

Maria Korolkova

Multiple Component Output II

Curating Russian Film for International Audiences

Screenings and film seasons:

1. *Melodia!* Musicals from Russia and Caucasus, BFI and Cine Lumiere, London, January 2020. (M-Exhibition/Film Season)
2. Restoring Dziga Vertov's *Anniversary of the Revolution*, SSEES, UCL, London, UK, 10 June 2019 (co-organiser with UCL SEESE). (M-Exhibition/Film Screening)
3. 'Bauer Project', Film screening with live ensemble, Byre Theatre, St Andrews, UK, 26 April 2019. (M-Exhibition/Film Season)
4. 'A World to Win: A Century of Revolution on Screen', Film Season, Regent Street Cinema and Barbican Centre, London, UK, 12 February – 26 October 2017. (M-Exhibition/Film Season)
5. *Dziga Vertov's Day*, Centre Pompidou, Paris, France, 20 December 2017. (M-Exhibition/Film Screening).

Exhibitions:

6. *Unexpected Eisenstein*, Grad London, 17 February – 30 April 2016. (M-Exhibition)
7. *Love, Lust and Laughter: A Collection of Eisenstein Drawings*, PACE London, 14–24 April 2016. (M-Exhibition)
8. 'Bauer Project', in *Fast Forward to the Analogue*, exhibition curated by Elena Papadaki, Project Space, University of Greenwich Galleries, July 2019.

Conference contributions:

9. 'Slavic Studies Go Public', British Academy Workshop, 23 January 2020 (E-conference contribution).
10. '#ToxicFemininity: Shifting Norms of Female Sexuality in Contemporary Russian Film and TV', Quiet Revolution? Alternative sexualities in Europe and the post-Soviet Region, Cardiff University, UK, 19 September 2019. (E-conference contribution).
11. 'From *Kyborgy* to *Krymskii most* and *DAU*: Visual language and cultural memory of Russian-Ukrainian Conflict' (in Russian), International Conference in Languages of Conflict, University of Giessen, Germany, 15-16 April 2019. (E-conference contribution).
12. 'Changing Forms of Silence: Curating Silent Films in Multimedia Environment', *Media Mixing Conference*, University of Lund, Sweden, 16 March 2019. (E-conference contribution)
13. 'Changing Forms of Silence: Curating Silent Films in Multimedia Environment', *Intermediality Now: Rethinking Inbetweenness*, Sapiientia University, Cluj-Napoca, Romania, 19-20 October 2018. (E-conference contribution)
14. 'Trailblazing Women in Early Russian Cinema', *Trailblazing Women On and Off Screen: Equal Access in the Film and Television Industries*, University of Greenwich, London, 18-19 June 2018. (E-conference contribution)

15. 'Film Adaptations of Russian Classics in the UK', V St Petersburg International Cultural Forum, St Petersburg, Russia, 2 December 2016. (E-conference contribution)

Programme notes:

16. 'A Man from the Boulevard des Capucines', Programme note for the *Melodia!* film season, curated by Kino Klassika Foundation and the BFI, Cine Lumiere, London, 21 January 2020. (programme note)
17. 'London première of a rediscovered masterpiece Dziga Vertov, *Anniversary of the Revolution* (Годовщина Революции, 1918)', Hosted by UCL SSEES Russian Cinema Research Group With generous support from Queen Mary University of London and the University of Greenwich, UCL, London, UK, 10 June 2019. (programme note)
18. 'Curating Bauer', Programme note for Bauer Project, Film screening with live ensemble, Byre Theatre, St Andrews, UK, 26 April 2019. (programme note)
19. 'Five myths about Sergei Eisenstein's *October* (1928)', Programme note for Sergei Eisenstein's *October*, Kino Klassika Foundation, Barbican, 26 October 2017, p. 11. (programme note)
20. '1900 by Bernardo Berolucci', Programme note for *The World to Win: A Century of Revolution on Screen* film season, curated by Ian Christie, Maria Korolkova and Justine Waddell, Kino Klassika Foundation, Regent Street Cinema, 17 February – 15 April 2017, pp. 30-31. (programme note)

Book chapters:

21. 'Frames, Veils, and Windows: Modern Cinematic Set Design in Early Russian Films by Evgenii Bauer', in *Interiors: Film and Television*, under contract with Bloomsbury, due out in September 2020. (C – Chapter in a book).
22. '#ToxicFemininity: Shifting Norms of Female Sexuality in Contemporary Russian Film and TV', *Quiet Revolution*, ed. by Galina Miazhevich, under contract with Routledge, due out in 2020. (C – Chapter in a book).

Originality

The project encourages education and engagement with classic Russian language, Eastern and East European films through builds rewarding partnerships between academia, arts institutions, sponsors and artists to identify shared values and opportunities in curation Russian cinema today. It includes several film seasons (*A World to Win: A Century of Revolution on Screen*, 2017, and *Melodia!* 2020), two exhibitions on Sergei Eisenstein's legacy (*Love, Lust and Laughter: A Collection of Eisenstein*, 2016; *Unexpected Eisenstein*, 2016), a special Vertov's day at Centre Pompidou, Bauer Project is St Andrews, five programme notes and two book chapters.

Rigour

Curation is based on 10 year teaching and research undertaken into history and aesthetics of Russian film by Dr Maria Korolkova, as well as by other prominent academics and practitioners who have significant experience in Russian culture and its relevance in the cultural context. Partners and curators provide expertise in everything from exhibition

content and signage to catalogue preparation, screening notes and event planning. For example, the book chapter 'Modernism and the Cinematic Interior' laid the basis for curation of the Bauer Project, and the British Academy Workshop 'Slavic Studies Go Public' discusses the issues and implementations of academic based curation for contemporary audiences.

Significance

High profile collaborators include Prof Ian Christie, Prof Catriona Kelly, Prof Antonio Somaní, director Mark Cousins, composer Gabriel Prokofiev, composer Michael Nyman, actress Justine Waddell, Oscar-winning screenwriter Christopher Hampton. Partners include Kino Klassika Foundation, Centre Pompidou, BFI, Cine Lumiere, Richmond Cinema, Barbican Centre, Mosfilm, Byre Theatre, University of St Andrews, UCL, Bakhrushin State Theatre Museum and Russian State Archive of Literature and Art (RGALI). Reviews featured in *The Guardian*, *Time Out*, *The Paris Review*.

1: Musicals from Russia and Caucasus, BFI and Cine Lumiere, London, January 2020. (M-Exhibition/Film Season)

KINO KLASSIKA

SCREENING AT THE BFI, CINÉ LUMIÈRE AND NATIONWIDE
Mon 14 Oct 2019 - Fri 31 Jan 2020

Melodia!

Discovering Musicals from Russia and the Caucasus

Screening as part of BFI MUSICALS! THE GREATEST SHOW ON SCREEN, a UK-wide film season supported by National Lottery, BFI Film Audience Network and ICO.
Find out more at kinoklassikafoundation.org #kinoklassika #melodiamusicals #bfimusicals

Comedy films

We Are from Jazz review – zany Russian musical comedy

★★★★☆

In this entertaining fantasy from the Soviet era, a brilliant pianist is expelled from the music academy because of his passion for decadent American jazz

Search ▾ International edition ▾

The Guardian



Peter Bradshaw

@PeterBradshaw1

Thu 2 Jan 2020 10.00 GMT



33 32



▲ A bizarre, even existential musical ... We Are from Jazz

Only in a Woody Allen film will you hear quite as much Dixieland jazz as this. Here is *We Are from Jazz*, or *We Are Jazzmen*, the zany jazz comedy musical from Russian director Karen Shakhnazarov, originally released in 1983, but now revived as part of the Melodia! festival of Russian musicals at London's BFI Southbank and Ciné Lumière.



