

International Center for the History and Sociology
of World War II and Its Consequences

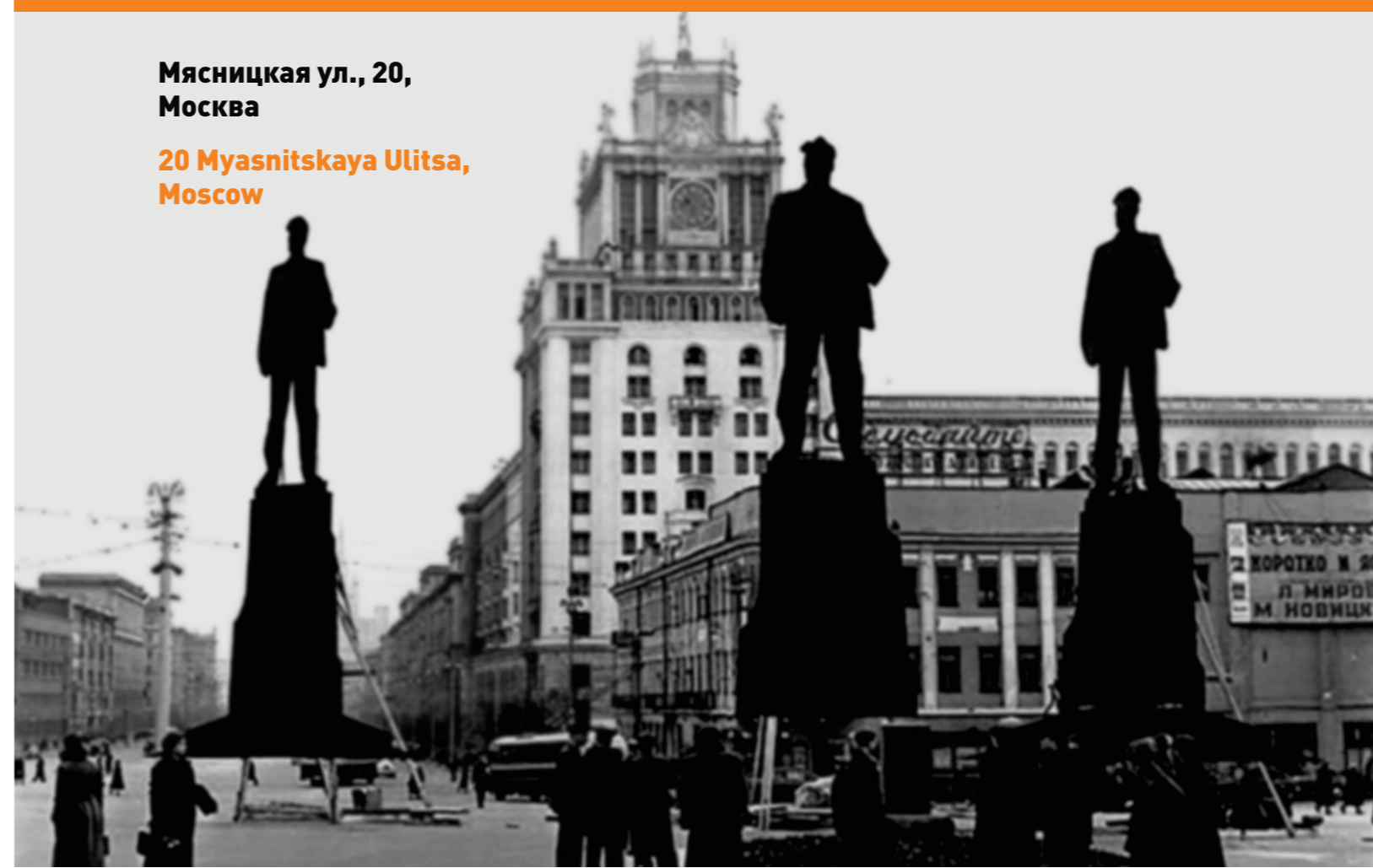
Международный центр истории и социологии
Второй мировой войны и ее последствий



BLAVATNIK FAMILY FOUNDATION

Мясницкая ул., 20,
Москва

20 Myasnitskaya Ulitsa,
Moscow



1-2 июня / 1-2 June 2017

МЕЖДУНАРОДНАЯ
НАУЧНАЯ
КОНФЕРЕНЦИЯ

Искусство
или документалистика:
фотография в новейшей
истории России

INTERNATIONAL
SCHOLARLY
CONFERENCE

Art versus Document:
Photography in Modern
Russian History

THURSDAY, JUNE 1

9:00 AM
REGISTRATION (Foyer, 3rd Floor)

9:30 AM
PANEL 1: The Role of Photography in Soviet History

Joan Neuberger, University of Texas at Austin, U.S.A.

