



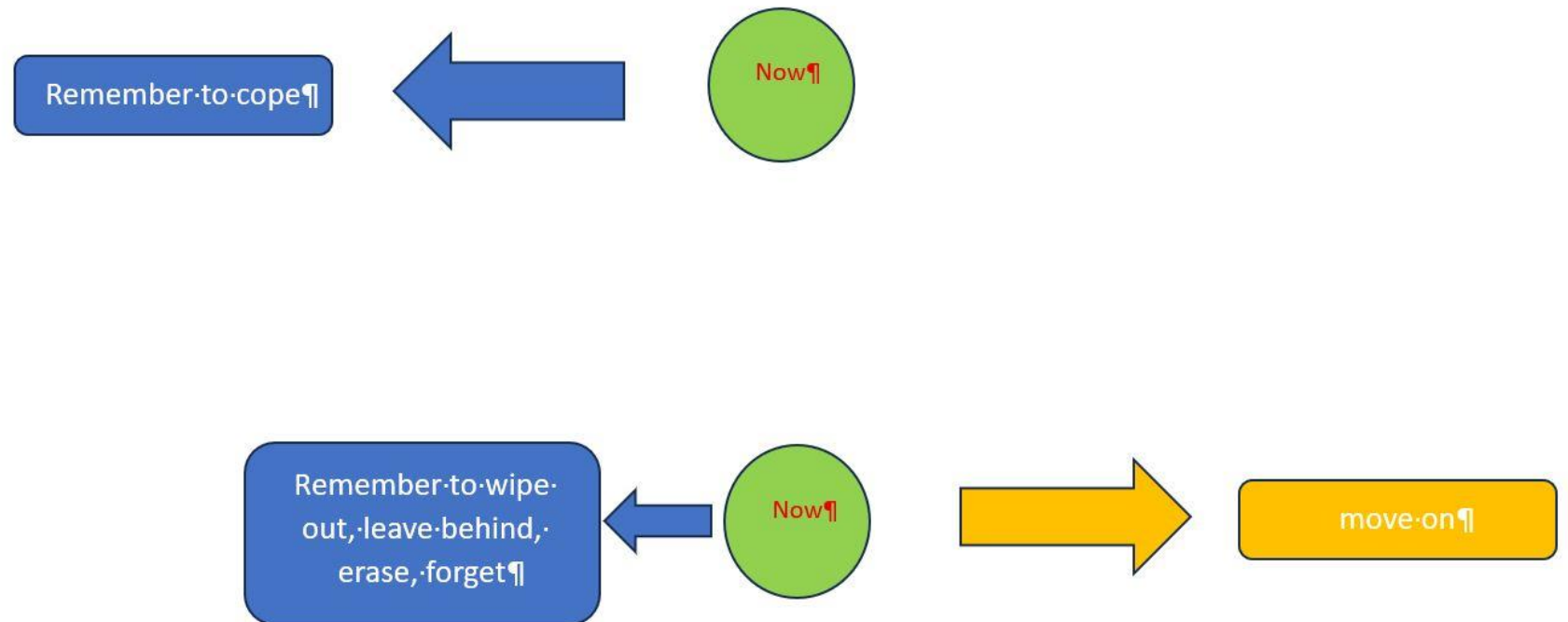
Returns to the Past? Memory erasure in Central Asian Cinema

Birgit Beumers

Aleida Assman

- 1. Automatic forgetting – material, biological, technical- and its limit
- 2. Preservative forgetting – the entry into the archive
- 3. Selective Forgetting – the power of framing
- 4. Damnatio memoriae – repressive forms of forgetting
- 5. Defensive and complicit forgetting (protection of perpetrators)
- 6. Constructive forgetting – tabula rasa for a new political biographical beginning
- 7. Therapeutic forgetting – leaving the burden of the past behind

Vectors of temporalities



Russian/Belarusian films about 1990s

- Darya Zhuk (b. 1980), *Crystal Swan (Khrustal'*, Belarus 2018)
- Boris Akopov (b. 1985), *The Bull (Byk*, 2019)
- Ivan Snezhkin (b. 1990), *Liver (Pechen'*, 2019)
- Anastasia Palchikova (b. 1982), *Masha* (2020)

Ukrainian films about 1990s

- Oleh Sentsov (b. 1976), *Rhino (Nosorih)*, 2021)
- Anton Lukich (b. 1992), *Luxembourg-Luxembourg* (2022)
- Philip Sotnychenko (b. 1989), *La Palisiada* (2023)
- Tonia Noiabrova (b. 1983), *Do you Love me? (Ty mene lubysh?, 2023)*
- Roman Bondarchuk (b. 1982), *The Editorial Office (Redaktsiya)*, 2024)