Time Out Film
@TimeOutFilm

Moscow sings! @KinoKlassika presents Shostakovich's only musical, 'Cheryomushki', on a rare 35mm print, @ifru_london 8th of Jan, followed by screenings in Bristol @wshed @broadwaycinema Nottingham. Tickets: bit.ly/2DIHrup #BFIMusicals



10:42 PM · Jan 6, 2020 · Twitter Web App

4 Retweets 5 Likes



Kino Klassika
@KinoKlassika

Almost singing Pyat Minut - thank you for the introduction @makoro_18 - podcast out soon! 🌞🎄

Dr Maria Korolkova @makoro_18 · Jan 14

Happy Old New Year! So excited to have presented the intro to the wonderful #CarnivalNight programmed by @KinoKlassika and @BFI for #Melodia season at @ifru_london this night! Thanks for inviting me (the pic looks like I was actual singing "пять минут...", but I was not!)



10:59 PM · Jan 14, 2020 · Twitter for iPhone

Film

Carnival Night / Hakob Hovnatanyan review - a pair of pre-Christmas Soviet treats



A nimble 1950s Russian musical comedy is coupled with a restored 1967 short by the Armenian director of The Colour of Pomegranates



Peter Bradshaw

@PeterBradshaw1

Mon 3 Dec 2018 06:00 GMT



34



▲ A little miracle of innocence, gaiety, mischief and fun ... Carnival Night. Photograph: Ministertvo Kinematogafi/Kobal/Rex/Shutterstock

In 1956, the Soviet Union having passed from Stalinist terror to Khrushchevian unease, the state cinema industry produced one of the most commercially successful films in its history: a musical comedy called Carnival Night, the debut feature from Eldar Ryazanov,



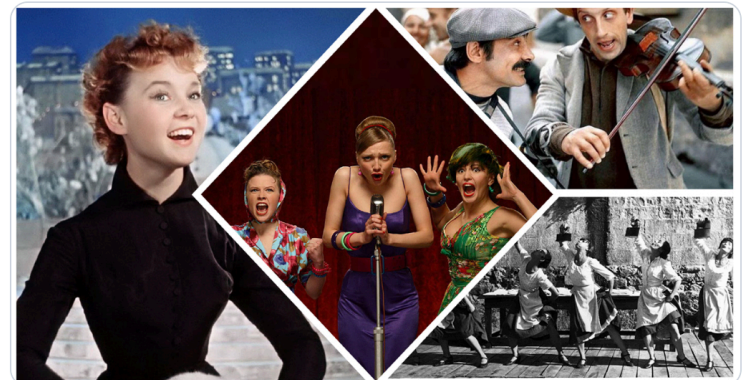
Institut français UK
@ifru_london

#Today @ifru_london

Opening of Melodia!, a festival celebrating the diversity of Soviet, Russian & Caucasian musicals with vibrant films, old and new.

Until 31 Jan at #CinéLumière with @kinoklassika #BFIMusicals #MelodiaMusicals

institut-francais.org.uk/cine-lumiere/w...



Film London and 4 others

8:04 PM · Jan 7, 2020 · Twitter Web App

2: Restoring Dziga Vertov's *Anniversary of the Revolution*, SSEES, UCL, London, UK, 10 June 2019 (co-organiser with UCL SEESE). (M-Exhibition/
Film Screening)



UCL

London première of a rediscovered masterpiece

Dziga Vertov

Anniversary of the Revolution

(Годовщина Революции, 1918)



In Russian with English subtitles

Monday 10 June 2019

6pm-9pm

Darwin Lecture Theatre

Darwin Building (via Malet Place)

London WC1E 6BT

Introduced by Nikolai Izvolov
(Museum of Cinema, Moscow)

Panel discussion with

Jeremy Hicks (QMUL)

Maria Korolkova (Greenwich)

Kristin Roth-Ey (UCL SSEES)

Robert Service (Oxford)

**RUSSIAN CINEMA
RESEARCH
GROUP**



Hosted by UCL SSEES Russian Cinema Research Group with generous support from Queen Mary University of London and the University of Greenwich. **Free to attend and open to all.**

Department of
Modern Languages
and Cultures



Queen Mary
University of London



**UNIVERSITY of
GREENWICH**



Rachel Morley
@DrRachelMorley

Excited to announce that [#SSEES](#) Russian Cinema Research Group (w/ support from Queen Mary University of London & Uni of Greenwich) will host the London première of Dziga Vertov's recently rediscovered film 'Anniversary of the Revolution' (1918)! 10 June, 6pm. More info below 📌 1/6

8:13 PM · May 17, 2019 · [Twitter Web Client](#)

14 Retweets 28 Likes



Rachel Morley @DrRachelMorley · May 17, 2019

Replying to @DrRachelMorley

The film is a compilation documentary of newsreel footage. A commissioned work, it was screened in several cities simultaneously as part of the official celebrations of the first anniversary of the October Revolution in November 1918. For many decades it was thought lost. 2/6

1



1



Rachel Morley @DrRachelMorley · May 17, 2019

Altho newsreel footage from 1917-18 is preserved in the Russian State Archive of Film & Photo Documents (Krasnogorsk), it wasn't possible to reconstitute the film: there was no record of its chapter headings, the sequence order within the chapters, or its original intertitles 3/6

1



1



Dr Maria Korolkova @makoro_18 · Jun 11, 2019

What a fantastic panel discussion last night after the London première of Anniversary of the Revolution by Dziga Vertov at [@UCLSSEES](#) with [@JeremyHicks22](#) [@robertservice00](#) [@kjrothey](#), Phil Cavendish and Kolya Izvolov, as well as [#Trotsky](#) [#Lenin](#) but no [#Zinoviev](#)! Image by [@jlwroot](#)

