The Road to Nowhere?
Space as Time in recent Russian cinema

PROFESSOR BIRGIT BEUMERS
ABERYSTWYTH UNIVERSITY (UK) AND PASSAU UNIVERSITY (GERMANY)
The provinces and regional studios

- Tatfilm in Kazan’, Sakhafilm in Yakutsk, Studio Bashkortostan in Ufa, Buryatkino in Ulan-Ude
- Studios in Yekaterinburg, Yalta

Locations.
- Larisa Sadilova: Briansk and Trubchevsk;
- Lidia Bobrova in the Vologda region;
- Svetlana Proskurina in central Russia, outskirts of Tallinn;
- Taisiia Igumentseva has shot near Murmansk;
- Natal’ia Meshchaninova in Norilsk;
- Aleksei Popogrebskii and Andrei Zviagintsev near the Arctic circle.
Centre and Periphery

“Russia’s—and particularly Moscow’s—greatest historical fear of being nothing more than a hinterland of the world’s older and richer empires to the east, the west and the south”


The road is “a universal symbol of the course of life, the movement of desire, and the lure of both freedom and destiny”


Sergei Loznitsa, My Joy (Schast’e moe, 2010)
Loznitsa, My Joy
Loznitsa, My Joy (finale)
Proskurina, Truce

that your beauty is superior to any beauty queen.
Vasilii Sigarev: The Land of Oz (Strana Oz, 2015)
No Home, No Hearth

- Vasilii Sigarev’s *Phantom Pains* (Fantomnye boli, 2001)

- Aleksandr Rodionov’s *The Battle of the Moldovans for a Cardboard Box* (Voina moldovan za kartonnuiu korobku, 2003)
Landfills and Wastelands

- Roman Prygunov, *Dukhless* (2012)
R. Prygunov, Dukhless
A. Proshkin, Orlean
Andrei Tarkovsky, *Nostalgia*
Nostalgia

Nostalgia (from nostos – return home, and algia – longing) is a longing for a home that no longer exists or has never existed. Nostalgia is a sentiment of loss and displacement, but it is also a romance with one’s own fantasy. […] A cinematic image of nostalgia is a double-exposure, or a superimposition of two images – of home and abroad, past and present, dream and everyday life. (Boym 2001, xiii-xiv)

Serebrennikov: Summer

1962 - 1990

Viktor Tsoy

1955 - 1991

Maik Naumenko
François Hartog: ‘presentism’

“This presentist present is by no means uniform or clear-cut, and it is experienced very differently, depending on one’s position in society. On the one hand there is the time of flows and acceleration, and of a value of and valorising mobility, and on the other […] le precariat whose present is languishing before their very eyes, who have no past […] and no real future… […] Today’s presentism has thus been experienced as emancipation or enclosure: ever greater speed and mobility or living from hand to mouth in a stagnating present” (Hartog 2015)

Ruins and wasteland

“large-scale contemporary urban architecture reproduces in reverse the relation with time expressed by the spectacle of ruins. What we perceive in ruins is the impossibility of imagining completely what they would have represented to those who saw them before they crumbled. They speak not of history but of time, pure time” (Augé 2008, xvii).