

Mystetskyi Arsenal National Art and Culture Museum Complex
FILM.UA Group
Pavlo Gudimov's Art Center Ya Gallery
supported by Boris Lozhkin Charitable Foundation

Curators: Pavlo Gudimov and Andriy Alferov

Facts and Myths of Sergei Parajanov Film

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⊗ F F ⊗ R G ⊗ † † E N
A N C E Σ † ⊗ R Σ

EXHIBITION

March 23 – April 10
Mystetskyi Arsenal National Art and Culture Museum Complex

A nationwide project devoted to the 50th anniversary of Ukraine's most famous film premiere. It restores a living legend, retelling the story of how the Shadows of Forgotten Ancestors were made.

Unique artifacts, archival records and incredible episodes of this story will absorb the viewer in the film's mythical world.

It is a step-by-step journey to become part of Ukraine's unique culture via travelling through the tumultuous 1960s inspired by the magic of the Carpathian mountains.

Today, the Shadows of Forgotten Ancestors have to become a national feature recognized all over the world.

The project will travel across European and American cities demonstrating potential of the Ukrainian art.

In turn, it will remind Ukrainians about spectacular cultural value of the legendary film in the walls of Mystetskyi Arsenal.

All nine halls will have their own names, original score and a detailed description.



Leisure area

The guests are immersed into the world of Hutsul folk culture once they enter the museum. The room is divided into a lounge area, food court, souvenir store and a cinema with 50 seats and a permanent demonstration of the original Shadows of Forgotten Ancestors.

The visitors will be able to taste authentic Hutsul food at the large table, as well as learn about key historic events of 1962-1966 presented as a timeline on the wall.





RED

ETHNOGRAPHY

AUTHORS

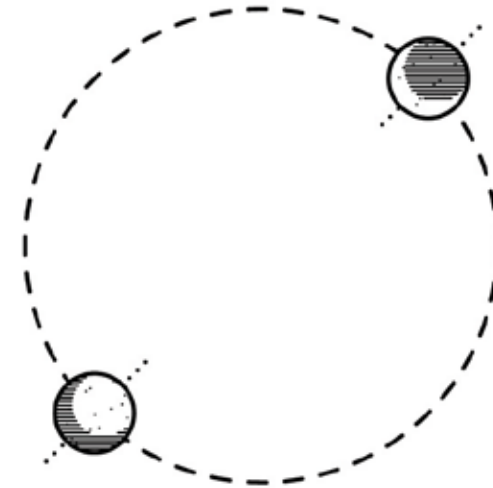
ANOR SACRO E AMOR PROFANO

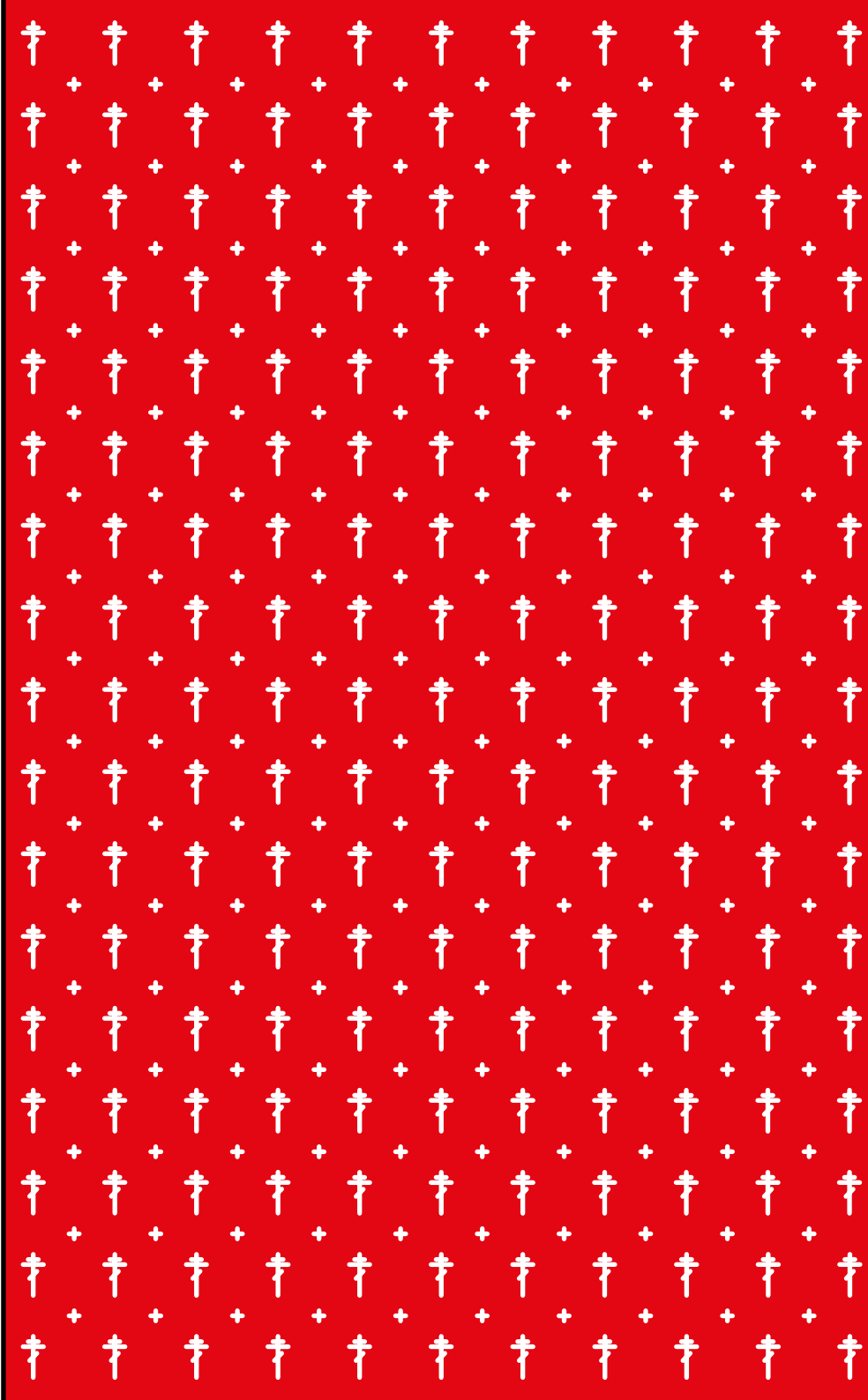
COMIC BOOKS

INVISIBLE AXE

CONVERSATIONS

FOREST





RED

Director Serhiy Parajanov starts the film adaptation of Mykhailo Kotsiubynsky's novel *Shadows of Forgotten Ancestors* with sounds and colors – a rhythmic thud of an axe and red letters on black background. The first exhibition hall starts unequivocally – a sharp and moving red resembling a herd of horses made of fire that jump over the viewer. There are different ways to start exploring the exhibition. A large Reincarnation installation is located at the center of the stage, epitomizing thoughts of an artist Anton Lohov. It is devoted to the memory and forgetting as well as complexity of inter-generational links. A bridge between the book and the film is held by Hryhoriy Yakutovych's series of black-and-white engravings. The graphic designer started to work on his illustrations prior to the film's production, in 1963, and finished only with the premiere of the *Shadows of Forgotten Ancestors* in 1965. The fates of the film and engravings are heavily interlinked. While the illustrations created before the film's production in 1963 affected its episodes filmed in black-and-white, the cinematic process significantly influenced the artist's designs. The next stage welcomes with Yakutovych's colored engraving depicting a musician from Bystren village surrounded by the crowd. It renders a typical scene from the Hutsuls' life. He starts to sing: "Listen up, kind people, what I have to say..."