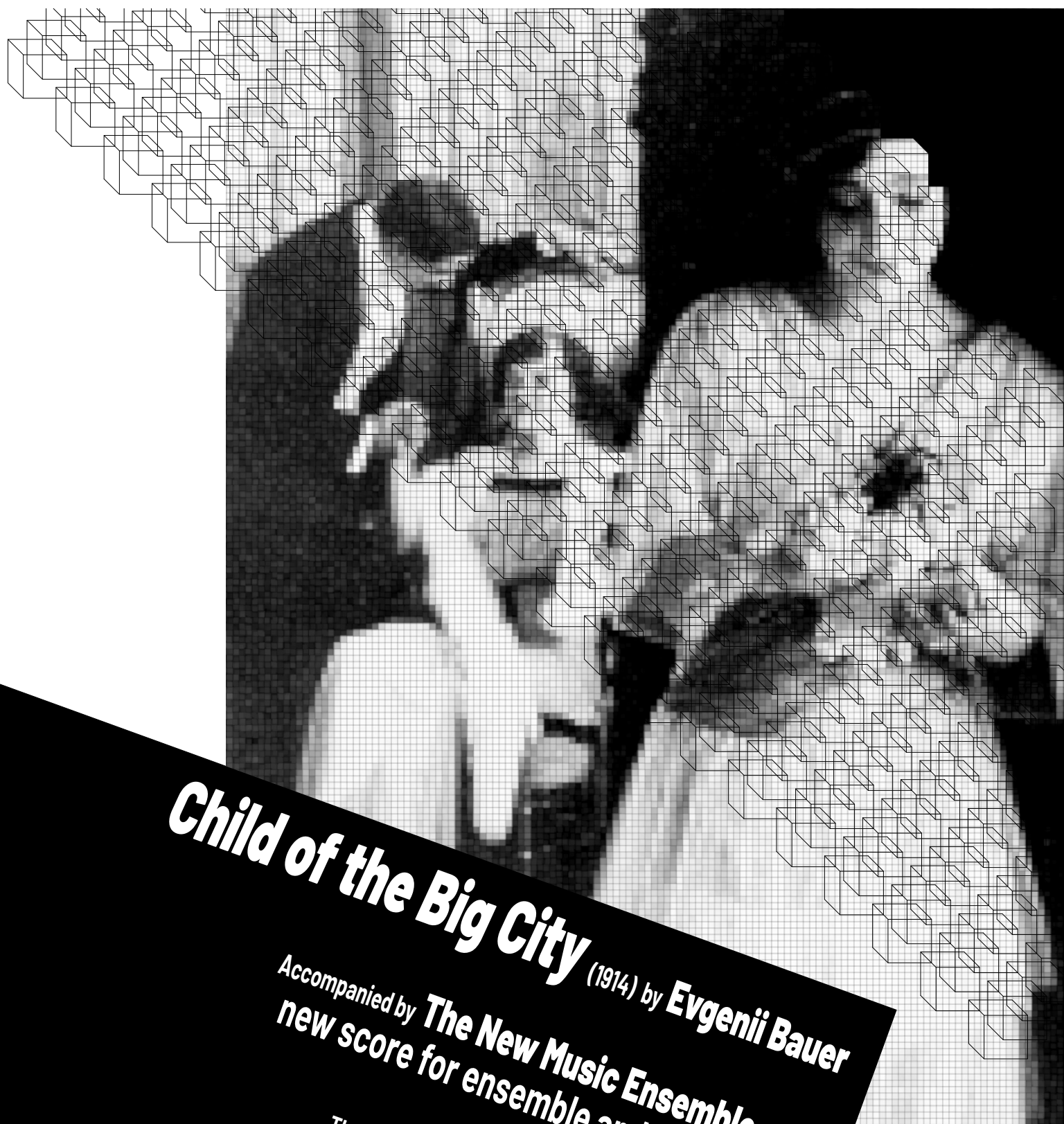


6

13



3: 'Bauer Project', Film screening with live ensemble, Byre Theatre, St Andrews, UK, 26 April 2019. (M-Exhibition/Film Season)



Child of the Big City (1914) by **Evgenii Bauer**

Accompanied by **The New Music Ensemble** with a
new score for ensemble and electronics

by **Andrew Knight-Hill**
The New Music Ensemble conducted by **Bede Williams**
Curated by **Maria Korolkova and Margarita Vaysman**

At 5:00pm
On Friday 26th April
At The Byre Theatre
University of St Andrews

Abbey Street
St Andrews
Fife
KY16 9LA



↻ Bauer Project Retweeted



CRSCEES St Andrews @CRSCEES · Apr 24, 2019

Friends of CRSCEES: @ByreWorld will be welcoming #Bauerproject this Friday at 5 pm at @ByreTheatre: a #silentfilm accompanied by the New Music Ensemble. Curated and brought to @univofstandrews by @margaritavaysm1 @makoro_18 and @andrewhill86 Details: byretheatre.com/events/byre-wo...



↻ 2



6



4: 'A World to Win: A Century of Revolution on Screen', Film Season, Regent Street Cinema and Barbican Centre, London, UK, 12 February – 26 October 2017. (M-Exhibition/Film Season)

KINO
KLASSIKA ●

17 February - 15 April 2017
Regent Street Cinema

A World To Win:

A Century of Revolution on Screen

Curated by Ian Christie,
Maria Korolkova and Justine Waddell



Kino Klassika presents Sergei Eisenstein's October



Screening with live score

Thu 26 Oct 2017 7.30pm - 9.40pm

Barbican Hall, London

October (USSR, 1928)

Score by Edmund Meisel, orchestrated Bernd Thewes

Frank Strobel conductor

London Symphony Orchestra

Tickets: £55 £40 £30 £20 £15

WILDCARDS SOLD OUT

[> Wildcard info and T&Cs](#)

£3 online booking fee, £4 telephone booking fee per transaction - [click here for more information on booking fees](#)

Part of the main season multibuy - [click here for more information on multibuy](#)s

£5 under-18s tickets available

Part of the 2017/18 season

To mark the 100th anniversary of the Russian Revolution, Kino Klassika presents a special screening of Sergei Eisenstein's film masterpiece *October* (1928), with a live score played by the LSO.

Given free reign by the communist authorities to recreate the overturn of Tsarist rule, Eisenstein and his team were allowed to film throughout the Hermitage or Winter palace as well as to raise and lower the famous bridges of St Petersburg to recreate the battleship Aurora's attack. Boasting complex and contrapuntal editing sequences of images, Eisenstein's *October* is widely seen as the high point of Eisenstein's exploration of 'intellectual montage', as well as the end marker of idealistic and uncensored Russian filmmaking of the early 1920s. Joseph Stalin famously removed sequences involving Trotsky, when he first viewed the film, from the final cut.

This newly restored version premiered at the Berlin Film Festival in 2012 and gives an opportunity to see the film accompanied by music originally composed by Edmund Meisel with the masterful accompaniment of London Symphony Orchestra and conductor Frank Strobel.

Viewing Guidance

General viewing, but some scenes may be unsuitable for young children

DEADLINE 8TH OCTOBER

ENTER NOW

SERGEI EISENSTEIN'S OCTOBER

This Autumn will see the launch of KinoKlassika Foundation's Young Film Maker's Scheme with a competition to find the most creative response to Eisenstein's iconic *'October'*. Entrants must be 21 or younger and must produce a short film of no longer than 12 minutes on the theme of revolution and social change.

All those selected for our shortlist will be presented to an eminent panel of industry experts and the chosen winner will receive a cash prize of £500 and have their work showcased alongside our own film concert of Eisenstein's *October* (1927) at the Barbican on October 26 2017 to mark the culmination of Kino Klassika's 'A World to Win' film season.

To find out more about the competition, please visit www.kinoklassikafoundation.org

To enter please email an online screening link and entry form to info@kinoklassikafoundation.org

Tickets to our screening of *'October'* (1927) accompanied by the London Symphony Orchestra from £15 are available at www.barbican.org.uk



barbican

Box Office
020 7638 8891
barbican.org.uk

KINO
KLASSIKA



Get our exclusive content + choose a pair of free tickets from our edit of favourite events

Enter your email address

Sign up

CLASSICAL MUSIC

Barbican screening of Sergei Eisenstein's masterpiece, October

ON 26 OCT 17, 7:30 PM – 9:00 PM

Soviet director Sergei Eisenstein's masterpiece October: Ten Days that Shook the World is being screened before live music by the London Symphony Orchestra at the Barbican this October



By Helena Kealey on 27/9/2017

Silent film

Hallucinating history: when Stalin and Eisenstein reinvented a revolution

Ten years after the storming of the Winter Palace, Sergei Eisenstein's surreal and savage epic October reimagined Russia's 1917 revolt - and parodied Stalin, who had commissioned it. We revisit its explosive unruliness



Peter Bradshaw

@PeterBradshaw1

Tue 24 Oct 2017 16.43 BST



372 115



'Reimagining history for posterity' ... a vision of Lenin in October by Sergei Eisenstein. Photograph: Alamy Stock Photo

Coleridge said that seeing the fiery Edmund Kean act was "like reading Shakespeare by flashes of lightning". Watching Sergei Eisenstein's classic silent film October is like watching the Russian revolution the same way. It's surreally lit up by stark images that

5: Dziga Vertov's Day, Centre Pompidou, Paris, 20 December 2017 (M - Exhibition/Screening)

CHRONIQUES RUSSES / FILM

Journée d'étude sur l'œuvre du cinéaste soviétique dont la pensée radicale aura révolutionné l'histoire du cinéma mondial et celle des avant-gardes artistiques.

