
Symposium & Screenings

Paranational Cinema

Trajectories and Methods

October 16–17, 2025

University of Zurich

Karl-Schmid-Strasse 4, 8006 Zurich

Kino Xenix

Kanzleistrasse 52, 8004 Zurich

The symposium is organized by Volker Pantenburg, Philip Widmann, and Nikola Radic as part of the research project *Paranational Cinema – Legacies and Practices*, funded by the Swiss National Science Foundation.



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Zurich



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Thursday, October 16	University of Zurich, KO2-F-152 Karl-Schmid-Strasse 4, 8006 Zurich
9:30	Welcome and coffee
9:45	Introduction
10:00–11:15	Panel I: Trajectories Chair: Volker Pantenburg <i>“Our camera was not supposed to film”: Approaching Heynowski and Scheumann’s “Chile cycle”</i> – Ignacio Albornoz (Eberhard Karls Universität, Tübingen) <i>Rural Articulations of the Nation: Ateyyat Al Abnoudy and Transnational Public Television</i> – Cecilia Valenti (Johannes Gutenberg Universität, Mainz)
11:30–12:45	Panel II: (Un)certain Tendencies Chair: Nikola Radić <i>A Passion for the New: Global Film History, New Waves and Film Scholarship</i> – Tiago de Luca (University of Warwick, Coventry) <i>Balkan Cinema as Paranational Cinema?</i> – Ana Grgić (Universitatea Babeş-Bolyai, Cluj-Napoca)
12:45–14:15	Lunch Break
14:15–15:30	Panel III: Constellations Out of Place Chair: Philip Widmann <i>From Zahlé to Serra Talhada: A Dual Look at Nomadic Bandits’ Filmmaker Benjamin Abrahão Botto</i> – Anaïs Farine (Beirut) & Lúcia Ramos Monteiro (Universidade Federal Fluminense, São Paulo) <i>Dislocating Location: Thinking the Paranational with Hussein Shariffe</i> – Erica Carter (King’s College, London) & Eiman Hussein (London)
15:45–16:45	Shifting Ground: Discussion on Questions of Methods Convened by Brigitta Kuster (Humboldt-Universität zu Berlin)
Screening Program	Kino Xenix Kanzleistrasse 52, 8004 Zurich
18:00	Transversal Memories <i>Mémoire 14</i> Ahmed Bouanani, MA 1971, 24’ French with English subtitles (digital file, b/w) <i>Miraculous Accident</i> Assaf Gruber, DE/AT 2025, 30’ Polish and French with English subtitles (DCP, color & b/w) Guests: Assaf Gruber and Oussama Benayad
20:00	Dispersed Heritage <i>Une nation est née</i> Paulin Soumanou Vieyra, SN 1961, 25’ French with English subtitles (digital file, b/w) <i>Rhythm of Life</i> Ateyyat Al Abnoudi, EG/FRG 1988, 58’ Arabic with English subtitles (digital file, color) Introduced by Cecilia Valenti and Nikolaus Perneczky

Friday, October 17

Kino Xenix

Kanzleistrasse 52, 8004 Zurich

09:30

Welcome and coffee

Morning Sessions chaired by Brigitta Kuster

10:00–10:45

A Cinema of Broken Frames: Fragmenting Na(rra)tion in Mostapha Derkaoui's About Some Meaningless Events (1974)
– Oussama Benayad (Humboldt-Universität zu Berlin)

11:00–12:00

Alors

Jean Chamoun, LB 1973, 20'

French with English subtitles (digital file, b/w)

Introduced by Anaïs Farine, followed by a conversation

12:15–13:00

Paulin S. Vieyra's Archival Futures: On Africa's Displaced Film Heritage and the Politics of North-South Cooperation
– Nikolaus Perneczky (Queen Mary University of London)

13:00–14:00

Lunch Break

Afternoon Sessions chaired by Erica Carter

14:00–14:45

Why Do We Organise Film Festivals? Contradicting Ambitions During The Second Afro-Asian Film Festival in Cairo
– Ahmed Refaat (Cairo)

