

**ASSOCIATION  
FOR THE STUDY  
OF NATIONALITIES**

**FILM LINEUP  
OF THE 2005 WORLD  
CONVENTION**

**COLUMBIA UNIVERSITY,  
14-16 APRIL 2005**

## THE ASN FILM LINEUP OF THE 2005 WORLD CONVENTION

The **ASN World Convention**, the world's largest scholarly gathering on identities and nation-building in East Central Europe, the Balkans, former Soviet Union, and Eurasia, will be screening recent documentaries and feature films, in addition to its large selection of panels. The Convention runs 14-16 April 2005 at Columbia University, sponsored by the Harriman Institute. Most screenings will be followed by discussion.

The 2005 selection of documentaries includes the stunning documentary **SHAKE HANDS WITH THE DEVIL** (Canada 2004), from Canadian director Peter Raymont, a winner of the 2005 Sundance Film Festival Audience Award for Best Documentary, on the failure to stop the Rwandan genocide; **THE RUSSIAN NEWSPAPER MURDERS** (US 2004), a milestone documentary by Paul Jenkins investigating the dangers of practicing journalism in Russia, a country that, according to President Putin, has never seen freedom of press; **CLOSED DISTRICT** (Belgium 2004), from director Pierre-Yves Vandeweerdt, a powerful commentary on the civil war in Sudan and a strong statement against war in general.

Two films by Dodge Billingsley: **CHECHNYA: SEPARATISM OR MILITANT ISLAM?** (US 2005), a bold attempt at exploring whether or not the Chechen independence movement has been hijacked by militant Islam, and **BEYOND THE BORDER: FAULT LINES AND PIPELINES** (US 2004), documenting the region of Baku-Ceyhan oil pipeline that witnessed four regional wars and is a home to numerous ethnic enclaves where war can break out at any moment; **UKRAINE'S ORANGE REVOLUTION THROUGH PHOTOS, FILMS AND MUSIC** (Ukraine 2004), Taras Kuzio's multimedia presentation offering an insider view of the run up to the elections and an explanation as to why the Orange Revolution happened; **MAMAY** (Ukraine 2003), an audacious attempt by Oles Sanin to invent an alternative Ukrainian identity that would incorporate diverse ethnic and religious groups.

**BACK TO BOSNIA** (US 2005 – Work in Progress), Sabina Vajraca's and Alison Hanson's unique documentary detailing a family's return to post-war Bosnia; **BOSNIA AFTER EVERYTHING** (US 2005), an intimate look at complex lives of youth in post-war Bosnia; **POST SOVIET IMAGES: DOCUMENTARY FILMS OF GENDER MONTAGE** (Estonia, Tajikistan and Uzbekistan 2004), a visual spectrum of images and faces showing the whole post-imperial "gender gap," from Western-oriented Estonia and Lithuania, to Islamic Uzbekistan and Tajikistan, a part of a larger project that included 11 post-socialist countries and united more than 500 filmmakers, media specialists, and scholars; **FROM HOME TO HOME** (Hungary 2004), a winner of the Hungarian Film Festival 2004 (Pal Schiffer Award) investigating questions of national identity, migration, and xenophobia in the recent history of Hungary and its largest minority, foreign-born Hungarians who moved to Hungary in the 80s; and **LIFE ON THEIR SHOULDERS** (France/Turkey 2004) and **ASSYRIANS IN ARMENIA** (US 2004), two short films bringing attention to little-known ethnic minorities in the Caucasus region.

Dominique Arel (darel@uottawa.ca)  
Film/Video Section Chair

**Thursday April 14, 5.30 PM**

**V 3 – UKRAINE’S ORANGE REVOLUTION THROUGH PHOTOS, FILMS AND MUSIC**

Ukraine, 2004

In Ukrainian with English translation

A multimedia presentation by Taras Kuzio

The multimedia presentation will provide an insider view of the run up to the elections and why events that took place during those two rounds sparked Ukraine’s Orange democratic revolution. Taras Kuzio, who was an observer during the November second round and repeat second round in December, will provide background commentary to explain the significance of the video film and photographs of the election campaign and Orange Revolution. Orange revolutionary music will also be played and its lyrics explained as to why they were so important and successful in mobilizing the Orange Revolution.

**Thursday April 14, 8.30 PM**

**V 7 – MAMAY**

Ukraine, 2003 (80 mins)

Ukrainian and Crimean Tatar with English subtitles

[www.columbia.edu/cu/ufc](http://www.columbia.edu/cu/ufc)

A film by Oles Sanin

Mamay means nobody in Crimean Tatar. For centuries Ukrainians were the Mamays of Europe, the invisible nation. Oles Sanin’s latest (2003) feature film “Mamay” is an attempt at re-inventing a new Ukrainian political and cultural identity. The film offers an alternative self-vision not through the definition by negation but through inclusion of other ethnic and religious communities that have inhabited Ukraine for centuries.