11H - 18H30

CONFÉRENCE

« DZIGA VERTOV. LE CINÉ-ŒIL DE LA RÉVOLUTION »

11H15 - 13H30

FRANÇOIS ALBERA, ANTONIO SOMAINI,

IRINA TCHERNEVA

15H - 18H30

VALÉRIE POZNER, OKSANA BULGAKOVA,

ANDREY SMIRNOV, MARIA KOROLKOVA

entrée libre dans la limite des places disponibles

20H - 21H30

PROJECTION

« ENTHOUSIASME (LA SYMPHONIE DU DONBASS) »

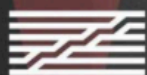
(DZIGA VERTOV, 1930)

copie restaurée par le Austrian Film Museum

entrée payante : 6€, TR 4€

gratuit pour les Laissez-Passer

dans la limite des places disponibles



LE CINÉ-ŒIL DE LA RÉVOLUTION

20 DÉCEMBRE 2017

CINÉMA 2, 11H - 21H30

Avec le soutien de

VLADIMIR POTANIN
FOUNDATION

lira
Laboratoire International
de Recherches en Arts

KINO
KLASSIKA

film
museum
wien

Remerciements : Cette journée d'étude est organisée en collaboration avec la Vladimir Potanin Foundation, le Laboratoire International de Recherches en Arts (LIRA) de l'Université Sorbonne Nouvelle Paris 3 et la fondation Kino Klassika et l'Austrian Film Museum, à l'occasion de la publication imminente d'une nouvelle traduction française des écrits de Dziga Vertov (*Dziga Vertov, Le Ciné-Œil de la révolution. Écrits sur le cinéma*, édition établie par François Albera, Antonio Somaini et Irina Tcherneva, les presses du réel, 2017).

DZIGA VERTOV

Centre **40**
Pompidou

6: Unexpected Eisenstein, Grad London, 17 February – 30 April 2016. (M-Exhibition)

grad: WHAT'S ON ABOUT EDUCATION EXPLORE PRESS BLOG SUPPORT VISIT SHOP

UNEXPECTED EISENSTEIN

17 FEBRUARY – 30 APRIL 2016

GRAD and Kino Klassika Foundation, in collaboration with the Russian State Archives of Literature and Art (RGALI) and the Bakhrushin State Central Theatre Museum, are delighted to present *Unexpected Eisenstein*, an exhibition that sheds new light on the life and achievements of pioneering Soviet filmmaker Sergei Eisenstein. This immersive new exhibition is curated by world-renowned Eisenstein authority and film historian Ian Christie, co-editor of *Eisenstein Rediscovered*, and Elena Sudakova, GRAD Director and Principal Curator. The exhibition invites audiences to consider Eisenstein beyond his cinematic achievements and for the first time explores his significant yet often overlooked relationship with England. Bringing together nearly seventy sketches, designs and printed materials, *Unexpected Eisenstein* offers a rare opportunity to see this varied and often surprising collection of work.

Works of art in the exhibition *Unexpected Eisenstein* at GRAD: Gallery for Russian Arts and Design that may be covered by immunity from seizure are listed in [this document](#) (PDF).

the PARIS REVIEW

Unexpected Eisenstein

By Rob Sharp February 17, 2016

LOOK



SERGEI EISENSTEIN, SET DESIGN FOR ACT 3 OF *HEARTBREAK HOUSE* (UNREALIZED), 1922, PAPER, PENCIL, INK AND WATERCOLOR ON PAPER.
©RUSSIAN STATE ARCHIVE OF LITERATURE AND ART, MOSCOW

In November 1929, the thirty-one-year-old Sergei Mikhailovich Eisenstein was the world's most notorious film director. Four years earlier, *Battleship Potemkin*, his euphorically reviewed, highly influential tour de force about mutiny on the eponymous

Unexpected Eisenstein

Art

FREE



Time Out says

Filmmaker Sergei Eisenstein's singular vision saw him win the approval of, but also get into hot water with, the Soviet authorities (he produced masterpieces including 'Battleship Potemkin' under Communist rule). His innate sense of montage, meanwhile, brought him fame the world over. In this exhibition we see another side of the great man, in the form of sketches made for the theatre, correspondence with funding agencies and drawings done just for amusement.

He turned out stunning Cubist-like sketches of figures from 'Macbeth' and enchanting 'Ivan the Terrible' storyboards that look like they could be transformed into animation (also a renowned film critic, Eisenstein wrote a book on Disney). His was undoubtedly a boundless imagination, and there is a focus on his travels including time he spent in London (he spent two years touring and lecturing in Europe). He even threw together some costume designs for a production of Sherlock Holmes which was never staged ('Unrealised' quickly emerges as a theme here).

UNEXPECTED EISENSTEIN PRIVATE VIEW

18 FEBRUARY 2016



7: Love, Lust and Laughter: A Collection of Eisenstein Drawings, PACE London, 14–24 April 2016. (M-Exhibition)



Love, Lust and Laughter: a Collection of Eisenstein Drawings

Thursday, Apr 14th, 2016 – Sunday, Apr 24th, 2016

In Single Event → [Exhibitions: Exhibition of Love, Lust and and Laughter Sergei Eisenstein](#)

Part of Program → [The Eisenstein Project](#)

[PAST](#) | [PROGRAM](#)

In collaboration with Pace London and Matthew Stephenson, Kino Klassika presents a rare collection of drawings by Sergei Eisenstein spanning from the filmmaker's years in Mexico in the early 1930s to his death in Moscow in 1948.

Foxtrot Films

creative original storytelling
films by Margy Kinmonth

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Eisenstein's Erotic Drawings

TUESDAY, APRIL 19, 2016



FOXTROT FILMS

Foxtrot Films is an **independent film** and **television production company** owned by film director **Margy Kinmonth** and producer **Maureen Murray**.

We have an international reputation for making **arts films** of the highest quality.

Our work is distinctive, entertaining and inventive. We are renowned for producing award winning work that is moving and original.

We hope you enjoy finding out more about **Foxtrot** on our website. You can see clips of our shows and learn more about the films we make.