15:15–16:00

Re-Cinefications: On Approaches to Decentering the Legacy of Soviet Film

– Olexii Kuchanskyi (eikones / Universität Basel)

in conversation with Clea Wanner (Universität Basel)

16:00

Concluding Remarks

“Our camera was not supposed to film”: Approaching Heynowski and Scheumann’s “Chile cycle”

Once East Germany’s leading team of documentarists, Walter Heynowski and Gerhard Scheumann have faced a rather paradoxical destiny in the aftermath of the Eastern Bloc’s collapse. The enthusiasm that welcomed their productions in the nineteen sixties was indeed by a flagrant neglect towards what was seen as an all too propagandistic cinematic endeavor, involved at times in ethically reprehensible practices of filmmaking.

Responding to recent critical voices who have called for a more active engagement with the work of Heynowski and Scheumann (H&S studio), this paper intends to give a first scholarly aperçu of the feature films of the “Chile cycle” of H&S Studio, emphasizing its unity as a coherent whole and the main cinematic strategies that it put into play. Globally, it aims at moving away from the focus on the propagandistic dimension of H&S oeuvre to embrace a more audio-visual-driven approach, based in a direct contact with the filmic objects themselves. Along those made in Vietnam and Cambodia, the films *about* and *around* the Chilean struggle stand indeed as one of the most fertile series in the whole catalogue of the studio. Specifically, the Chile cycle embraces six feature films, two medium-length films and four *Miniaturen* which cover the space of more than a decade, between 1974 and 1985, and amount to almost ten hours of edited material.

The aim of this paper, however, is not only to illuminate a relatively forgotten aspect of the German documentary culture of the 1970s and beyond, but to contribute more importantly to a better understanding of the fundamentally *paranational* dynamics of film during the Cold War period. By conceiving of the Chile cycle in such a way, I overtly subscribe to Dennis Hanlon’s claim, according to which the work of H&S “should be regarded as an integral part of Latin America’s Third Cinema”.

Ignacio Albornoz holds a PhD in film studies from Université Paris VIII (France). His research explores, among other things, the documentary culture of the 1970s in Chile and beyond, as well as archival practices in Latin America and the aesthetic role of objects in the first-person documentaries of the post-memory generation. Ignacio has edited two collective volumes on the work of French-Chilean filmmaker *Raúl Ruiz: Potencias de lo multiple* (Metales Pesados, 2023), co-directed with Iván Pinto, which brought together more than 40 essays on the lesser-known films of the director, and *Ruiz de lejos. 27 artefactos críticos* (Bastante, 2024), devoted to the critical reception of Ruiz’s 1980s films in the French- and English-speaking worlds, which was the result of extensive archival work. Ignacio also works as a translator specializing in film history and theory.

Rural Articulations of the Nation: Ateyyat Al Abnoudy and Transnational Public Television

In the late 1970s, Das kleine Fernsehspiel (DKF) — an editorial department focused on supporting debut and experimental film within Germany’s national public television broadcaster ZDF — began to see it as part of their mission to co-produce and broadcast films from the so-called Third World. It is within this context of a “Third Television” (Chanan) that, in 1986, the Egyptian documentarist Ateyyat Al Abnoudy submitted a proposal for a one-hour documentary titled *Abnoud and a Life Cycle* to the editors of DKF. This marked the beginning of co-production negotiations, which eventually secured support from ZDF and the British broadcaster Channel Four.

This paper draws on archival research conducted in the ZDF Archive, alongside insights from critical infrastructure studies, to reconstruct Ateyyat Al Abnoudy’s encounter with Das kleine Fernsehspiel as a case study of North–South co-production in the context of documentary film practices that takes a critical stance toward the politics of development and state power. I examine how the enduring narrative of “timeless peasant life” (Mitchell) — framed as subaltern resistance to change and embedded in Al Abnoudy’s documentary production archive—is both negotiated and challenged through the film’s aesthetics. I argue that the film resists abstraction by emphasizing its medium-specific historical materiality.