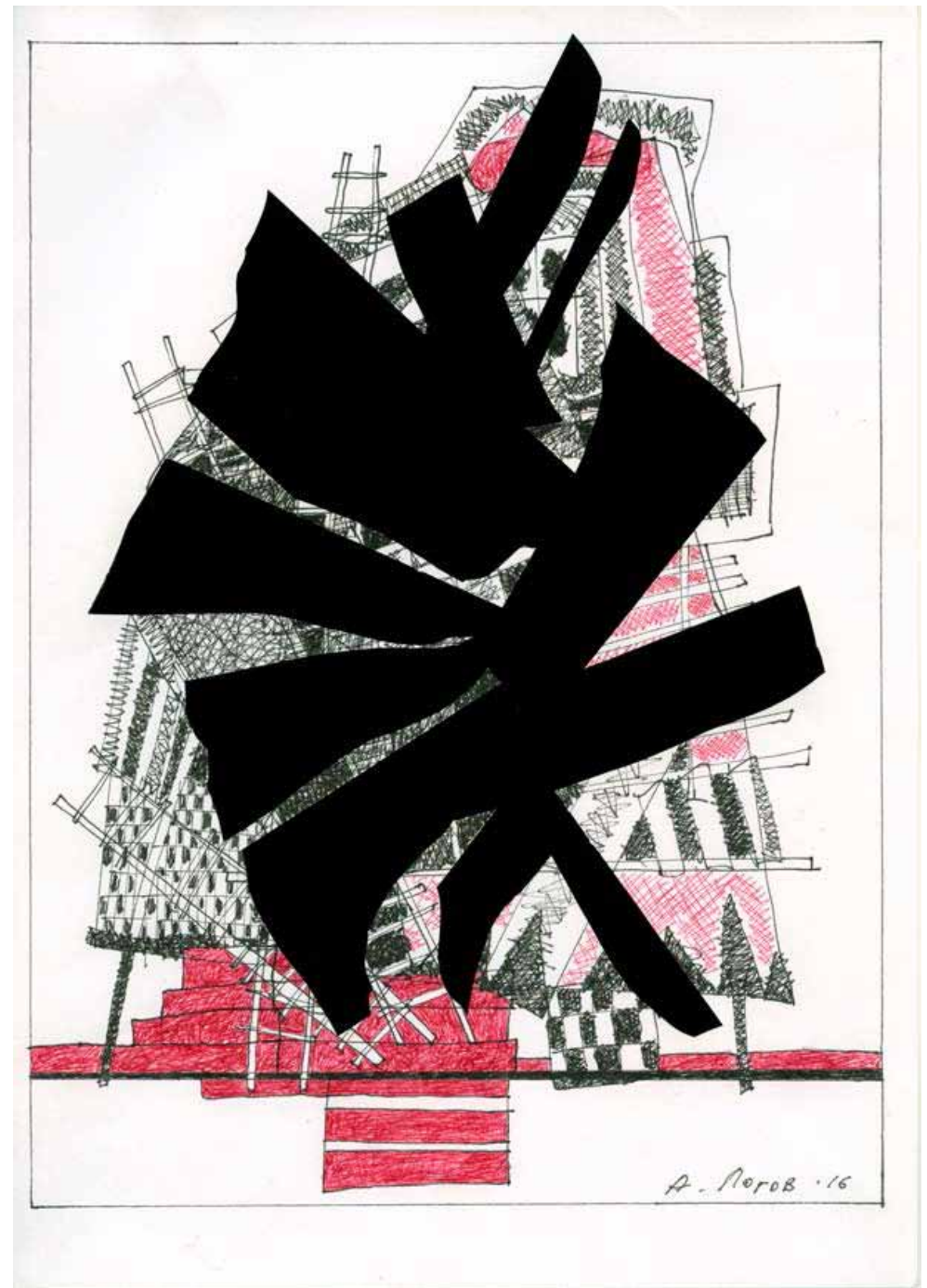




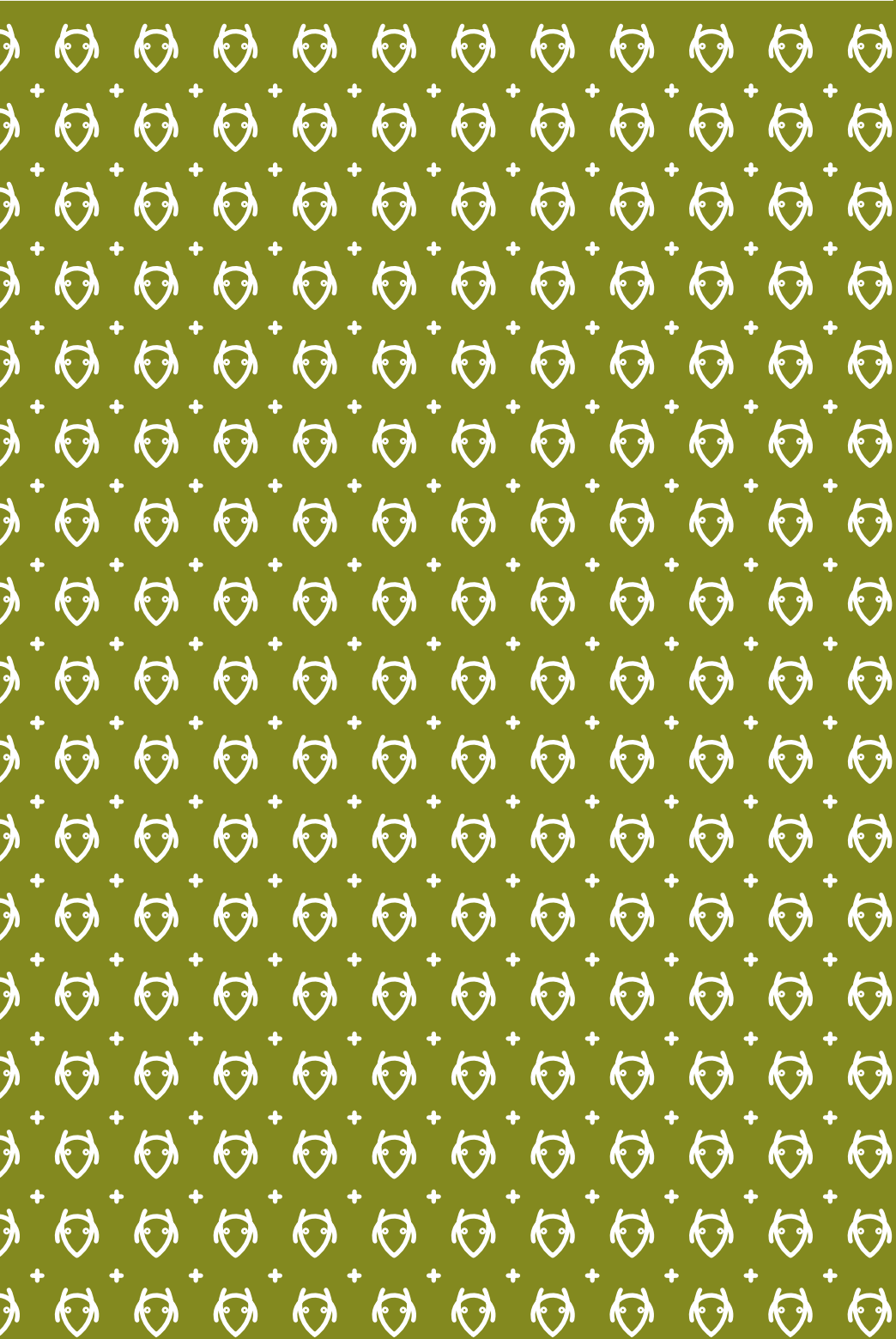
Images from the film



Heorhiy Yakutovych's linocut: "Listen up, kind people, what I have to say...", 1958



Anton Logov, a drawing of the Reincarnation installation



ETHNOGRAPHY

After Serhiy Parajanov arrived to the Carpathians, he spent just a few days in the hotel and then moved to the Hutsul hut. A son of antiques trader who spent his childhood around small, bizarre and valuable things, Parajanov delved into the Hutsul world, visiting traditional festivities and overcoming language barriers to converse with the locals, and buying items of the folk culture. Everything in the Shadows of Forgotten Ancestors is authentic – from kalach [round bread] on mules' horns to specific gestures of the people eating dinner. Everything happened in the Carpathians. Parajanov showed how simple elements revealed their new nature. "I cared about military helmet when I saw how it was used as a bucket to paint the hut, to give water to a calf or adopted as a flower pot," he said. Parajanov thought that by learning about culture, he would be better equipped to work the ethnographic material. One question arises during the film over and over again – what other areas of life were reflected most of all except the powerful documentary features? Where the director's creativity overshadows the reality of Hutsul life? What symbolical dimensions were ingrained in their folk culture and what metaphors emerged in director's imagination?

From *Ukraine and Ukrainians, Ivan Honchar's historic and ethnographic art album (Halychyna, Bukovyna) – Kyiv: Ivan Honchar national center of folk culture, p. 113*



Етінь з с.Криворівні в місцевому гуцульському вбранні (стрію) - кресані, кептарі та гуцульці-вишиванці. Фотю 1958 року



Криворівні біля церкви на великаднь, на передньому плані старожилі Криворівні. Всі в святковому гуцульському вбранні. 1959р.



Цена біля церкви на великаднь. Зі „святченим“ звертаються домів на порігсті церкви. 1959 рік.



Ірський краєвид з Карпат. Дорога з Криворівні до с.Горішнього Яснова. Фотю 1959р.



Тарі подруги зустрілися на порігсті біля церкви на великаднь. 1959 рік.