RECENT NEWS

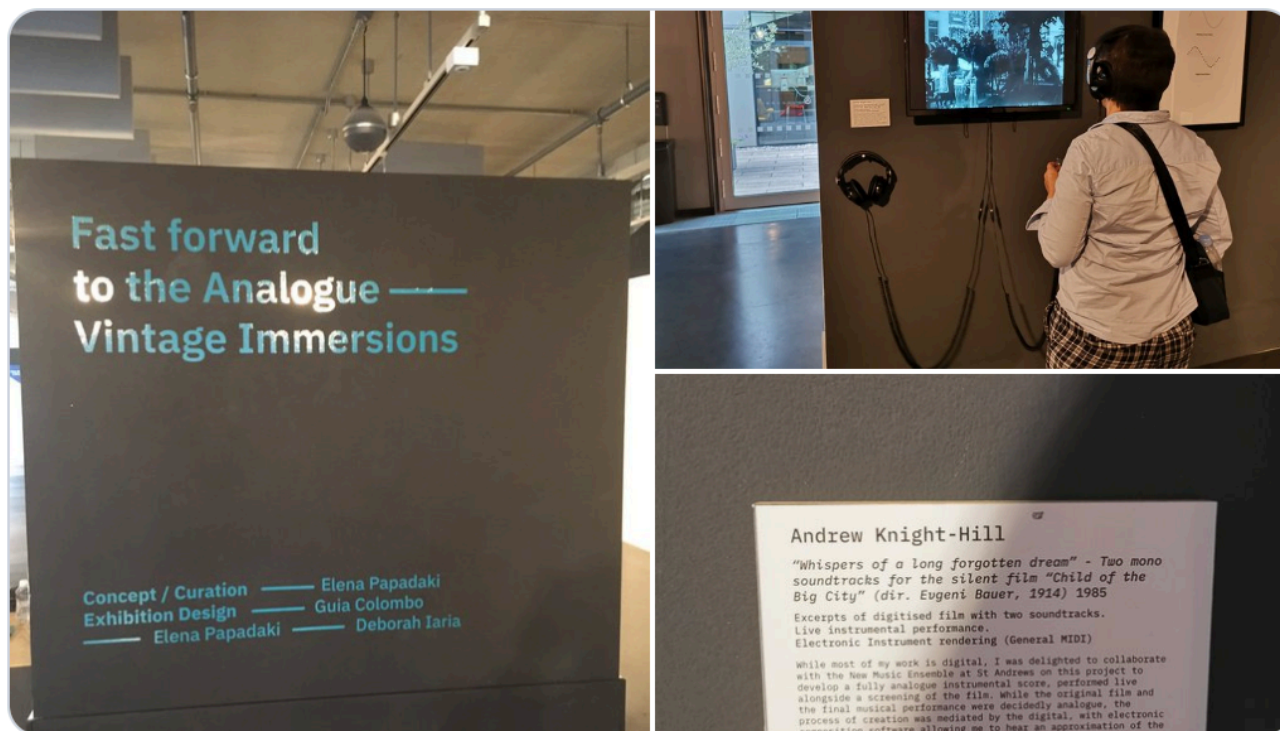
8: 'Bauer Project', in *Fast Forward to the Analogue*, exhibition curated by Elena Papadaki, Project Space, University of Greenwich Galleries, July 2019.



Bauer Project
@BauerProject



Wonderful to see [#BauerProject](#) as a part of 'Fast forward to the Analogue - Vintage Immersion' exhibition at [@uoggalleries](#) today curated by Elena Papadaki. What indeed can be more analogue than a silent film! [@ResearchScene](#) [@andrewhill86](#) [#Digital](#) [#analogue](#)



1:05 AM · Jul 3, 2019 · [Twitter for Android](#)

6 Retweets **6** Likes

16: 'A Man from the Boulevard des Capucines', Programme note for the *Melodia!* film season, curated by Kino Klassika Foundation and the BFI, Cine Lumiere, London, 21 January 2020. (programme note)

KINO
KLASSIKA

Melodia! Discovering Musicals
From Russia and the Caucasus



22 January 2020
6.30pm Cine

A Man from Boulevard des Capucines (1987)
Alla Surikova

***A Man from the Boulevard des Capucines* (Russian: *Chelovek s bulvara Kaputsinov*) alludes directly to the Lumière brothers and their first cinema screening, famously projected onto the walls of a building in the Boulevard des Capucines in Paris in 1895. It might be a surprising (and long) choice of title but this is a film of surprises. After all, this 1987 Soviet musical is both a loving homage to the birth of cinema and also one final ray of light from a golden age of Soviet musical comedy.**

The connection to the Lumières comes about through the speech of protagonist Mr. John First (Johnny) played by the Soviet theatre and film star Andrei Mironov. Mironov, one of the great Soviet stars, died the same year, making this his penultimate film role. Mr. First is a travelling cinematographer. Attending the first Lumiere film screening in Paris, he is mesmerised by the beauty of the new art, and decides to dedicate his life spreading it to all corners of the world.

His first stop is the small town of Santa Carolina in the American West (shot, like many exotic locations of Soviet films, in Crimea). Town life is turned upside down by the arrival of Mr First's film projector. Educated by the power of cinema, the hard-drinking, hard-fighting, hard-swearing cowboys of Santa Carolina give up their bad habits and swap whiskey for milk, barroom brawls for small talk about theatres and libraries (a word which they cannot quite pronounce!), and time-wasting for daily cinema visits. Cabaret girls start to wear full-length dresses on and praise the cinema in their shows, while the soloist Miss Diana Little (Aleksandra Yakovleva, whose singing voice is dubbed by prominent Russian jazz and pop singer Larisa Dolina), whose heart was 'locked tighter than Fort Knox', falls in love with Mr. First, and begs him for a life like in the movies.

The film with its all-star cast including Nikolai Karachentsov as cowboy Billy King, Oleg Tabakov as saloon owner Harry McKew (who went on to become Director of the Moscow Art Theatre) and Mikhail Boyarskiy as a robber Black Jack among others, was a huge success. Back in 1987 it had 51 million viewers, a Soviet box-office record of the late 1980s, beaten only by the controversial and shocking *Little Vera* the following year. *A Man from the Boulevard des Capucines* brought immediate fame to its director Alla Surikova, a student of the Soviet comedy master Georgiy Daneliya, whose dry and acerbic style in films such as *Mimino* and *Autumn Marathon* is clearly present in this film. She

became one of the very few female directors of the comedy genre to have a prominent voice in the Soviet film industry.

The film itself stands on the crossroads of genre. On the one side, it is an 'eastern' or 'red western' – a specifically cold war genre presenting films set in America's Wild West, but shot in the Asian part of the Soviet Union, or films presenting these parts of the Soviet Union through the aesthetics of a western. On the other hand, the film draws from the already established tradition of Soviet comedies, especially fantasy musical comedies, such as *Ordinary Miracle* (1978, also starring Andrei Mironov) or *Charodei* (1982; which shares the female lead Aleksandra Yakovleva); and a broader tradition of allegorical comedies by Surikova's master Georgiy Daneliya, whose dystopian cult film *Kin-dza-dza!* was out just two years prior. Like these comedies, with all the comic effects, the movie brings to light what may seem to us surprisingly philosophical issues of life and death, and the role of art in culture. These would have been read simultaneously by Soviet society as both humour and satire. One of the opening lines of the film 'Remember, gentlemen, this country will die of corruption', for example, is readable both as a reference to American society and to the final era of *perestroika*. The arrival of Mr. Second and 'second class' cinema, with its addictive demoralising effect on audiences, anticipates the state the film industry both in the West and at home.