Displaced filmmakers

- Nastia Korkia's *Short Summer*
- Vladlena Sandu's *Memory*

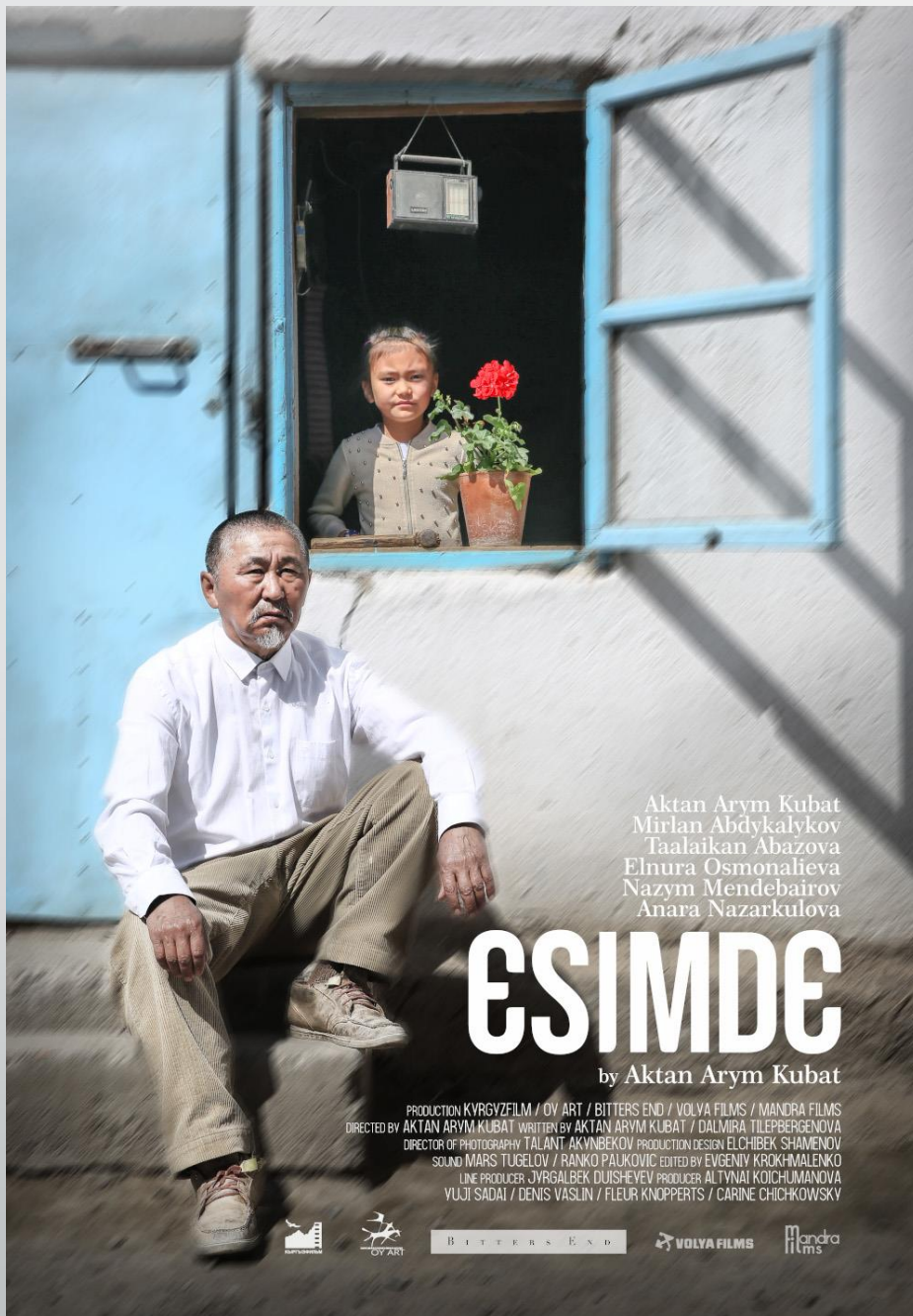


Central Asia

- Ayub Shakhobitdinov: *In Pursuit of Spring* (UZB, *Bahorni quvib*, 2025)
- Aktan Arym Kubat: *This is What I Remember* (KYR, *Esimde*, 2022)
- Aktan Arym Kubat: *Black Red Yellow* (KYR, *Kara kyzyl sary*, 2025)
- Chingiz Narytov: *Mergen* (KYR, 2025)

In Pursuit of Spring





Black Red Yellow





Thank you
for your
attention

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