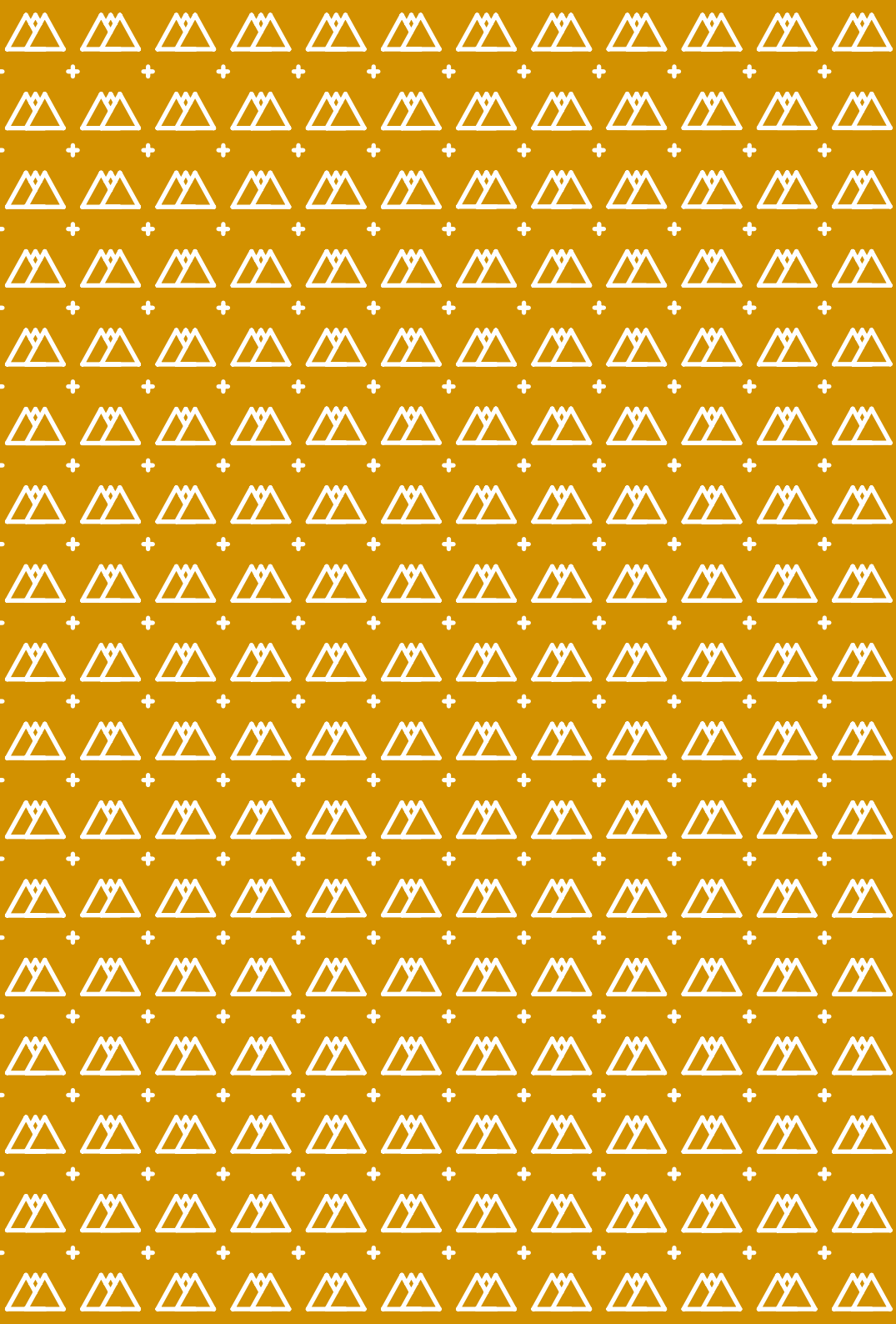


Oleksa Bakhmatyuk.
Kakhlya, 1878, Kosiv city.
National Museum of
Hutsulshchyna & Pokuttya
Folk Art
Kolomyia

Axe, XIX century
wood, carved
length – 84 cm
bludgeon length –
15 cm
Kosiv region





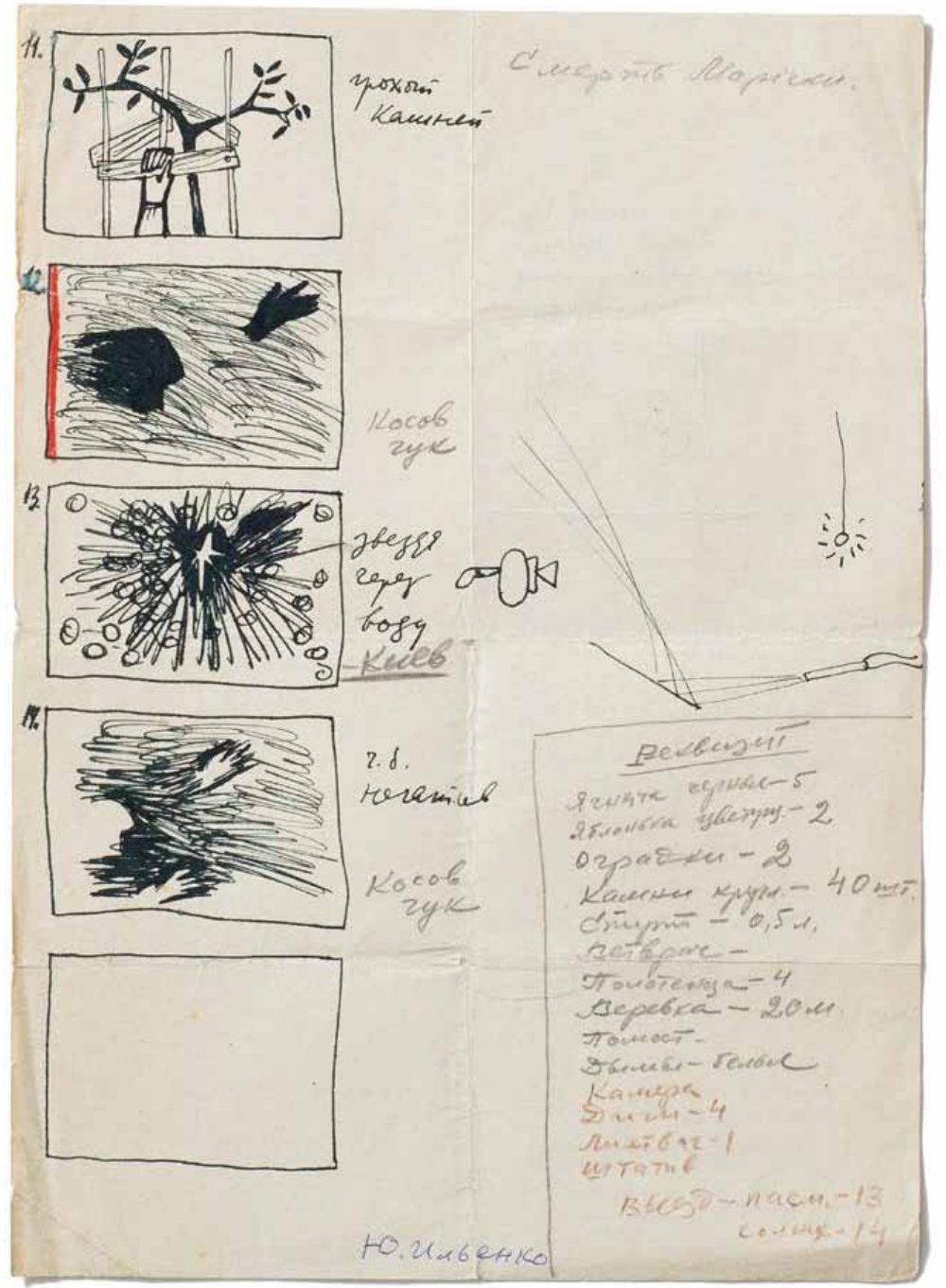
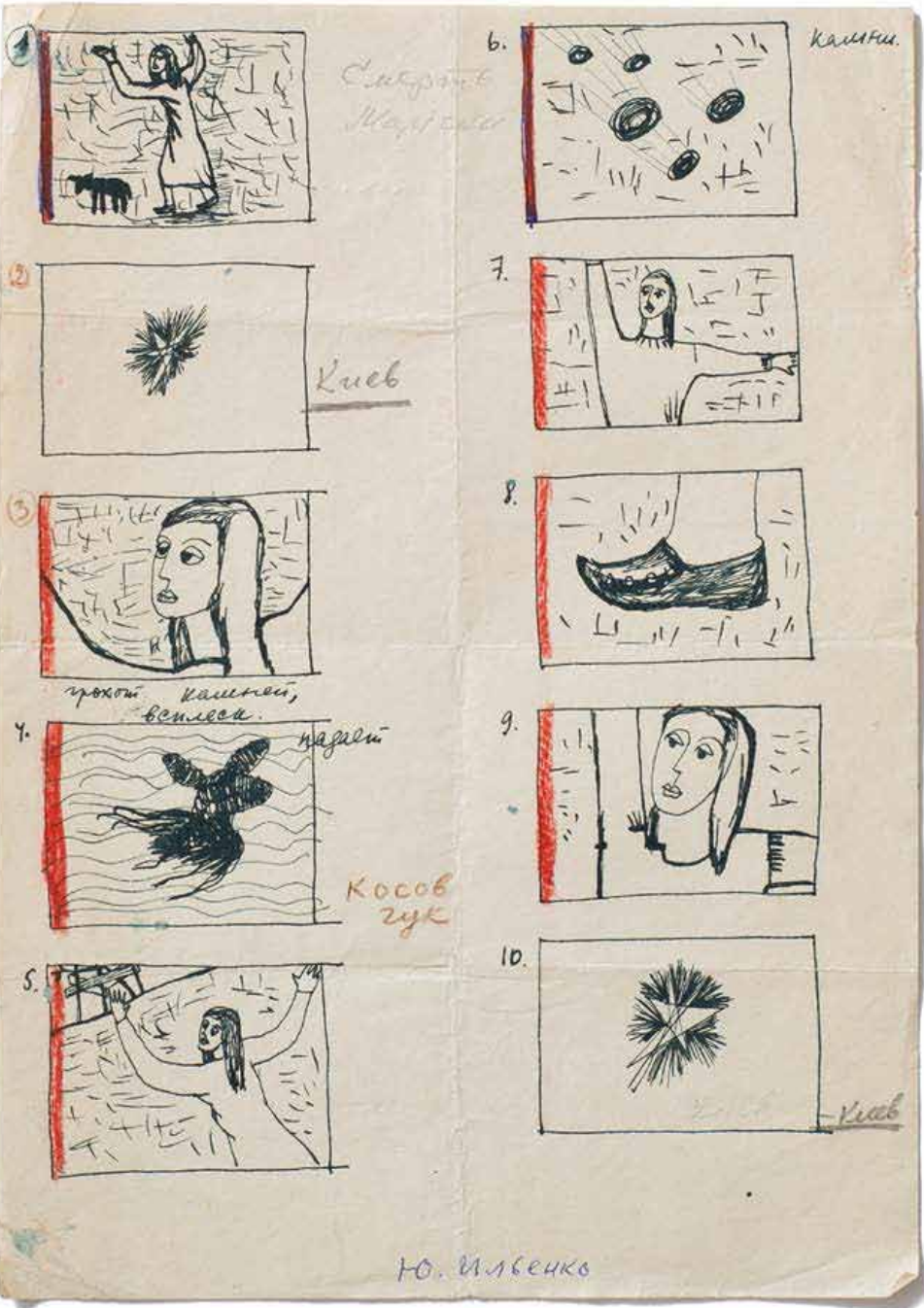


