

When Will This Wind Stop, directed by Aniela Astrid Gabryel. Produced by Miroslaw Dembinski (Poland). 2016, 66 minutes. In Russian, Crimean Tatar, and Ukrainian with English subtitles. Contact: Kasia Ziarnik, kasia@studioeverest.pl. Webpage: <https://www.asnconvention.com/when-will-this-wind-stop>. Shown at the ASN 2017 World Convention.

Directed by a Polish filmmaker from Wrocław, Aniela Gabryel, the documentary *When Will This Wind Stop* (*Kiedy ten wiatr ustanie*) tells the story of four ordinary Crimean Tatar families that are torn apart when some of their family members have to leave their homeland and move to mainland Ukraine after the Russian annexation of Crimea in 2014. Since March 2014, over 20,000 Crimean Tatars have left Crimea.

Zooming in on a small Crimean Tatar flag on a car, the film begins with a driver describing how the yellow and blue color graffiti “Crimea Is Ukraine – Kirim Tse Ukraina” on that road was replaced with a sign “Crimea is Russia,” in red, blue, and white colors (that is, the colors of the Ukrainian flag were painted over with the colors of the Russian flag). As the camera rolls on, we see a street sign that states “together with Russia:” this sign sets the tone for the rest of the documentary.

Crimean Tatars are the indigenous people of Crimea. As their name suggests, Crimean territory for them is the defining attribute of their (territorialized) identity, and a part of their historical past and continuous existence. On 18 May 1944, they were deported from Crimea *en masse* under Stalin’s orders to Central Asia and the Urals, where many died of starvation, repressions, and disease. They could not return to their homeland until the late 1980s. Upon their return to Crimea, despite challenges and tribulations of adjustment to a new place, they were able to rebuild their lives as citizens of Ukraine. Yet, their dreams were crushed once again when Russia occupied their homeland in 2014. Gabryel captures the insecurities and fears about the Russian occupation in interviews as film participants intertwine the past with the present, often drawing parallels between 1944 and 2014. Utilizing narratives of three generations – the ones who lived through the deportation, those who were born in exile and returned to Crimea, and the younger generation – the director highlights the persistence of transgenerational memory as a binding force for their strong ethnic and national identity.

For Crimean Tatars, the family is the most important unit. Therefore, the family fragmentation that is beyond their control is not only an individual but also a social tragedy. The filmmaker uses visual metaphors of animate and inanimate objects in order to highlight the agony of separation, the pain of losing family members and friends. Mixing realism with symbolism via eerily similar scenes in different households – empty couches, unoccupied rooms, and vacant fields, a lonely man waving a fly swatter aimlessly – Gabryel captures the loneliness, hopelessness, and helplessness of the situation through the lens of her camera.

A lonely man in his empty house now only inhabited by his plants, a bird, a puppy, and a cat talks to his family via Skype. “When my daughter and son were here they took care of me,” he says in tears. “The soul is restless, something is not enough,” states a middle-aged man who has an elderly mother to look after. “We struggled so much to return to our homeland only to face another deportation. But I am not leaving.” In a different household, “I will stay here till the end,” says another man. “USSR was a big prison, now the tactics are continuing and methods are the same.”

Another older interviewee says Russia always wanted to take over Crimea and as soon as Putin found the right moment after the EuroMaidan, they came in and occupied Crimea without a single bullet. “Now they conduct house to house searches whenever they feel like it for no reason whatsoever” he says in an emotional tone. “I am not going to leave because of Putin. It is wrong to leave. We did not travel 5,000 km to leave again,” he says. Later in

the film, he converses with some relatives and friends. They all agree that they returned to Crimea to live in their homeland and leaving it now is not an option. "I will remain here to the end" he says, and in a strange twist he keeps his promise as he passes away before the end of the documentary.

After his entire family left for Ukraine except for his elderly mother, the middle-aged driver, who was introduced to the audience in the opening scenes of the movie, says "We cannot sleep at night because of the wind." He sits with his mother in their backyard in silence. Later, we see his elderly mother standing against a background of a seemingly endless Crimean steppe and asks "When will this wind stop?" Although the question was asked literally, metaphorically it is understood that the question is about the Russian occupation. As the film title, this question succinctly summarizes the concerns and frustrations of thousands of Crimean Tatars.

The documentary ends when a middle-aged father goes to Kyiv and joins his family on the Maidan. We see him together with a crowd of people waving the Crimean Tatar flag as they light candles and pray to commemorate the dead who lost their lives during and after the 1944 deportation. As people honor their ancestors, the camera goes back and forth between Kyiv and Crimea and once again captures the consequences of forced separation and the silent suffering of the ones who were left behind.

The film serves as a good introduction to the history of Crimea and its current predicament. It can also be useful to those who work in the field of migration research as an illustration of the complexities of forced migration and its effects on everyday lives of families. Typically, films on population movements focus exclusively on the lives of the displaced and explore the anxieties of adjustment of newcomers in new territories. This documentary does the opposite. It does not dwell on lives of those who have left Crimea for Ukraine, but focuses instead on the ones who stayed behind and are refusing to be uprooted from their historical Crimean homeland.

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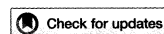
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A Hole in the Head, directed by Robert Kirchhoff. Produced by Hitchhiker Cinema (Slovakia), Czech Television, Slovak Television and atelier.doc (Slovakia). 2016, 90 minutes. Slovak, Czech, German, Polish, French, Serbian, Croatian, Sinti with English subtitles. Contact: Michaela Cajkova, Taskovski Films (London), festivals@taskovskifilms.com. Webpage: <http://www.aholeintheheadfilm.com>. Shown at the ASN 2017 World Convention.

A Hole in the Head, directed by Slovak-independent documentarist Robert Kirchhoff, addresses the issue of the Roma Holocaust, focusing not just on the remembrance of the genocide of European Roma during World War II by the Nazi government and its allies, but also on the present context of the memories: the contemporary status of the Roma, who constitute Europe's largest and most marginalized ethnic group.