However, what is truly extraordinary about this film is its relationship not to any genre or context in particular, but to the history of cinema in general. Its replay of the *L'arrivée d'un train en gare de La Ciotat* or *L'Arroseur Arrosé* by the Lumière brothers (a wonderful film within a film technique) and the awe and childlike admiration before the power of the celluloid by the newly converted cowboy cinephiles is magical. When watching this constellation of Soviet actors in their response to the Lumières legacy it is hard not to get nostalgic for the life captured in that celluloid world, which we know we cannot repeat. For its 99 minutes, *A Man from the Boulevard des Capucines* gives us a temporary ticket to the magic and lightness of a lost and long gone world. It manages to remain a quintessential Soviet musical as the culture itself was dying.

Programme notes written by Dr Maria Korolkova
Introduction by filmmaker Hope Dickson Leach

17: 'London première of a rediscovered masterpiece
Dziga Vertov, *Anniversary of the Revolution* (Годовщина Революции,
1918)', Hosted by UCL SSEES Russian Cinema Research Group
With generous support from Queen Mary University of London and the
University of Greenwich, UCL, London, UK, 10 June 2019. (? –
programme note



**London première of a rediscovered masterpiece
Dziga Vertov, Anniversary of the Revolution (Годовщина Революции, 1918)**

Introduced by Nikolai Izvolov (Museum of Cinema, Moscow)

10 June 2019, 6-9pm, Darwin Lecture Theatre, Darwin Building (via Malet Place), London WC1E 6BT

Hosted by UCL SSEES Russian Cinema Research Group

With generous support from Queen Mary University of London and the University of Greenwich

Dziga Vertov is one of the most important filmmakers of the twentieth century. He is best known for his seminal documentary *Man with the Movie Camera* (1929) and for the radical manifestos published during the 1920s in which he outlined his theoretical principles and voiced in trenchant and provocative terms his conviction that newsreels and documentaries should be the foundation of all Soviet cinema. His *Film-Week* newsreel bulletins (May 1918 to June 1919), *Film-Truth* series (twenty-three issues from 1922 to 1925), and his longer compilation documentaries, *Forward, Soviet!* (1926), *A Sixth Part of the World* (1926) and *The Eleventh Year* (1928), as well as *Enthusiasm: Symphony of the Donbass* (1930), his ground-breaking experiment in sound, are important cultural documents that testify to the political, economic and social transformations taking place in the Soviet Union during the 1920s.



Anniversary of the Revolution was Vertov's first historical newsreel (he would later describe the film as his 'industrial exam'). A compilation documentary, it consists of newsreel footage that Vertov assembled and edited while working at the Moscow Film Committee in 1918. It was a commissioned work and was screened in several cities simultaneously as part of the official celebrations of the first anniversary of the October Revolution in November 1918.



Lasting over two hours, *Anniversary of the Revolution* is an epic work. It consists of thirteen chapters, each with its own title, which chronicle some of the most important events that took place between the overthrow of the Romanov dynasty in February 1917 and the so-called Kazan Operation in September-October 1918 (the Red Army's successful campaign, overseen by Leon Trotsky, to wrest control of Kazan from the Czechoslovak Legion during the initial stages of the Civil War along the Eastern Front). Many key figures in the new Soviet government, including Lenin, Trotsky, Plekhanov, Radek and Aleksandra Kollontai, and some of the illustrious figures from the history of the Russian revolutionary movement, such as Ekaterina Breshko-Breshkovskaia, feature in the 'The Brain of Soviet Russia' chapter.



Vertov was not interested in historical objectivity, but rather in political agitation in support of the new Soviet state. Although the scope of his film was limited by the newsreel materials at his disposal, there can be little doubt that his selection and editing procedures, and the inclusion of intertitles which echoed the political rhetoric of the Bolshevik movement both before and after the October Revolution, meant that his film suffers from omissions of fact and distortions of certain events, for example, the dissolution of the Constituent Assembly in January 1918. These limitations notwithstanding, however, *Anniversary of the Revolution* offers a rare visual record of the human and material reality of the time. Today's viewers will be struck by the wealth of historical detail: the smouldering judicial and police buildings attacked as part of the popular uprising that led to the overthrow of the Romanov dynasty; the communal grave on the Field of Mars in Petrograd, reserved for those who died during this uprising; images of the armoured vehicle, the 'Lieutenant Schmidt', that had been named after the commander (Pavel Schmidt) of the Russian Black Sea Fleet, executed in 1906 for his role in organizing the mutinies in Sebastopol one year earlier; the Kremlin gates and Orthodox churches damaged during battles between revolutionary forces and military cadets in Moscow in November 1917; images of the Volga Flotilla pressed into action during the Kazan Operation, including the 'Serezha', a customized barge equipped with long-range naval weapons; the impressive array of heavy artillery captured from the Czechoslovak Legion during the taking of Kazan; and the first labour communes established on the grounds of the Vonliarov estate in Smolensk.

For many decades Vertov's film was regarded as irretrievably lost. There are several reasons for this: relatively few positive prints were struck at the time

of its release, and with repeated screenings these prints were inevitably subject to decay; some parts of the negative were removed and re-deployed for other purposes; and it may be speculated that the ubiquitous presence of Trotsky in the footage of the Kazan Operation was politically problematic for the Soviet leadership after his enforced exile from the Soviet Union in 1929. Although a substantial amount of newsreel material from 1917 and 1918 has survived and been preserved in the Russian State Archive of Film and Photo Documents in Krasnogorsk, it was impossible until recently to reconstitute the structure of *Anniversary of the Revolutionary* without a reliable record of its chapter headings, the sequence order within these chapters, and the texts of the original intertitles. Thanks to the painstaking efforts of Svetlana Ishevskaja, a film scholar who discovered the full text of the film's intertitles in 2017 while researching the Vladimir Maiakovskii archive at the Russian State Archive of Literature and Art, and Dr Nikolai Izvolov, a film historian and researcher employed at the Museum of Cinema in Moscow, it became possible to reconstitute Vertov's documentary in a way that, with a reasonable degree of fidelity, matches the director's original intent. This restoration process, which culminated in the film's second premiere as part of the centenary celebrations of the October Revolution that took place in Russia last year, required a detailed knowledge of the historical events and figures depicted in the film, as well as the existing archival holdings in Krasnogorsk. Dr Izvolov, who will introduce the film at the screening, has written in detail about his reconstitution of *Anniversary of the Revolution* in the academic journal *Studies in Russian and Soviet Cinema*, Vol. 13, 2019, Issue 1, pp. 2-17.

Dr Philip Cavendish

Reader in Russian and Soviet Film Studies, UCL SSEES

The Panel

Jeremy Hicks is Professor of Russian Culture and Film in the Department of Modern Languages and Cultures at Queen Mary University of London and author of *Dziga Vertov: Defining Documentary Film* (I.B. Tauris, 2007).

Dr Maria Korolkova is Senior Lecturer in Media and Film Studies in the School of Design at the University of Greenwich and curator of *A World to Win: A Century of Revolution on Screen* (London, 2017).

Dr Kristin Roth-Ey is Lecturer in Modern Russian History at UCL SSEES and author of *Moscow Prime Time: How the Soviet Union Built the Media Empire that Lost the Cultural Cold War* (Cornell, 2011).

Robert Service is Emeritus Professor of Russian History at Oxford University and a Hoover Institution Senior Fellow. Among his main publications are biographies of Lenin, Trotsky and Stalin, and the Penguin *History of Modern Russia*. His latest books are *The Last Tsar: Nicholas II and the Russian Revolution* and *Russia and its Islamic World*. His new book, *Kremlin Winter: The Second Coming of Vladimir Putin*, is forthcoming in October.