What Else They Are:
Thoughts on Historical Photographs

10:00 AM
PANEL 2: Early Soviet Photography: Theory and Practice

Kristin Romberg, University of Illinois Urbana-Champaign, U.S.A.

Constructivist *Oformlenie*
and the Photographic Art-of-Fact

Natalia Zagrebelnaya, National Pedagogical Dragomanov University, Ukraine

Between Literature and Film:
Victor Shklovskii on Photography
Между литературой и кино:
Виктор Шкловский о фотографии

11:00 AM
Coffee Break

11:30 AM
PANEL 3: Photography and Youth Culture

Sergei Oushakine, Princeton University, U.S.A.

Circled and Squared: Lenin, Children,
and Photomontage

Katherine Reischl, Princeton University, U.S.A.

Chasing the Photograph: Adaptations
of Photo-Illustration in Soviet Children's
Literature (1922-1932)

Tatiana Saburova, Indiana University, U.S.A.

"Youth" and "Modernity" in the Photographs
of *Ogonek* from the 1930s through the 1960s
«Молодость» и «современность»
в фотографиях журнала «Огонек»
1930-1960-х гг.

1:00 PM
Lunch

2:00 PM
PANEL 4: Travel and Leisure in Soviet Photography

Igor Orlov, National Research University Higher School of Economics

"Frozen History:" Soviet Reality
in the Photographs of Foreign Tourists
«Застывшая история»: советская
действительность на фотоснимках
иностранных туристов

Aleksei Popov, V.I. Vernadsky Crimean Federal University, Simferopol & South Ural State University, Chelyabinsk

The Right to Rest (?): Gloss, Retouching
and Negatives of Crimean Resort Photography
during the Soviet Era
Право на отдых (?): глянец, ретушь и негатив
на фотографиях курортного Крыма советской
эпохи

3:00 PM
PANEL 5: Inter-Media Entanglements in Post-War Visual Culture: The Photography, Painting, Performance, and Television

Angelina Lucento, International Center for the History and Sociology of World War II and Its Consequences, National Research University Higher School of Economics

In the Time of Vremia: Soviet Television
and the Evolution of Non-Conformist
Photography in the 1970s

Daria Kostina and Tamara Galeeva, Ural Federal University (UrFU)

The Photographic Practices of Evgenii
Malakhin in Sverdlovsk in the 1970s
Фотографические практики Евгения
Малахина в Свердловске 1970-х гг.

Oxana Gavrishina, Russian State University for the Humanities (RGGU)

Photography as a Pseudo Primitive Art:
Reflexion and Practice in the 1970s and 80s
Фотография как псевдопримитив: рефлексия
и практика 1970-1980-х гг.

FRIDAY, JUNE 2

9:30 AM
PANEL 6: Theory and Practice of Photography in the Late Soviet Period

Ekaterina Vilkulina, Russian State University for the Humanities (RGGU)

Photojournalism of the "Thaw:"
The Formation of a New Canon
Журнальная фотография оттепели:
формирование нового канона

Jessica Werneke, International Center for the History and Sociology of World War II and Its Consequences, National Research University Higher School of Economics
"Snap" Judgments: Photography Theory and
Practice in the Post-War Soviet Union

Daria Panaiotti, European University St. Petersburg

"To See the Documentary:" Regulations and
the Creative Strategies of Soviet Documentary
Photographers in the "Stagnation" Period
«Видеть документально»: нормативные
установки и персональные творческие
стратегии советских фотодокументалистов
периода застоя

WORKING LANGUAGES – ENGLISH AND RUSSIAN

4:30 PM
Coffee Break

5:00 PM
Artist Talk: Katrin Nenasheva

11:00 AM
Extended Coffee Break

12:00 PM
PANEL 7: Documentary, Memory, and Other Aesthetic Strategies Before and After the Collapse of the USSR

Erika Wolf, University of Otago, New Zealand

"A most harmful relapse of formalism":
Photomontage and Photographism
in the Post-War Soviet Political Poster

David E. Little, Mead Art Museum, Amherst College, U.S.A.

Closing in on Documentary and Art:
Boris Mikhailov's Meta-montage

Oksana Sarkisova, Central European University, Hungary & Olga Shevchenko, Williams College, U.S.A.

A Private Touch: Soviet-era Family
Photographs in Contemporary Art
and Documentary Film

1:30 PM
Artist Talk: Ksenya Sonnaya