Cecilia Valenti is Assistant Professor in Film and Media Studies at Johannes Gutenberg University Mainz. Her dissertation *Das Amorphe im Medialen: Zur politischen Fernsehästhetik im italienischen Sendeformat Blob* was published by Transcript Verlag in 2019. Recent publications include an article on Ateyyat Al Abnoudy and transnational coproduction in public television in Germany (2025) and on militant film manifestos of the 1930s Workers Film and Photo League (2025). Together with Nikolaus Perneczky, Cecilia is currently working on the edited volume *Restitution and the Moving Image: On the Politics and Ethics of Global Audiovisual Archiving* (Amsterdam University Press).

A Passion for the New: Global Film History, New Waves and Film Scholarship

New waves pose a paradox for film studies. On the one hand, these movements seem to fit perfectly into the national cinema model: they are often named after the nation where they emerge, stand against a formerly popular local genre or school, and reveal a country's 'face' through a turn to real-life locations and peoples. That new cinemas are best grasped in relation to their national provenance is, indeed, cemented in the scholarly literature, where they are canonised and (with some notable exceptions) normally parsed out into autonomous units. On the other hand, new waves upend the national: the consecration of a cinema as 'new' is validated in the form of awards, recognition and publicity in international film festivals and global film cultures, and they often share stylistic features rooted in realism and influence each other through transnational alliances.

At the same time, the qualifier newness as it has been applied to some movements in the literature challenges the national paradigm either by encompassing entire regions and continents, as in the New Latin American Cinema and New African Cinema, or through thematic cohesiveness rather than geographical provenance, such as the New Queer Cinema and Feminist New Wave Cinema. By paying special attention to how new cinemas have been framed and reframed in film scholarship, this paper hopes to show that an exploration of the category of newness can give us precious insights into the complex rapport between the national and the transnational in the cinema.

Dr **Tiago de Luca** is Reader in Film Studies at the University of Warwick. His research lies broadly in the fields of contemporary world cinema, global film aesthetics and ecocinema. He is the author of *Planetary Cinema: Film, Media and the Earth* (2022) and *Realism of the Senses in World Cinema: The Experience of Physical Reality* (2014). He is the co-editor of *Elemental World Cinema: Cinematic Entanglements of Earth, Fire, Water and Air* (2025), *Towards an Intermedial History of Brazilian Cinema* (2022) and *Slow Cinema* (2016). He is the editor, with Lúcia Nagib, of the *Film Thinks* series (Bloomsbury).

Balkan Cinema as Paranational Cinema?

In this talk, I will investigate to which extent the label and notion of “Balkan cinema” has the potential to cross over productively and fit within the “paranational cinema” framework as defined by Nikola Radić (2024) through its modes, methods and conditions, and Philip Widmann (2024) through the transversal, unrecognised and digressive practices in spatial and temporal terms in relation to the nation and national. To do so, I will make recourse to three case studies from early to contemporary cinema to discuss the methodological validity of this approach, and its discursive potential for analysing Balkan films.

The first case will be that of the Manakia brothers, widely considered as “Balkan cinema pioneers” whose national and ethnic identity has been contested by various national film historiographies, and whose earliest ethnographic films document the Vlach minorities in the Pindus mountains (in the Ottoman Empire, and present-day Greece). The second case study will focus on the Yugoslav woman filmmaker Marija Marić, who studied directing at the film school in Bucharest, Romania, and whose first feature fiction film, *Tinerețe frântă* (*Broken Youth*, 1991), tells two parallel stories of unhappy marriages set in the interwar period in the Banat village within the Romanian ethnic minority in Serbia. The third case study will analyse the Romanian-Bulgarian co-production *Aferim* (dir. Radu Jude, 2015), a mix of genre and drama set in 19th-century Wallachia, which revives the cinematic trope of the “Red Western” popular throughout the region during communist times and the romantic figure of the haidouk, who rebelled against the Ottoman rule, in a postmodern tackling of Roma slavery, historical memory and racism.