AUTHORS



The Shadows of Forgotten Ancestors phenomenon can be regarded as a major event merely because of the meeting of two individuals with opposing characters and professions, yet who played an important role in Ukrainian history. Most of these people became prominent for the first during the filming. The filming site became a "creative lab" – its products had unpredictable and long fate. It nurtured the school of poetic film, influenced nonfigurative art and classical music. Serhiy Yakutovych, the graphic designer, provides an illustrative view on the meeting when he was a child visiting the Carpathians with his father. Yakutovych saw a filming crew in the backyard of the Hutsul hut, assembling near a musician. He was singing "When the people were giants / They became mountains." The crew were giants in the eyes of a child, even though most of them were in their twenties. The youngest was Ivan Mykolaychuk, 23, and the forty-years-old Serhiy Parajanov was the oldest. His colleagues usually said, "Here's an old guy."

Serhiy Parajanov, photograph



Yuri Ilyenko, storyboard, 1963



Funeral episode

1. Hands taking a coffin
- 1a. A man in black shakes and so does the black gonfalon (roof)
2. A grey-haired Hutsul wearing white clothes with white gonfalon (earth)
3. Twin youths in red with a symbolical sun in hands (wood)
4. Legs of a pious... incense is still moving... old woman puts more wood in the oven... (wood)
5. Hutsul Madonnas with bowls and candles... (wood)
- 5a. Grey - mules... black yoke (roof)



3

МІНІСТЕРСТВО КУЛЬТУРИ УКРАЇНСЬКОЇ РСР
УПРАВЛІННЯ ПО ВИРОБНИЦТВУ КІНОФІЛЬМІВ
КИЇВСЬКА КІНОСТУДІЯ ХУДОЖНІХ ФІЛЬМІВ
ІМ. О. П. ДОВЖЕНКА

м. Київ, Брест-Литовське шосе, 90. Телефон: ком. 5-11-25.

№ _____ 196 р.

6 ✓ Іванко с черной оверкой на руках (кртыца)

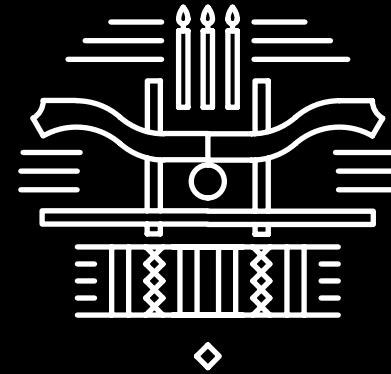
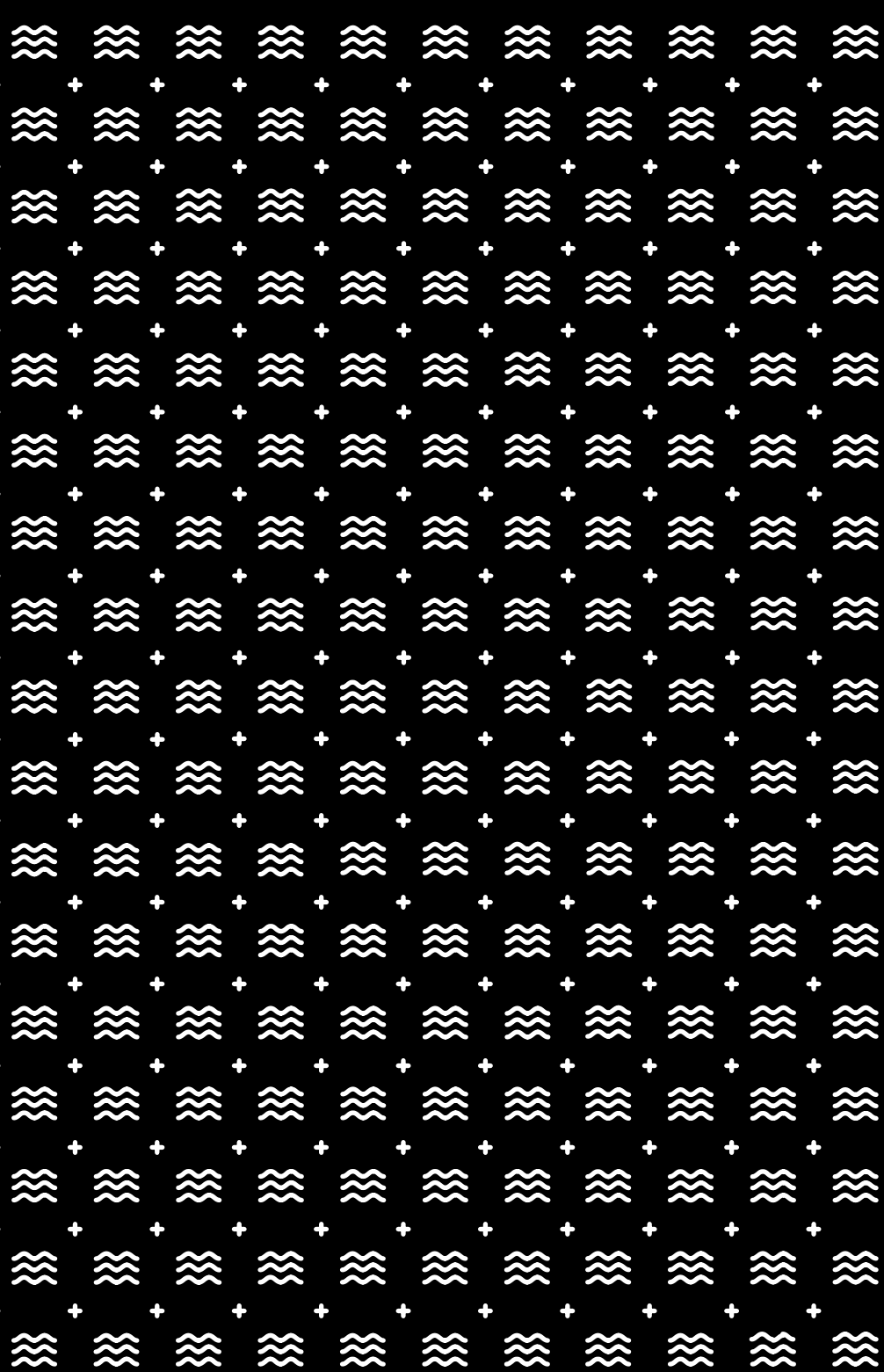
7 Рука укривіє личником (черно-белым) труну... Рука взмєє узлу... ~~закопачивает~~ ~~крт~~ (земля - пахожа снег)

8 Человек со спиной с церковным крестом... (кртыца) (увитення в верх)

9 ~~трембїтери - трембїтї - архангели...~~ (кртыца)

10 Человек с непокрытой головой вскинул березовый крест... Галгоора... (земля) | 4.

Друк. КМІ. 1963 р. Зам. 240—10 000.



AMOR SACRO E AMOR PROFANO



Title: This film is a poetic drama about encompassing love of Ivan and Marichka. Love is a centerpiece in the *Shadows of Forgotten Ancestors*. It transcends over several plot lines. The first is Kotsiubynsky's own interpretation through Shakespeare's narrative of *Romeo and Juliette* in which Hutenyuk and Poliychuk families assume the roles of the original's Montagues and Capulets. The novel's Ivan and Marichka hide in a church or a forest, "so the old woman will not know how children of warring families make love."