Department of
Modern Languages
and Cultures



Queen Mary
University of London



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18: 'Curating Bauer', Programme note for Bauer Project, Film screening with live ensemble, Byre Theatre, St Andrews, UK, 26 April 2019. (? – programme note)

Child of the Big City by Evgenii Bauer



Evgenii Bauer is

recognised as the pre-eminent early Russian filmmaker and a figure of fundamental importance in the history of world cinema. Already well-known as a theatre set designer when he entered cinema in 1912, Bauer rose to become Russia's most highly paid director, working prolifically until his death in 1917. Despite the brevity of his career, Bauer directed at least eighty-two films, of which twenty-six are known to be extant. Their range and number enable us to identify the features that secured Bauer's reputation as the era's foremost innovator and the creator of a specifically cinematic means of expression that established cinema as distinct from theatre and still photography.

Released on 5 March 1914 and set in contemporary Moscow, *Child of the Big City* explores changing class and gender relations, themes to which Bauer returned time and again. The film tells the story of Mania, an ambitious young seamstress, who improves her lot by becoming the mistress of the wealthy Viktor Kravtsov, an idealistic but unhappy gentleman, whose romantic disillusionment connects him to the male protagonists of the nineteenth-century Russian literary tradition.

Bauer's style is highly visual. Known for his inventiveness as a set designer, Bauer sought to overcome the screen's flatness, building spacious sets and enhancing the illusion of depth by using carefully placed columns, staircases, curtains and pot plants to divide the space into different planes. Bauer's sets and the objects he places within them are more than impressive backdrops; they always function symbolically to highlight aspects of character and theme. In the set he designed for Viktor's study, for example, Bauer communicates his hero's tendency to objectify and fetishize women by decorating it with neo-classical statuettes of scantily-clad women. Similarly, he emblemizes Mary's greed and predatory materialism by filling her home with an abundance of knick-knacks and an imposing bearskin couch, on which she reclines like a huntress displaying a trophy.

Together with his cameraman, Boris Zavelev, Bauer experimented with cinematic technology, exploring the communicative and affective potential of different types of lighting, camera angles and shots. Thus, he conveys Mania's rise from working-class poverty to high-society luxury visually, in an innovative low-angle shot of the huge art nouveau staircase

that she climbs to reach Viktor's fashionable nightclub. Bauer also devised ingenious ways of making the camera mobile, freeing cinema from the static theatrical conventions that had initially shaped its aesthetics. *Child of the Big City* is notable for featuring, in the nightclub sequence, an extended track-in, unprecedented in Russia in 1914: with Mary and Viktor settled at a table, the camera suddenly begins to move, advancing past them, over the dance floor and towards a stage where a barefoot Salome dancer performs. The challenge for the viewer is to unravel the meanings of this technically and aesthetically innovative sequence. Does it seek to evoke Mary's dizzy excitement at the pleasures of high-society affluence? Does it aim to link Mary to the dancer, to characterise her as a contemporary Salome-like *femme fatale*? Whatever its intent, the sequence also delighted contemporary audiences for another reason: the dancer making this cameo appearance is Bauer's wife, Emma, a celebrated estrada performer in her own right.

Contemporary audiences were similarly entranced by a second dance sequence, in which Mary performs a tango routine. The tango had arrived from Paris in late 1913 and by March 1914 Russia was gripped by 'tangomania'; there was no more fashionable, or scandalous, figure than the *tangistka* (tango-dancer). Thus Bauer contrives to characterise Mary as a daring New Woman. That the actress who played Mary was the famous *tangistka* Elena Smirnova would have strengthened for contemporary viewers the sense of Mary's absolute modernity and transformed her into an emblem of the new age. It is fitting, therefore, that when Mary sets out for a popular Moscow tango club she is accompanied not by the old-fashioned Viktor, but by her new lover (significantly, Viktor's former lackey), played by Leonid Iost, himself a well-known *tangist*.

Bauer's films are often described as the work of a 'woman's director'. His female protagonists are usually the centre of interest, and they are consistently shown to be emotionally stronger, more dynamic and more engaging than their male counterparts. Even when they behave badly, Bauer tends to refrain from moral comment on their behaviour. Nor does he propose easy solutions to the dilemmas his protagonists face. The overriding impression left by Bauer's films *en masse*, and by his extraordinary *Child of the Big City* in particular, is of a society riven by gender and class anxieties, which are far from being resolved.

Rachel Morley

26 April 2019
5pm

The Byre Theatre

With a new score for
ensemble and electronics
by Andrew Knight-Hill

Live accompaniment by
New Music Ensemble

Curated by Maria Korolkova
and Margarita Vaysman

Child of the Big City
(*Dit'ia bol'shogo goroda*, 1914)
Alternative title: *Girl from the Street*
(*Devushka s ulitsy*)

Drama with prologue
1135 metres; 37 minutes
Preserved incompletely, without the
opening scenes and without intertitles

Production
Aleksandr Khanzhonkov & Co. Ltd
Director, scenarist, art director
Evgenii Bauer
Cameraman
Boris Zavelev

Mania/Mary
Elena Smirnova
Man'ka, the heroine as a child
Nina Kozlianinova
Viktor Kravtsov
Mikhail Salarov
Kravtsov's lackey
Leonid Iost
Kramskoi, Viktor's friend
Arsenii Bibikov
A dancer
Emma Bauer
Masha, a washerwoman
Lidiia Tridenskaia



Mary and the Salome performer (Bauer, *Child of the Big City*, 1914)
Courtesy of the British Film Institute (BFI)

Curating Bauer

For a curator today, Bauer offers truly interdisciplinary material. The early Russian cinema auteur, Bauer was ahead of his time not just in directing and lighting effects, but also in delicate hints on representing women and society. This, surprisingly, finds parallels with today's social processes, even #metoo phenomenon, as well as the porosity of borders between public and private, rich and poor, male and female.

Maria Korolkova

Composing Bauer

The great privilege in developing this new score has been to discover and tease out the many subtleties and underlying themes within Bauer's film. The music seeks to reflect the historical context, with musical references of original Russian tango music from the era, but to position the film solidly within the contemporary. It would have been simple to allow the music to pass judgement or its own interpretation upon the characters, as in some more conventional silent film accompaniments, but I wanted to embrace the moral ambiguities in the film, instead seeking to represent and embellish equally the internal conflicts and desires of the main characters as they pass through the narrative and this period of great social and political change.

Andrew Knight-Hill

Bauer at The Byre

When I first came across Bauer's images as a part of my research on gender and celebrity in pre-revolutionary Russia, its relevance to today's discussion on gender politics became immediately apparent. Is Bauer's heroine a victim or a monster? And what cultural assumptions about gendered behaviours lie behind our willingness to define her as one or the other? This is exactly the kind of questions we pose to our students at the Russian Department in St Andrews, where we teach early Russian cinema in our first year modules. With the help of the School of Modern Language's Byre World programme, we open this discussion up to an even wider audience. *Child of the Big City* is a perfect fit for the Byre World programme, it engages with the universally relevant topics such as female emancipation, sexual freedom and the changes in the public perception of gender roles in modern societies. Pairing the silent images of Bauer's masterpiece with a newly-commissioned score by Andrew Knight-Hill, performed by our very own St Andrews New Music Ensemble, collides the old and the new, specialist knowledge and artistic license, to create a modern, intermedial reading of Mary's story for a contemporary audience. I very much hope you enjoy tonight's screening!