Ana Grgić (PhD, University of St Andrews) is a film practitioner and scholar, currently Associate Professor at Babeș-Bolyai University (Romania). Her work on Balkan and East European cinemas, women’s film heritage, visual culture and critical archival practice has been published in *Early Popular Visual Culture*, *Continuum: Journal of Media and Cultural Studies*, *Studies in Eastern European Cinema*, *NECSUS*, *Food, Culture and Society*, *Apparatus* and *KinoKultura*. She is author of *Early Cinema, Modernity and Visual Culture: The Imaginary of the Balkans* (Amsterdam University Press, 2022), and co-editor of *Stretching the Archive - Global Women’s Film Heritage* (Archive Books, 2025) and *Contemporary Balkan Cinema: Transnational Exchanges and Global Circuits* (Edinburgh University Press, 2020).

From Zahlé to Serra Talhada: A Dual Look at Nomadic Bandits' Filmmaker Benjamin Abrahão Botto

Over the past few decades, numerous cinematic practices have raised important challenges to the concept of "national cinematographies." As several scholars have pointed out, cinema has not always been "national." For example, before the 1930s and the advent of sound, most films were produced within diasporic communities. In parallel, the transnational turn in the social sciences and humanities since the 1990s allowed for grasping the rich history of cultural entanglements between the Arab world and Latin America, and to trace the translation of radical thought between continents.

Our study focuses on the footage shot by Jamil Ibrahim, a photographer born in Zahlé (located in present-day Lebanon) during the Ottoman Empire, who emigrated to Brazil during the First World War. There he became known by the name of Benjamin Abrahão Botto. Photography—and later, film—formed part of Abrahão Botto's commercial activities. He produced the only known film footage of "Lampião," the leader of a vast social movement known as the Cangaço during the 1920s and 1930s. Censored by the Brazilian government, the moving images of Lampião were never publicly screened—but they survived and were incorporated into *Baile Perfumado* (1997), a film by Paulo Caldas and Lício Ferreira.

If a detailed chronology of Abrahão Botto can be found on the Portal Brasileira Fotográfica, *Baile Perfumado* seems to act as a crucial lever to study the disappearance and reappearance of Abrahão's images from the history of cinema in Lebanon. Lebanese actor Mounir Maasri worked as an acting coach on *Baile Perfumado* and the film was screened in Lebanon in 1998. However, no mention of the film appears in online Lebanese cinema history repositories. Born out of a dialogue and emerging from a fiction film, our conversation aims at imagining ways to map and share scattered sources in various languages. It stresses the methodological necessity to go beyond creating a hyphen to narrate the life and work of Benjamin Abrahão Botto.

Anaïs Farine holds a Ph.D. from the University of La Sorbonne Nouvelle – Paris III. Her doctoral thesis focused on the so-called "Euro-Mediterranean dialogue" and its filmic imaginary (1995–2017). Since 2016, she has been investigating collective practices in the making and discussion of films of the Arab Alternative Movement, with a focus on the history of the Arab Ciné Club in Beirut. In 2022–2023, she was a Postdoctoral Fellow at the Orient-Institut Beirut. She currently serves as a research consultant at the Cinémathèque Beirut (Metropolis Cinema) and teaches at Saint Joseph University of Beirut. For the past ten years, she has been a member of the organizing committee of the Festival Ciné-Palestine (Paris–Marseille).

Lúcia Ramos Monteiro works as adjunct professor at Universidade Federal Fluminense, in Brazil. She holds a Ph.D. from both the Université Sorbonne Nouvelle Paris 3 and the São Paulo University on "the imminence of catastrophe in film". From 2016 to 2019, she was a post-doctoral fellow at São Paulo University and Université Grenoble Alpes, funded by FAPESP, studying contemporary problems with the concept of "national cinematography". Her present research project, funded by FAPERJ, deals with screenwriting studies, ecocritics and amazonian film practices. She also works as curator and film critic.