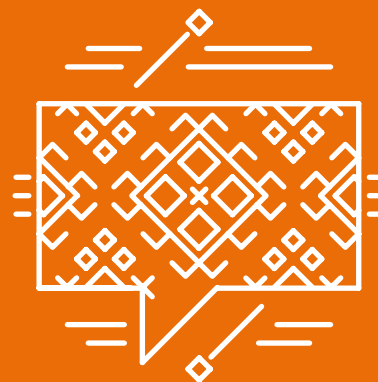
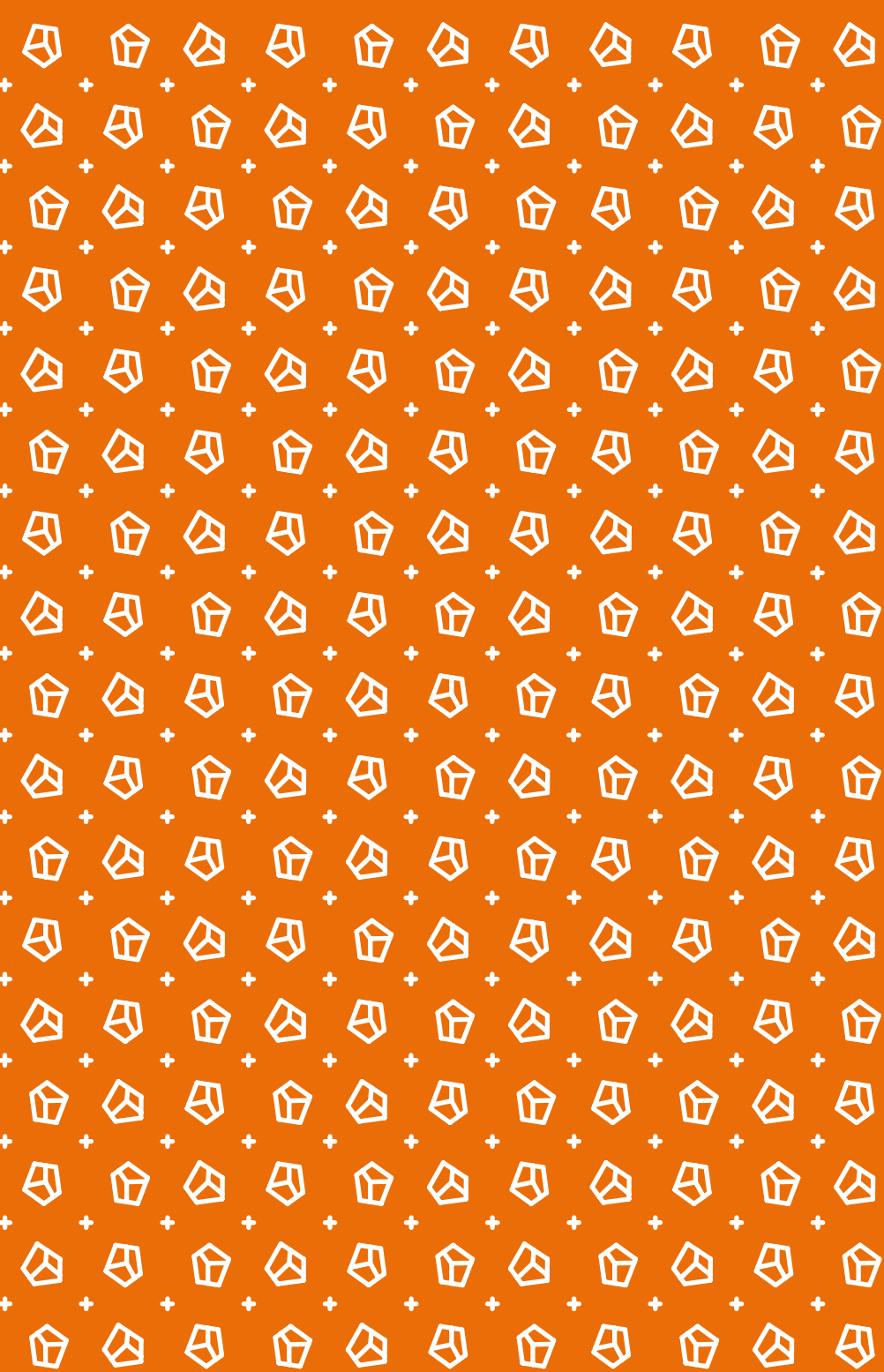
On the other hand, Parajanov recalled Titian's *Sacred and Profane Love (Amor sacro e Amor profano, 1514)* to explain Marichka and Palahna, two main female characters. The third dimension reflects traditional Hutsul wedding where parents' calculations prevail over love. The wedding scene where guests tied Ivan's and Palahna's eyes and attached a yoke on them caused furor among the viewers. For some it was the crux of the film, while others were outraged by it. The custom with a yoke, as well as most of other wedding elements, was completely made up. Yet it created one of the most memorable images.

**Korniylo Ustyianovych. Ruining panshchyna [socage],
1898,
cardboard, pencil, black ink and scratching
59x46.5**



Titian, Amor sacro e Amor profano, 1514, fragment





COMIC BOOKS

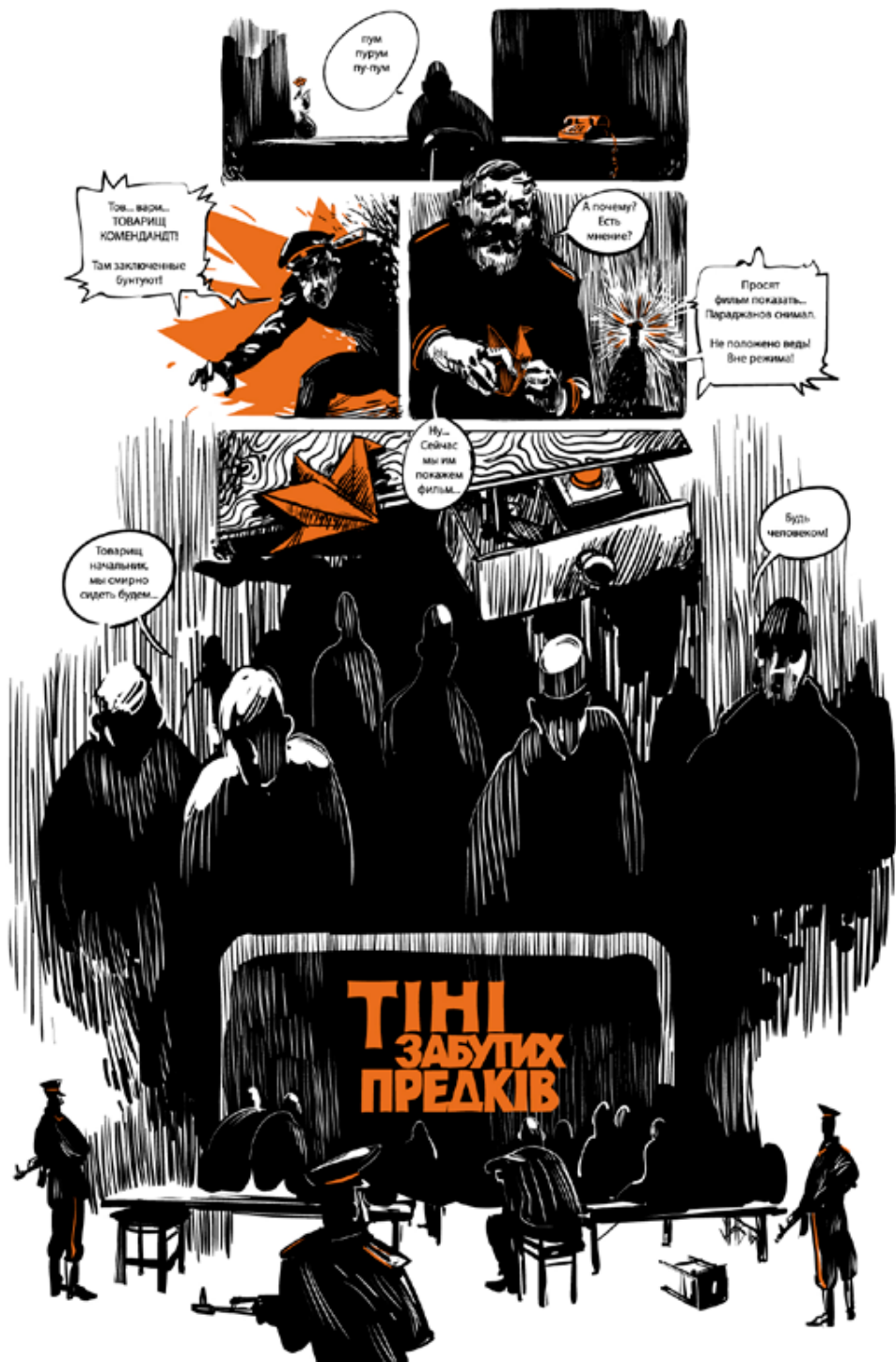
Pictoric illustrators club. Shadows of Forgotten Ancestors.
A comic book