Yuri I. Shevchuk ([sy2165@columbia.edu](mailto:sy2165@columbia.edu))  
will lead the discussion following the screening.

**Friday April 15, 9 AM**

**V 10 – TWO SHORT FILMS ON CAUCASUS MINORITIES**

***Life on Their Shoulders***

France/Turkey 2004 (38 mins)

In Laz and Turkish with English subtitles

A film by Yesim Ustaoglu

The film presents a story of women who carry on their shoulders the weight of seasonal migration and of life in constant battle with a hostile natural environment. At the end of spring, the mountain people undertake a perilous journey with their herds to the summer quarters located at 3500

meters. The women belong to the Laz ethnic minority, settled astride the Georgian/Turkish border.

### ***Assyrians in Armenia***

US 2004 (40 mins)

In Assyrian neo-Aramaic with English subtitles

A film by Lena Yakubova (Yerevan State U)

The film documents the first Assyrians' escape from the territory of Iran and Ottoman Empire to the Soviet Union, where they were able to preserve their neo-Aramaic language relatively intact. Following the USSR demise, they have reconnected with other Assyrians scattered in the Middle East and the West.

Eden Naby (Harvard U, US, frye@fas.harvard.edu)  
will lead the discussion on the second short film after the screening.

**Friday April 15, 11.15 AM**

### **V 1 – BACK TO BOSNIA**

Produced April 2003 – Present, Work-in-progress (65 mins)

In Bosnian and English with English subtitles

By Sabina Vajraca and Alison Hanson

[www.backtobosnia.com](http://www.backtobosnia.com)

Shot in a style of *cinéma vérité* and interlaced with personal accounts, this unique documentary follows the Vajraca family as they return to Banja Luka to reclaim their stolen property, only to discover that peace is not always what it seems.

Sabina Vajraca (svajraca@hotmail.com) and  
Alison Hanson (upyourali23@hotmail.com)  
will lead the discussion following the screening.

**Friday, April 15, 2.45 PM**

### **V 11 – BEYOND THE BORDER: FAULT LINES AND PIPELINES**

US 2004 (56 mins)

In English with Russian, Turkish and Azeri subtitles

[www.beyondtheborder.com](http://www.beyondtheborder.com)

A film by Dodge Billingsley (Combat Films)

The Caucasus Mountains are home to multiple conflicts. Intertwined in this convoluted political and geographic landscape is a significant portion of the world's known oil reserves—with one major caveat—there is no accessible sea route to get the precious energy sources to the world market. The Baku-Ceyhan pipeline skirts four regional wars and numerous ethnic enclaves where war can break out at any moment. **FAULT LINES AND PIPELINES** examines this intriguing yet treacherous region in a search for a secure pipeline route.

Dodge Billingsley (dodge@combatfilms.com)  
will lead the discussion following the screening.

**Friday April 15, 2.45 PM**

**V 5 – BOSNIA, AFTER EVERYTHING**

Preceded by short film *Why Are You Not Here?*

US 2005 (59 mins)

Completed February, 2005

English and Bosnian, with English and Bosnian subtitles

A film by Gates Gooding and Aida Sehovic

The documentary “Bosna, poslije svega” takes an intimate look at both sides of the debate about the lives of youth in post-war Bosnia. The film explores the challenges these young adults must overcome while taking the viewer on a visual and cultural journey across the country. The film was produced with a URECA grant from the University of Vermont by senior Gates Gooding and alum '02 Aida Sehovic.

Gates Gooding (ggooding@uvm.edu) and  
Jennifer Dickinson (jennifer.dickinson@uvm.edu)  
will lead the discussion following the screening.

**Friday April 15, 5 PM**

**V 9 – SHAKE HANDS WITH THE DEVIL**

Canada, 2004 (90 mins)

Written by Lieutenant General Roméo Dallaire

Directed by Peter Raymont

*Audience Award for Best Documentary, 2005 Sundance Film Festival*

This movie is based on the best-selling “Shake Hands With the Devil”, about Roméo Dallaire’s experience as the Force Commander of the United Nations Mission to Rwanda in 1993-94. It exposes the failure to stop one of the worst genocides of the 20th century. General Dallaire presents a powerful story of betrayal, naïveté, racism and international politics, a brave cautionary tale for our hard and selfish times. The movie illustrates Dallaire’s progression from confident Cold Warrior to devastated UN commander, and finally to retired General struggling painfully, and publicly, to overcome post-traumatic stress disorder. Dallaire remains the highest-ranking officer ever to share such experiences with readers.

