



הקתדרה ללימודים רוסיים ע"ש תמרה וסבלי גרינברג Tamara and Saveli Grinberg Chair in Russian Studies

The Department of Russian and Slavic Studies and Tamara and Saveli Grinberg Chair in Russian Studies  
(The Hebrew University of Jerusalem)

invite you to the lecture

## 'Poetic' or 'Daring movies'

### of Kyrgyz-Jewish documentary filmmakers in 60s and 70s

by

**Kunduz Niiazova**

(the lecture will be given in English)

**Tuesday, April 14, 12:30 Jerusalem | 11:30 CET | 13:30 MSK**

**via Zoom:** <https://huji.zoom.us/j/87148733370?pwd=FhmoFoHZO98rLmTXZMwfYN8jBazOmO.1>

This talk examines how a nexus of Kyrgyz–Jewish filmmakers at Kyrgyzfilm—centered around Yuz Gershtein and his students Tölömüsh Okeev and Bolot Shamshiev—used cinema as an intellectual and poetic discussion. Early works such as Okeev's *Eto loshadi* [*These are horses*] (1965) and Shamshiev's *Chaban* [*Sheperd*] (1966) pioneered a poetic, ethnographic film language grounded in Manas, nomadic memory, and philosophical critique of Soviet modernity. This



trajectory culminated in Gershtein's experimental *Oglyanis', tovarishch'!* [*Look Back, Comrade!*] (1967), in which he dared to question Soviet modernity and its "dark past," in poetic way probing the costs of its formation and whether it truly produced a happy Soviet citizen. Together, these films reveal how Kyrgyz and Jewish filmmakers collaboratively positioned themselves as thinkers and "poetic" documentarists, using cinema to interrogate identity, power, and modernity within the Soviet system.



**Kunduz Niiazova:** I worked on my PhD on Kyrgyz-Jewish Intellectuals Nexus (1930s-1970s) under supervision of Prof. Dr. Vera Kaplan and Prof. Dr. Ali Igmen at Tel Aviv University. Currently, I am working on a postdoctoral project examining Jewish life in Soviet Kyrgyzstan from the 1970s to the 1990s, with a particular focus on Jewish emigration and the transformations of post-Soviet Kyrgyzstan at the Leonid Nevzlin Center for the Study of Russian and East European Jewry.