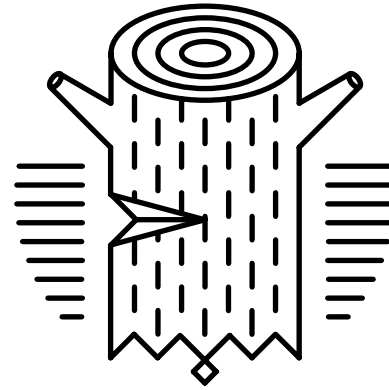
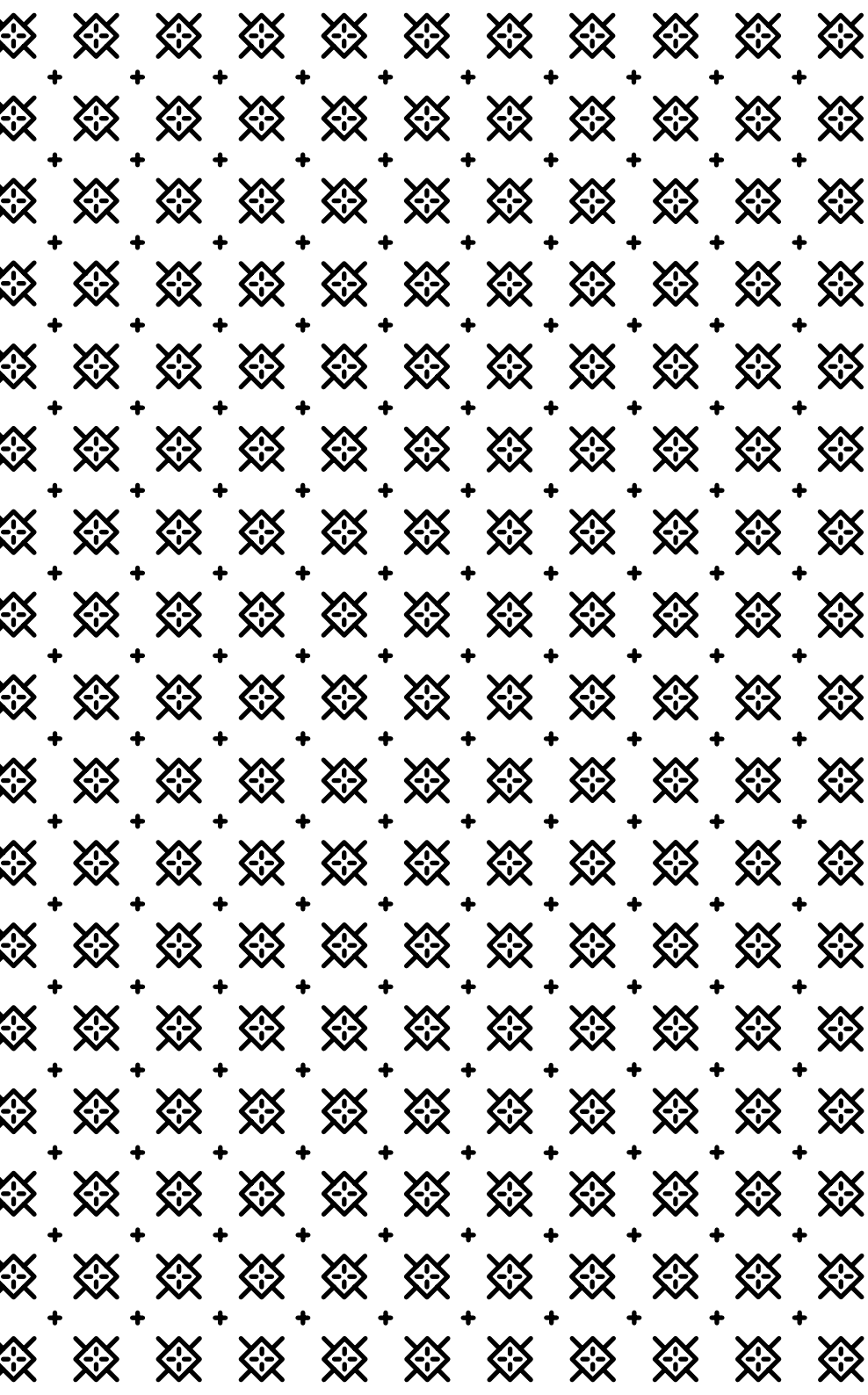
"These are words and images. You can do and change
them however you want."

Harvey Pekar, author of underground comic book
American Splendor

The behind-the-scenes of *Shadows of Forgotten Ancestors* represents a piece of history. It encompasses the imaginary combination of short stories that thrived during the years between approval of the script and numerous public screenings and post-premiere fate of the film. These are all different stories. From the Hutsuls' duel with pistols between the operator Yuriy Illyenko and director Serhiy Parajanov to the film screening in Ukraina cinema on September 4, 1965. It also includes brief recollections. For instance, when a director's driver performed a role of unofficial consultant, or when a crewmember responsible for lights had no clue what was happening because the operator was running around the stage. The filming provided fertile ground for stories. They were formed in a Hutsul hut or a flat in Kyiv, in studio corridors or on pages of memoirs, official speeches and clandestine reports.







INVISIBLE AXE

" УТВЕРЖДАЮ "

Заместитель Председателя
Государственного комитета
Совета Министров СССР по
кинематографии

В. БАСКАКОВ

28 сентября 1964 года .

верно:

А К Т

о выпуске полнометражного фильма на экран
" Тени забытых предков "

Полнометражный, художественный, цветной фильм / на украинском языке / 10 частей , 2605,1 метров / без рекордов / производства Киевской киностудии художественных фильмов им. А.П.Довженко, созданный по повести М. Коцюбинского "Тени забытых предков " .

Принят Государственный комитетом Совета Министров УССР на одной пленке 16 сентября 1964 года .

| | | |
|-----------------------|---|-----------------------------|
| Авторы сценария | - | С. Пареджанов И. Чендей |
| Режиссер-постановщик | | С. Параджанов |
| Оператор | | В. Ильенко |
| Художники | | М. Раковский Р. Якутович |
| Композитор | - | М. Скорик |
| Звукооператор | - | С. Сергиенко |
| Директор мультикартин | - | Н. Крива |

Представлен Главному Управлению художественной кинематографии Государственного комитета на одной пленке 28 сентября 1964г. и разрешается Госкомитетом Совета ^{министров} СССР по кинематографии к выпуску на экран.

Зам. главного редактора
Сценарно-редакционной коллегии
Главного управления художественной
кинематографии Государственного
комитета Совета Министров СССР по
кинематографии

И. О. начальника Главного
управления художественной
кинематографии Государствен-
ного комитета Совета Министров
СССР по кинематографии

В. СМТЯН

Верно: Баскаков

А. ДЫМЧИЦ

On September 4, 1965, the Shadows of Forgotten Ancestors premiered in Ukraina cinema. That evening, Ivan Dzyuba took the stage and told about a wave of arrests of members of the Ukrainian intelligentsia. Vasyl Stus and Vyacheslav Chornovil, as well as part of the audience, supported the protest. After this event, the fate of the film progressed along two opposing roads. Shadows of Forgotten Ancestors in the Soviet Union was on the verge of being prohibited, while its creators and activists were punished. On the other hand, the film gained awards and became part of the world's cinematic heritage abroad. The so-called invisible axe epitomizes a hall that served as a watershed. There are official documents full of bureaucratic lingo on the one side, and parallels with Pierre Pasolini's Ill cinema del poesia on the first New Cinema film festival in Pesaro, Italy. It spearheaded the emergence of a new language called poetic cinema despite the Soviet stigma of being "anti-scientific".

ХУДОЖНІЙ ФІЛЬМ

ТІНІ ЗАБУТИХ ПРЕДКІВ

Автори сценарію:
С. Параджанов, І. Чендей

Режисер-постановник
С. Параджанов

Оператор
Ю. Ілленко

Художники:
М. Раковський, Г. Якутович

У ролях:
І. Миколайчук, Т. Кадочникова,
Т. Вестаєва, С. Ваганшвілі, Н. Азі-
сова, О. Гай, Н. Гніповська, О. Рай-
данов та інші.

Фільм виробництва Київської кі-
ностудії ім. О. П. Довженка по-
ставлений за однойменною повістю
М. Коцюбинського.

Нова кінокартина — це хвилююча
повість про кохання Івана і Ма-
ри, про наших героїв у їх нева-
жливому, але, про щоденне
життя краю, забутого Богом і
людьми.

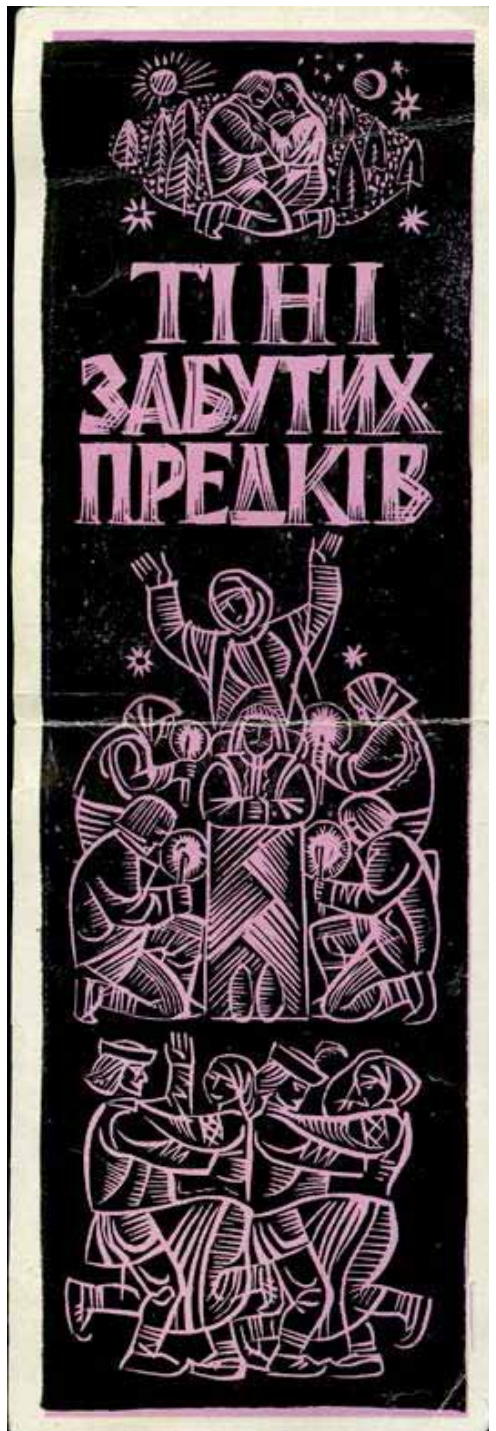
У фільмі показано і тяжке життя
людина за життя, і щастя предків
і примітивні способи життя. І ди-
вний світ, що супроводив бідняка-
гуцула від козиска до передислої
метали. З емоційною силою на
екрані розгортається краса людської
дружби, щире міжродинне по-
буття, беззастенливої смілки. Саме
до краю дружба, лише не могло
зникнути, вона розвивується в вели-
ке кохання, через який, ех-
лилася, відступила смерть і всі тем-
ні сили, схилилися тіні забутих
предків.

