of exhibitions, performances, plays, screenings, research projects, and discussions to be held throughout 2025, taking place within Ukraine, as well as within communities and cities of solidarity internationally.

Marta Kuzma serves as the Artistic Director and Chief Curator of Faktura 10.

RIBBON International is a not-for-profit platform supporting historic and contemporary Ukrainian arts and culture in the form of exhibitions, artist commissions, public programs and grants. RIBBON runs through Ukraine by way of its railway system and aims to provide support to the endangered legacies of Ukraine's cultural and artistic heritage, as well as to artists, cultural producers, contemporary culture and institutions throughout Ukraine in their fight for cultural autonomy.

The Ukrainian Institute of America is a 501(c)3 nonprofit organization. The fundamental purpose of the Institute is to develop and promote through educational, professional and social activities a greater awareness, understanding, knowledge and appreciation in the United States of the traditional and contemporary art, literature, music, culture, history and traditions of Ukraine, as revealed through its people, both in Ukraine and abroad. The Ukrainian Institute of America strives to strengthen the identity and community of individuals of Ukrainian descent by organizing exhibits, concerts, conferences, symposia and other educational, and professional activities.

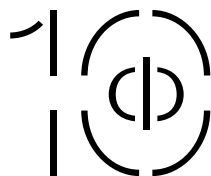
## PANELISTS

Marta Kuzma serves as the Artistic Director and Chief Curator of Faktura 10. Marta Kuzma is a curator, theorist, and tenured Professor of Art at the Yale School of Art, where she was the first woman to be appointed Dean (2016–2021) in the institution's 150 year history. Previously, Professor Kuzma was the Chancellor of the Royal Institute of Art in Stockholm (2014–2016) and the Director of the Office for Contemporary Art Norway in Oslo (2005–2013), steering a research-based institution that introduced the OCA Semesterplan, and exhibition projects such as *Whatever Happened to Sex in Scandinavia?*. In 2004, Kuzma was appointed co-curator of Manifesta 5 in San Sebastian. Professor Kuzma was the founding Director for the Soros Center for Contemporary Art in Kyiv, Ukraine from 1990–2000, during which she also established the SCCA Gallery at the Kyiv-Mohyla Academy, with a full program of international exhibitions and educational programs. During this time Kuzma curated many projects, including *Alchemic Surrender* in Sevastopol, Crimea in 1994, and Boris Mikhailov's first full retrospective in 1996. At the start of her professional career, Kuzma directed the international exhibitions program at the International Center of Photography in New York under Cornell Capa, which played an important role in fostering her academic curiosity in the changing role of the documentary image. Professor Kuzma has authored numerous publications, the most recent of which is, *History of An Art School* (2022), the first published history of the Yale School of Art. Kuzma is a graduate of Barnard College, and a postgraduate in aesthetics and art theory from The Centre for Research in Modern European Philosophy in London.

Ivan Kozlenko is a film scholar, curator and cultural manager. He founded the esteemed Mute Nights silent film festival and transformed the Dovzhenko Center,

Ukraine's primary film archive, into a leading cultural attraction in Kyiv. For more than a decade he oversaw the restoration of over 70 Ukrainian films and their reintroduction to a global audience. Ivan has curated significant film retrospectives, including *In Transition: Ukrainische Träume* (Arsenal-Institut für Film und Videokunst, Germany, 2023), *Kira Muratova* (Seoul Cinematheque, South Korea, 2019), *Odessa in fiamme: occupation / liberation* (Odesa IFF, 2015), *Ukraine: The Great Experiment* (Pordenone Silent Film Festival, Italy, 2013). He has edited authoritative texts and catalogs on Ukrainian cinema, published by Dovzhenko Center Publishing: *Flights in Dreams and Reality* (2020), *Ivan Kavaleridze: Memoirs, Drama, Journalism* (2017), *Ukrainian Film Posters of the 1920s: VUFKU* (2015), *Dovzhenko's EARTH Framed by Borys Kosarev* (2013), and *Ukrainian Re-vision: The Film Collection Book* (2012). His 2017 novel *Tangier* was a contender for the BBC Ukrainian Book of the Year.