Margarita Vaysman

St Andrews New Music Ensemble

Formed in 2012, the St Andrews New Music Ensemble has built an enviable reputation for programming, commissioning and workshopping music by emerging and established composers from Scotland and beyond. The ensemble is frequently engaged in interdisciplinary collaborations, connecting the creation of new music with research in Anthropology, Earth and Environmental Sciences, Theology and Astronomy. The ensemble has already given over twenty world premieres and worked with James MacMillan, Paul Mealor, Sally Beamish, Thea Musgrave, Emily Doolittle, Tansy Davies and Eddie McGuire. Recent highlights have included performances at Queen's University Belfast, MacRobert Arts Centre Stirling, and the Glasgow Royal Concert Hall as part of Steve Reich's Glasgow MINIMAL festival. In April 2017, the ensemble was joined by musicians from the Scottish Chamber Orchestra in a concert of music by Cambridge-based composer Jeremy Thurlow.

Director and Trumpet Bede Williams
Flute Eva Wardlow
Bassoon Andrew Vettraino
Bassoon Campbell Lang
Bass trombone Seonaid McCormack
Percussion Josh Wood

Maria Korolkova is a Lecturer in Film and Media at the University of Greenwich and curator of *World to Win* season at the Barbican and Regent St Cinema (London, 2017).

Andrew Knight-Hill (1986) is a composer of electroacoustic music, specialising in studio composed works both acousmatic (purely sound based) and audio-visual.

Margarita Vaysman is a Lecturer in Russian, University of St Andrews.

Rachel Morley is a Lecturer in Russian Cinema and Culture at University College London (UCL), School of Slavonic and East European Studies (SSEES) and the author of *Performing Femininity: Woman as Performer in Early Russian Cinema* (I.B. Tauris, 2017).

Social Media Handles



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@margaritavaysm1
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the byre theatre



19: 'Five myths about Sergei Eisenstein's *October* (1928)', Programme note for Sergei Eisenstein's *October*, Kino Klassika Foundation, Barbican, 26 October 2017, p. 11. (? – programme note)

Five Myths about Sergei Eisenstein's *October* (1928)

Sergei Eisenstein's *October*, one of the most iconic films of the 20th century, remains, nearly a century after its creation, one of the most controversial and confusing cinematic works to a Western viewer. Here are five popular myths, the discussion of which might shed some light on this much misunderstood masterpiece.

October is about 'Ten Days that Shook the World'

Ten Days that Shook the World is the usual title with which *October* is promoted to audiences. In fact, it was never called this originally. Sergei Eisenstein, the film's director, always called his film *October*. It was a German distributor who named the work *Ten Days that Shook the World*, suggesting a cinematic parallel to the tremendously successful book by John Reed, a famous eyewitness account of Russia during the Revolution. That book, *Ten Days that Shook the World*, however, was only one of many sources for Eisenstein.

October is about the Truth

October was heavily criticised by both foreign and local critics and historians for faking and creating historical events. Take for example the very beginning of the film, when the people take down the monument of Alexander III in Moscow. It was common knowledge that this monument was taken down in 1921, long after the Revolution. However, for Eisenstein it was the metaphorical truth. When faced with all these inaccuracies, Eisenstein would respond with a quote from Goethe:

"For the sake of truthfulness one can afford to defy the truth"

October is about Montage

The idea and method of montage indeed were coined by Eisenstein in his earlier films, but *October* was already a step beyond this. As Eisenstein himself wrote, he conceived the film as "the first embryonic step towards a totally new form of film expression". *October* was already after-montage, a form of 'intellectual film', of which montage was only a small part.

If montage is the collision of two that gives us three, then 'intellectual montage' is about colliding concepts and metaphors, not images. You will see it extensively in *October*. The intellectual conflict happens in your mind as a viewer.

October is about October

The first frame of the film actually refers to 1921, then there is February 1917, then October 1917, which, after the Soviet Union had switched calendars, became November. That is why even today in Russia, the Communist party celebrates the October Revolution on 7th November. But for Eisenstein, *October* became a mythical term. The word of the Revolution.

October is about the Russian Revolution of 1917

Western critics could never understand the film, they called *October* a kaleidoscope of imaginary newsreels, which were hard to follow. In fact, Eisenstein never considered it to be a chronicle of 1917. Not only was the film untrue to time, as we have learned, it was also not true to space. As the director insisted, his film work was an attempt at "liberation of the whole action from the definition of time and space". Can this create a real account of the events? Never. Like Picasso's *Guernica*, the film created its own idea about the event, which for a long time succeeded in replacing the truth. Although some parts of the film seemed true, thanks to his new technique of intellectual film, they seem unfamiliar. The film introduced a radically new relation among parts to and of the whole. The idea of *October* was to produce an emotional and psychological effect on the audience, and not to tell the truth about the Revolution.

Maria Korolkova

Senior Lecturer in Media and Film Studies,
University of Greenwich

20: '1900 by Bernardo Bertolucci', Programme note for *The World to Win: A Century of Revolution on Screen* film season, curated by Ian Christie, Maria Korolkova and Justine Waddell, Kino Klassika Foundation, Regent Street Cinema, 17 February – 15 April 2017, pp. 30-31.



Both De Niro and Depardieu deliver extraordinary performances, which become the heart of the film. We watch them frog hunt, eat and drink, masturbate, lay down for certain suicide before an approaching train. It is easy to link this complex friendship with Bertolucci's earlier profound interest in both Freud and communism. There is even a famous scene where the two men share a bed with an epileptic prostitute. It is at first disturbing, then deeply sarcastic.

Today's supper club might encourage us to notice the food and wine ('vino speciale' could probably be named another character of the film, it is consumed literally everywhere). And then we might celebrate the film's length. During post-production Bertolucci was allegedly banned from the editing room by its producers, but still refused to release a shortened 195-minute version, which despite that, was shown in many countries. The version you are going to watch today is the director's favourite five hour and twenty minutes marathon. It has certainly changed the history of cinema, if not more.

— Maria Korolkova, Senior Lecturer
University of Greenwich

Participant Biographies

Bernardo Bertolucci is a double Academy award winning director and screenwriter, whose films include *The Conformist*, *Last Tango in Paris*, *1900*, *The Last Emperor*, *The Sheltering Sky*, *Stealing Beauty* and *The Dreamers*. He was presented with the inaugural Honorary Palme d'Or Award at the opening ceremony of the 2011 Cannes Film Festival.

Maria Korolkova is a Senior Lecturer in Media & Communications at the University of Greenwich. Before that she taught Cultural Theory at Richmond, and European Cinema at the University of Oxford, where she also completed a Doctorate on Representations of Space in Russian Cinema of 1910s and 1920s. Maria is an independent film critic, with articles featuring in the BBC World Service, Calvert Journal, Forbes and Times Literary Supplement.

KinoVino is rapidly gaining recognition as one of London's most original projects, that unites food and film. Featured in British Vogue and named one of 10 best supper clubs by TimeOut London, KinoVino marries best of world cinema with some of the most innovative menus inspired by the films. For each edition, it's founder, Dr. Alissa Timoshkina, who holds a PhD in film history, creates an immersive experience where film, food and wine are curated under one theme, with the original room decor and tablescapes reflecting and enhancing the theme of the night.