Handwritten signatures and notes in blue ink, including the word "Тень" (Shadow).

Художник Я. Якутович
Технічний редактор І. Кружков
Редактор Н. Ошлякський

БФ 26708, 27.X.1964 р. Зам. 874-27 т.
Київ, друк. фабрики «УРФ».

Ціна 1 коп.



Invitation ticket to film's premiere designed by Heorhiy Yakutovych, 1965



273
289

УРСР УССР
КОМІТЕТ ДЕРЖАВНОЇ БЕЗПЕКИ КОМІТЕТ ГОСУДАРСТВЕННОЙ БЕЗОПАСНОСТИ
при РАДІ МІНІСТРІВ УКРАЇНСЬКОЇ РСР при СОВЕТЕ МІНІСТРОВ УКРАЇНСЬКОЇ РСР

2. декабря 1966 № 72/с

Незаконно

экз. № 24/2-2650 27.06.13

м.в. Никитченко В.В. Все коммунисты Кошчиба Вадим

ЦЕНТРАЛЬНЫЙ КОМИТЕТ КОМУНИСТИЧЕСКОЙ ПАРТИИ УКРАИНЫ

ИНФОРМАЦИОННОЕ СООБЩЕНИЕ

По поступившим в КГБ при СМ УССР данным кинорежиссер Киевской киностудии им.Довженко ПАРАДЖАНОВ С.И. в кругу своих близких знакомых заявляет о том, что он при встрече с французами передал последним киноплёнки с пробными съёмками фильма "Киевские фрески".

Как установлено 20 ноября 1966 г. квартиру ПАРАДЖАНОВА действительно посетил сотрудник французского посольства в СССР АБЕНСОР ЖЕРАР, где находился свыше двух часов. При расставании с ЖЕРАРОМ ПАРАДЖАНОВ вручил ему какой-то сверток небольшого размера.

Кроме этого, ПАРАДЖАНОВ своими связям неоднократно заявлял, что в случае выезда за границу, на Родину не вернется, так как " в Советском Союзе фашизм, нет свободы для творчества" и т.д.

Лавров В.В.

ПРЕДСЕДАТЕЛЬ КОМИТЕТА ГОСБЕЗОПАСНОСТИ ПРИ СОВЕТЕ МИНИСТРОВ УКРАИНСКОЙ РСР

В.Никитченко В.НИКИТЧЕНКО

КОНТРОЛЬ

4345/16 1
21 XII 66

34 5032
25 VI 6



32
253

УРСР УССР
КОМІТЕТ ДЕРЖАВНОЇ БЕЗПЕКИ КОМІТЕТ ГОСУДАРСТВЕННОЙ БЕЗОПАСНОСТИ
при РАДІ МІНІСТРІВ УКРАЇНСЬКОЇ РСР при СОВЕТЕ МІНІСТРОВ УКРАЇНСЬКОЇ РСР

6. сентября 1965 г. № 539/ин

Уголовное
г. Киев
24/2-2641.27.06.13
Секретно
экз. № 1

М.М.Селезову
В.Никитченко
В.В.Селезову

ЦЕНТРАЛЬНЫЙ КОМИТЕТ КОМУНИСТИЧЕСКОЙ ПАРТИИ УКРАИНЫ

СПЕЦИАЛЬНОЕ СООБЩЕНИЕ

4 сентября 1965 года в 20-00 в гор.Киеве в кинотеатре "Украина" перед началом сеанса состоялась встреча зрителей с творческой группой, принимавшей участие в создании кинофильма "Тіні забутих предків".

После выступления режиссера-постановщика ПАРАДЖАНОВА, на сцену поднялся литературный критик ДЗЮБА Иван Михайлович, который обратился к зрителям с речью.

Со слов присутствовавших на премьере граждан, ДЗЮБА заявил:

"Сейчас происходят массовые политические аресты украинской интеллигенции и молодежи в Киеве, Львове и других городах. Повторяется 1937 год. Молодежь должна заявить протест властям, заклеймить позором за несправедливость!"

Некоторая часть зрителей возгласами одобрения и аплодисментами пыталась поддержать ДЗЮБУ.

Присутствовавший в зрительном зале корреспондент ЧЕРНОВОЛ обратился к публике с призывом подняться с мест в знак протеста