Alan J Kuperman (Akuperman@jhubc.it)  
will lead the discussion following the screening.

**Saturday April 16, 9 AM**

**V 6 – FROM HOME TO HOME**

Hungary 2004 (104 mins)

In Hungarian with English subtitles

A film by Tamas Almasi, Borbala Kriza, and Zsuzsanna Varga

*Hungarian Film Festival 2004 - Pal Schiffer Award*

Today, Hungarians born outside of Hungary are the largest immigrant group in Hungary. Back in the 80s, as a “more developed and more democratic” country, Hungary was a dreamland for many Hungarians living elsewhere in the Eastern Bloc. The film presents stories of four Hungarians who resettled to the “motherland” in 1980-1991 in search of a better life. Different customs and different patterns of socializing made it difficult for those immigrants to blend in and to become Hungarians in Hungary.

Borbala Kriza (krizab@freemail.hu)  
will lead the discussion following the screening.

**Saturday, April 16, 11.15 AM**

**V 2 – POST-SOVIET IMAGES: DOCUMENTARY FILMS OF GENDER MONTAGE**

Films from Estonia, Uzbekistan and Tajikistan (120 mins)

Original language with English subtitles

By Phoebe Schreiner and Nadezdha Azgikhina

This session is devoted to the three-year media project “Mass Media and Gender Policy” sponsored by the Institute for Social and Gender Policy (Russia) and the Network Women Program of the Open Society Institute (NY).<sup>oo</sup>The project produced a unique collection of documentaries included in the “Gender Montage” film collection (9 films from 9 countries), which show a comprehensive picture of social life and multiple economic, cultural, and social problems of post-soviet life.<sup>oo</sup>

Nadezdha Azgikhina (azh@gdf.ru) and  
Phoebe Schreiner (PSchreiner@sorosny.org)  
will lead the discussion following the screening.

**Saturday April 16, 2.45 PM**

**V 12 – THE RUSSIAN NEWSPAPER MURDERS**

Produced in 2003 (59 mins)

In English and Russian with English subtitles

By Paul Jenkins

“I am criticized for impeding the freedom of the press. But I haven’t done anything of the kind, for there has never been any freedom of the press

here” says Vladimir Putin, the President of Russia. By means of the example of Togliatti, a small town just a few miles from Moscow, the film shows how the profession of journalist has become the most dangerous job in Russia today. Paul Jenkins embarks on a real counter-investigation of the successive double murder of two chief editors of the only independent daily newspaper in Togliatti. Gagged by special services on one side and by the mafia on the other, the Russian media have as much freedom of action as a terminally ill patient.

**Saturday April 16, 2.45 PM**

**V 8 – CLOSED DISTRICT**

Belgium 2004 (55 mins)  
English subtitles  
Directed by Pierre-Yves Vandeweerdt

”In 1996, I was staying in the town of Mankien in Southern Sudan, filming the war. At the time, I thought that doing a film on a region in the throes of conflict was a political act. Once I was there, the reality of it struck me as different from what I had imagined. The war I saw around me was not only a struggle between an oppressive government and oppressed minorities, it was a long simmering conflict driven by economic and power interests. Back in Belgium, I went into a funk of feeling powerless and disgusted by it all, to the point that I never showed the footage to anyone until now. A while ago, I heard there had been a massacre in Mankien orchestrated by the government in Khartoum and probably supported by Western oil companies. I realized that most of the men and women I had filmed had lost their lives. Closed District is about the war in Southern Sudan, but more than that, it is about war in general and the death and suffering that often result. It also questions the role of the film.”

**Saturday April 16, 5 PM**

**V 4 – CHECHNYA: SEPARATISM OR MILITANT ISLAM?**

Spring 2005 (56 mins)  
In English with Russian subtitles  
[www.combatfilms.com](http://www.combatfilms.com) and [www.beyondtheborder.org](http://www.beyondtheborder.org)  
A film by Dodge Billingsley (Combat Films)

*Chechnya: Separatism or Jihad?* examines the nature of Islam in the Chechen conflict, the presence and influence of foreign mujahadeen in the war effort, and the larger question of whether or not the Chechen independence movement has been hijacked by militant Islam. “Four hostage taking raids into Russia in the past decade, commonly referred to as “spectaculars,” serve as a chronological timeline for the story and chart an evolution and escalation of militant Chechen tactics.

Dodge Billingsley ([dodge@combatfilms.com](mailto:dodge@combatfilms.com)) will lead the discussion following the screening.