Dislocating Location: Thinking the Paranational with Hussein Shariffe

This presentation draws on an ongoing collaborative project to retrieve, preserve and recirculate the films of the Sudanese artist, poet and filmmaker Hussein Shariffe. That work takes place within the context of the Hussein Shariffe Creative Collective - a loose association of international friends and colleagues spanning locations across Sudan, Egypt, Germany, Ireland and the UK. The collective's geographical dispersal mirrors the life trajectory of Hussein Shariffe. Born in 1934 in Omdurman, Sudan, Shariffe studied fine art at the Slade School of Art in London from 1957, returned to teach in the School of Art at the University of Khartoum, began experimenting with film during a period as Head of Film in Sudan's government Department of Culture, and returned to the UK to study at the National Film School between 1975 and 1979. Political and financial obstacles thwarted further film projects planned on Shariffe's return to Sudan; he finally fled into exile in Cairo following Sudan's 1989 Islamist coup.

This paper explores first how a biography shaped by migration and exile finds articulation in Shariffe's films in his treatment of space, place and location. Centring on three films – *Tigers are Better Looking* (1979), *Diary in Exile* (1993) and the unfinished *Of Dust and Rubies: Letters from Abroad* (1999-2005) – we explore how symbolic sites of national belonging, from London streets, to Cairo Old Town, or Egypt's desert landscapes, are refigured as sites of multiple occupancy for a panoply of travellers, migrants, drifters and exiles. This restructuring of filmic space as a place of vagrant or exilic mobility and circulation mirrors a stated conviction on Shariffe's part that exile and displacement are in no sense aberrant conditions, but (as has indeed been evidenced since his death, not least currently in the mass displacement affecting a war-torn Sudan) the defining features of contemporary social existence.

This foregrounding of displacement as a foundational condition poses questions, we secondly suggest, for our work as custodians and curators of Shariffe's archive. In the final section of this paper, we speak briefly about our use of strategies including digital dissemination and a peripatetic curatorial and workshop programme to meet Shariffe's commitment to a cinema of displacement with similarly mobile tactics of archival recirculation and renewal.

Dr **Eiman Hussein** is an integrative psychotherapist, supervisor, educator and writer, born in the Sudan and living in the UK. Eiman lives and works through multiple, layered positionalities. A Black feminist at heart, she honours this complexity in her practice as well as in her dedicated engagement in the creative and curatorial work that attends to the legacy of her late father, the filmmaker, poet and painter Hussein Shariffe (1934–2005). Since 2019, she has been working in close collaboration and community with Erica Carter and others on the preservation and transnational archiving of Hussein Shariffe's work. She is currently a Visiting Research Associate in the Department of Film Studies at King's College London.

Erica Carter is Professor of German and Film at King's College London and a Fellow of the British Academy. Her publications include the co-authored *Mapping the Sensible: Distribution, Inscription, Cinematic Thinking* (2022), *Béla Balázs: Early Film Theory* (2010), and the *BFI German Cinema Book* (2nd ed. 2021). Her current research centres on colonial cinema, decolonial curatorial and archive practice, and audiovisual heritage restitution in the Bahamas, Ghana, and Sudan. She is a member of the Hussein Shariffe Creative Collective.

A Cinema of Broken Frames: Fragmenting Na(rra)tion in Mostapha Derkaoui's *About Some Meaningless Events* (1974)

Despite the linearity of state-approved historical discourses, the history of the Moroccan nation-state reveals a complex pattern of contradictions and ambivalent developments. The hegemonically-imposed image of a modern and unified Morocco—constructed through meticulously established regimes of perception—forces alternative discourses into silence and invisibility. This has reached the cinematic field as well, where a state-interpellated 'Moroccan cinema' brackets resistant undercurrents and noncentral discourses in favor of stable identities and homogeneous historical narratives. This calls for unconventional approaches and practices that slip through the cracks of nation-building paradigms, providing alternative routes to knowing, seeing, and *being*.