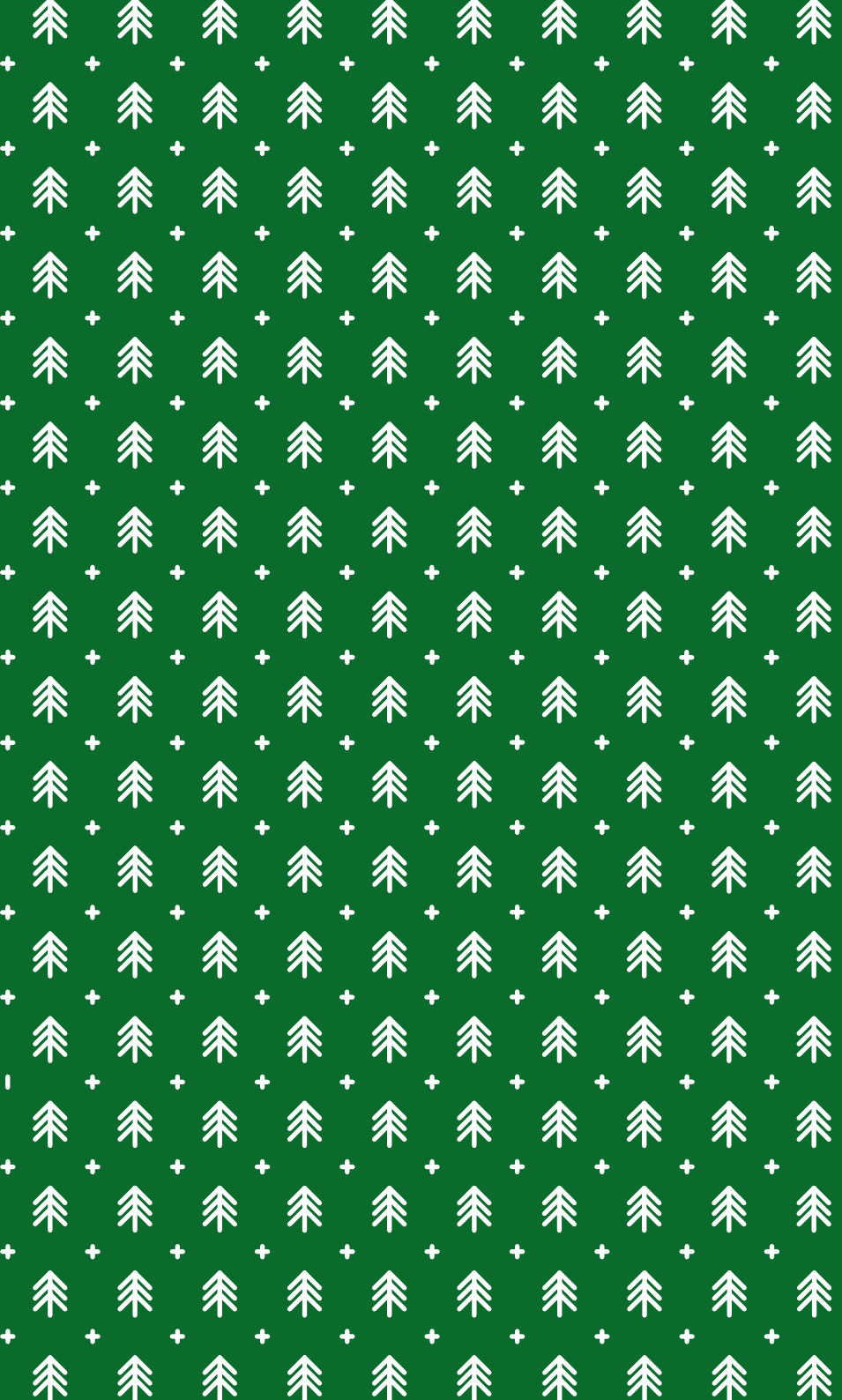
КОНТРОЛЬ

2 УПРАВЛЕНИЕ
КГБ при СМ УССР
Б.п. № 14581
7 9 10 65

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6 IX 1965

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6 IX 1965





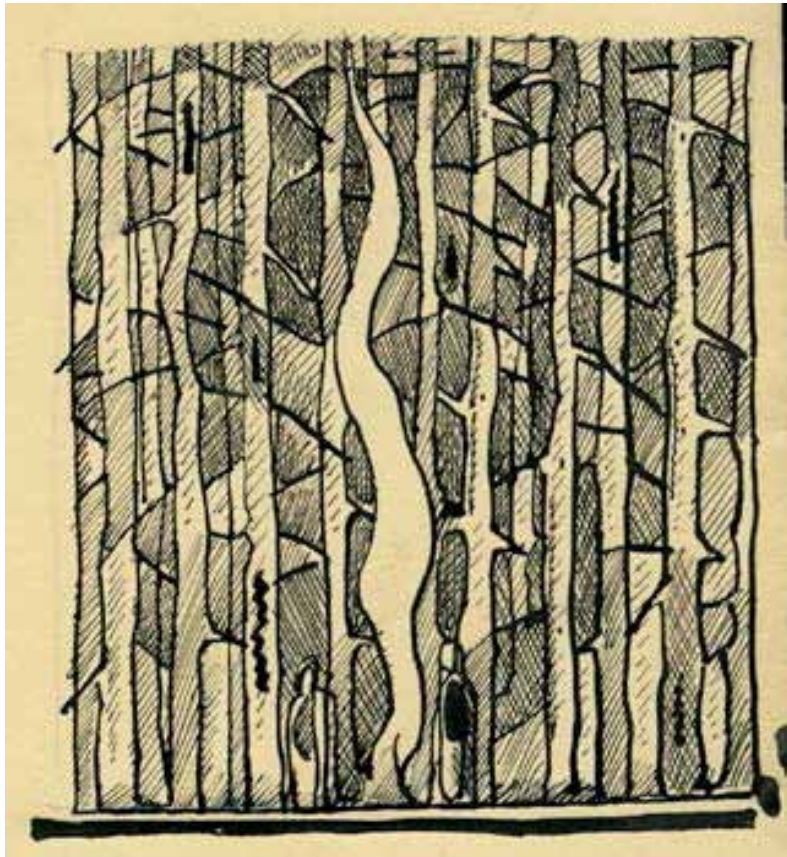
FOREST



Similarly to the ongoing story of the *Shadows of Forgotten Ancestors*, the exposition is infinite. The last hall is a space for thoughts and further movement. It is a certain territory of intellectual leisure. Forest is a hall with a wooden sculpture of Mykola Malyshko, original score by Myroslav Skoryk and lights from all sides. The forest is a hiding place for lovers in the film, as well as a workplace, a site of accidental tragedies and of Ivan's and Marichka's last meeting. It is also home of magical, mystical creatures, which are too dangerous to encounter, as well as a center for audio diversity. Today, fifty years after the first screening of the *Shadows of Forgotten Ancestors*, this place gives an opportunity to think where this road is going to take us in the future, and what it will tell about us.

Tiberiy Silvashi
Photo: Anna Voytenko





*Heorhiy Yakutovych, Children's joy. Ivan and
Marichkatake care of the grazing livestock
Woodcut, 1965
Serhiy Yakutovych's collection*

Parajanov's Shadows of Forgotten Ancestors has said at out loud about the unforgettable ancestors on the remnants of the dying empire

Mykola Malyshko, artist

**Mykola Malyshko, project's exposition
Ten figures**



Presentation prepared by

Pavlo Gudimov's Art Center
Ya Gallery

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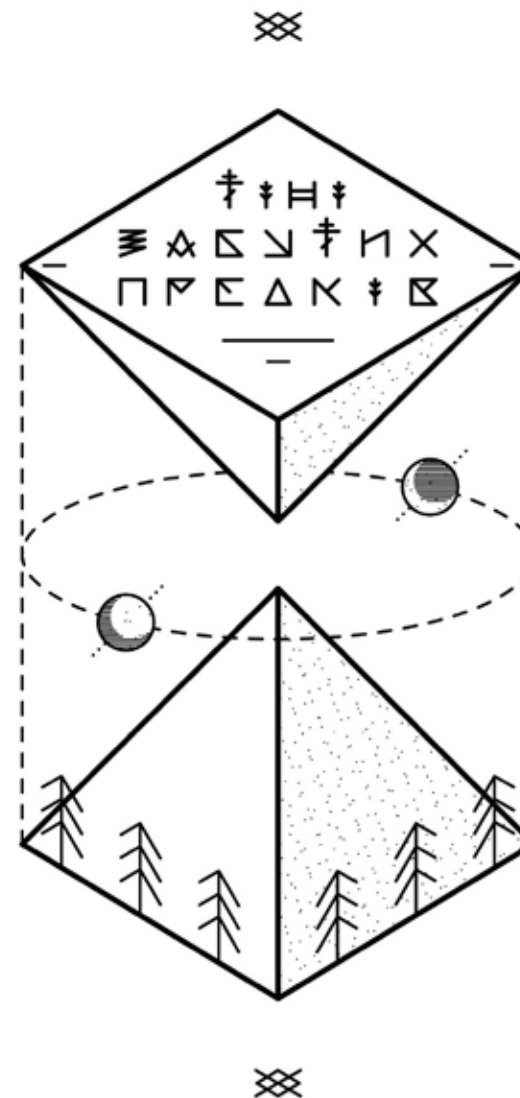
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G R O U P

YA GALLERY
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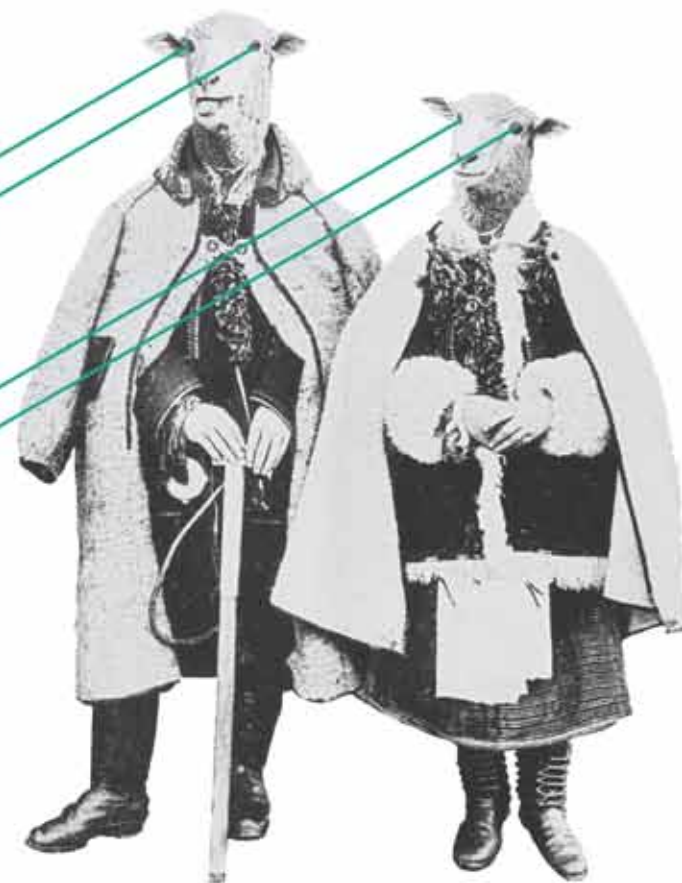
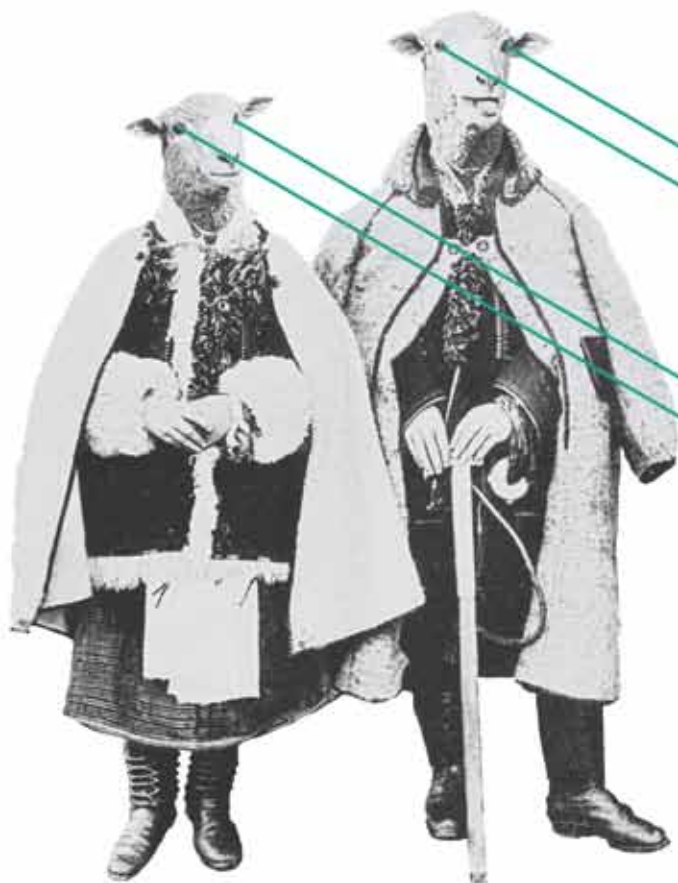
23 БЕРЕЗНЯ

10 КВІТНЯ



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ВИСТАВКА



НКММК
«МИСТЕЦЬКИЙ АРСЕНАЛ»

Куратори Павло Гудимов та Андрій Алферов



ВЛАГОДИНИЙ ФОНД
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Арт-центр Павла Гудимова