Vitaly Chernetsky is a Professor of Slavic Languages and Literatures at the University of Kansas. He is the author of *Mapping Postcommunist Cultures: Russia and Ukraine in the Context of Globalization* (McGill-Queen's University Press, 2007; Ukrainian-language version, 2013) and of articles on modern and contemporary Slavic and East European literatures and cultures where he seeks to highlight cross-regional and cross-disciplinary contexts. A book in Ukrainian, *Intersections and Breakthroughs: Ukrainian Literature and Cinema between the Global and the Local*, is forthcoming from Krytyka. He co-edited a bilingual anthology of contemporary Ukrainian poetry, *Letters from Ukraine* (2016), and an annotated Ukrainian translation of Edward Said's *Culture and Imperialism* (2007), and guest-edited a special issue on Ukraine for the film studies e-journal *KinoKultura* (2009). His translations into English include Yuri Andrukhovych's



novels *The Moscoviad* (2008) and *Twelve Circles* (2015) and a volume of his selected poems, *Songs for a Dead Rooster* (2018, with Ostap Kin), and *Winter King* (2023), a poetry collection by Ostap Slyvynsky (with Iryna Shuvalova). Translation of Sophia Andrukhovych's novel *Felix Austria* is forthcoming from Harvard University Press. He is a past president of the American Association for Ukrainian Studies (2009–2018). In 2024, Prof. Chernetsky served as the president of the Association for Slavic, East European, and Eurasian Studies (ASEEES). In December 2024, he was elected President of the Shevchenko Scientific Society in the US.

David G. Molina holds a joint Ph.D. from the Committee on Social Thought and the Department of Comparative Literature at the University of Chicago. His research is dedicated to Russophone cinema; Andrei Bely and Russian Silver Age poetry and prose; artistic cross-pollination (literature and music, cinema and visual art); and the theory and practice of literary translation. Molina also works on productive parallels between continental philosophy and film. His dissertation,

"Kira Muratova: Epistemology of Self-Knowledge on the Cinema Screen" engages in a philosophical reading of Muratova's cinematic work with an eye to the way in which her oeuvre sheds light on failures of intersubjective knowledge.

Viktoria Paranyuk is a lecturer in the Department of Film and Screen Studies at Pace University, video essayist, and freelance programmer in New York City. Her research interests include gender and socialist cinemas, cinema's engagement with history, environmental approaches to moving images, and embodiment and the moving image. Viktoria's monograph, *Cinema of Sincerity: Soviet Films and Culture during the Thaw*, is forthcoming in 2025. Her research has been published in *Film History*, *[in]Transition: Journal of Videographic Film & Moving Image Studies*, *ASAP/Journal*, and *Slavic Review*.

Irina Schulzki is the Publishing Director of *Apparatus. Film, Media, and Digital Cultures in Central and Eastern Europe* (Germany), an academic open access journal. She has published book

chapters and journal articles in English, German, and Russian on topics including film and gesture, fan fiction, theories of the comical, phenomenology and media, the prose of Mikhail Shishkin, and the cinema of Kira Muratova. Irina has edited several academic volumes and journal issues, including *Fictions / Realities. New Forms and Interactions* (with Jörg von Brincken and Ute Gröbel, Munich 2011); the special issue of *Apparatus* no. 5 (2017), titled *Mise en geste. Studies of Gesture in Cinema* (with Ana Hedberg Olenina), and *Apparatus* no. 14 (2022): *Soviet Playtime: Architectures of Power and Profligacy in DAU* (with Philip Cavendish and Natascha Drubek). Her most recent publication is *Decolonising the (Post-) Soviet Screen*, co-edited with Heleen Gerritsen (Apparatus Press, 2024). She is currently completing two further co-edited volumes with Irina Gradinari: *ReFocus: The Cinema of Kira Muratova* (under contract with Edinburgh University Press, forthcoming 2025) and *Cinéfemmes: Women's Cinema of the New Millennium* (under contract with Springer, forthcoming 2026).

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