Thus, this presentation explores Mostapha Derkaoui's *About Some Meaningless Events* (1974), focusing on its use of fragmentation both as a narrative structure and a filmmaking approach. It examines the ability of incomplete frames, unfinished narratives, and precarious financial and human resources to unsettle ingrained discourses on national ontology, questioning the legitimization of historically entrenched power structures and the very possibility of a national cinema. In so doing, this presentation argues that fragmentation, rather than signaling failure, is a deliberate strategy that challenges and breaks through vulner(ability). It is a creative cinematic practice that functions against and beyond the strictures of official perspectives, underscoring marginalized histories, highlighting 'disappeared' agencies, and retracing filmic cartographies.

Oussama Benayad is a Ph.D. candidate and a DAAD scholar working on regime dynamics and creative activism in Morocco. His research addresses the intersections of filmic aesthetics and socio-political change, exploring how film navigates, reflects on, and subverts political violence. Oussama holds a Master in cultural studies from Sidi Mohamed Ben Abdellah University in Fes, and has worked with national and international NGOs. His research interests include social movements, democratization, political communication, and cultural policy. His recent paper, "Visualizing Peace: Filmic Activism and the Path to Collective Healing in Morocco," is now available on *Nationalism and Ethnic politics*.

Nikolaus Perneczky

Paulin S. Vieyra's Archival Futures: On Africa's Displaced Film Heritage and the Politics of North-South Cooperation

A substantial part of Africa's colonial and post-colonial film heritage is held – and in some cases monetized – by public and commercial archives in the Global North, inaccessible to African filmmakers, researchers, and wider publics alike. Crucially, this “diaspora of African film history” (Aboubakar Sanogo) includes not only films but also primary sources: indispensable materials for historiographic research, particularly amid conditions of heightened archival fragility. Like African films, these historical documents are unevenly distributed across the world, with archives and research institutions in the Global North actively acquiring key collections. This presentation will consider the scattered archive of Benin-born filmmaker and historian Paulin Soumanou Vieyra as a case study, focusing in particular on the recent donation of Vieyra's personal estate to the Black Film Center & Archive (BFCA) at Indiana University Bloomington.

In critically engaging with Vieyra's displaced archive, my talk will draw on Vieyra's own archival engagements: from his critical writings on African film heritage, to his role in the founding of the Cinémathèque du Sénégal, and on to his work as policy rapporteur on the preservation of moving images for UNESCO. As early as 1958, Vieyra called for the restitution of African-related film heritage; his broader vision for a new international archival order anticipated many of the critical questions that have resurfaced at the center of contemporary efforts to “decolonize” global audiovisual archiving. Drawing on original archival research into the Vieyra Collection at IU Bloomington, I will reconstruct Vieyra's activities on these multiple fronts from the 1950s through to the 1980s in the context of wider struggles for archival self-determination in the formerly colonized and “developing” world. I will argue that Vieyra's historical vision can help us conceptualize more equitable archival futures today.

Nikolaus Perneczky is a Leverhulme Early Career Fellow at Queen Mary University of London, where he is working on a postdoctoral project titled “Restitution and the Moving Image: Decolonising Global Film Heritage” (2022–2025). He is currently completing an edited volume on global film heritage and the question of restitution (Amsterdam University Press, forthcoming).

Ahmed Refaat

Why Do We Organise Film Festivals? – Contradicting Ambitions During The Second Afro-Asian Film Festival in Cairo

The Afro-Asian Film Festival is an outcome of the Bandung conference that took place in Indonesia and shaped the Non-Alignment movement of the sixties and seventies. It had three editions before stopping, Tashkent 1958, Cairo 1960 and Jakarta 1964. My research focuses on the second edition hosted by Cairo in March 1960, using press coverage and other few writings about the event. This focus on press coverage comes from the lack of any archiving from the Egyptian ministry of culture.

It was the first time an Arab and African country organised a film festival in the official sense, and it was celebrated as such by the Egyptian press. This newness and freshness of the event, made writers and critics discuss the merits and benefits of organising film festivals in, what will be named afterwards, third world countries. It was clear that this is an alternative venue for the big western festivals like Cannes, Berlin and Venice. But despite the official third worldist discourse around the Afro-Asian Film Festival, the Egyptian cinema industry showed conflicting tendencies in organising the second edition of the festival.

In comparison to most African and Asian countries at the time, Egypt had a huge cinema industry that was running on a studio system and mainly looking for new markets for its commercial films. This was the case before the Egyptian revolution in 1952, and although the official discourse about Non-Alligned movement was prevailing in the press, the situation did not change much. This presentation looks at the contradictions between the official third worldist discourse and the actuality of the Egyptian cultural sector using the second AAFF as an example. Using the media coverage of the event, I try to highlight those contradictions.

Ahmed Refaat is a cultural researcher, film programmer and curator. With a focus on research based long term projects, his work has produced film programs, discursive events, exhibitions, workshops and publications. Refaat was part of the curatorial team of Contemporary Image Collective (CiC), a contemporary art space in Downtown Cairo from 2015 to 2023. In 2019, he co-founded de*sync an experimental film night followed by a meal and a long discussion. He also reflects on art and cinema critically through writing reviews and research articles, published in outlets like *Madamasr*, *Alam El-Kotob*, *Malafat NAAS* and others.

Re-Cinefications: On Approaches to Decentring the Legacy of Soviet Film

In the decades following the overthrow of the Russian empire in 1917–1923, the “cinefication” policies unfolded across its culturally heterogeneous former territories. This process, primarily associated with the development of the infrastructure for producing and circulating films, had an outstanding impact on the formation of methods and aesthetic orientations of Soviet film. They have significantly shaped – and continue to shape – the horizons of politicised filmmaking far beyond the USSR. Still, dominant tendencies of Soviet film studies continue to rely on a unifying territorial framework (e.g. “Soviet Russia,” “Russian avant-garde,” and “Russian film”)—thus obscuring colonial continuities, obstructing critical engagement with racialised cinematic visions (i.e. of Central Asian and Transcaucasian populations), and excluding multiple threads that extended beyond the USSR’s borders, to socialist and non-aligned countries in Europe, Africa, Asia, and the Americas.

In their conversation, Olexii Kuchanskyi and Clea Wanner look back on the workshop *Re-cinefications: Decentring the Archive of Soviet Film* in order to discuss the approaches for decentring the legacy of Soviet film; that is, approaches to reactivate its political agency at times of Russian neoimperial invasion of Ukraine. The workshop was co-organized with Philip Widmann and hosted by Neues Kino and eikones – Centre for the Theory and History of the Image in Basel.

Olexii Kuchanskyi is an independent moving image programmer and PhD-candidate at eikones–Centre for the Theory and History of the Image, University of Basel. Her research interests concern decentring, postcolonial, and decolonial approaches to Soviet cultures, as well as social and environmental history of Soviet film. She has (co-)conveyed moving image programs and exhibitions for the Kyiv Biennial, Coalmine–Raum für Fotografie, e-flux Film & Screening Room, BAK–basis voor actuele kunst, and diffrakt–centre for theoretical periphery, among others.

Clea Wanner is currently an SNSF Postdoc Mobility Fellow at the Faculty of Media and Communications, Singidunum University, in Belgrade. Her project *Fragments of Life. Personal Archiveology in post-Soviet and post-Yugoslav Cinema* is dedicated to the rediscovery of private small-gauge film and video heritage and to its artistic reuse in contemporary contexts. She completed her PhD on corporeal aesthetics in the cinema of the Russian Tsarist Empire. Her first book *Entfesselte Körper. Ästhetische Reflexionen zum modernen Menschen im frühen russischen Film* was published by Schüren (Marburg, Germany) in 2023.