

**IMAGE, HISTORY
AND MEMORY**

Genealogies
of Memory in Central
and Eastern Europe

Akademia Sztuk Pięknych
Wybrzeże Kościuszkowskie 37/39
Warszawa
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Abstracts and Biographical Notes

Warsaw, 6-8 December 2017



Day 1 | 6 December 2017, Wednesday

Keynote lecture:

Mieke Bal (Netherlands), *Dis-Remembered and Mis-Remembered: A Confrontation with Failures of Cultural Memory*

Mieke Bal is a cultural theorist, critic, video artist and occasional curator. She works on gender, migratory culture, psychoanalysis, and the critique of capitalism. Her 38 books include a trilogy on political art: *Endless Andness* (Bloomsbury, 2013) on abstraction, *Thinking in Film* (Bloomsbury, 2013) on video installation, and *Of What One Cannot Speak* (University of Chicago Press, 2010) on sculptures. Her work comes together in *A Mieke Bal Reader* (University of Chicago Press, 2006). In 2016 *In Medias Res: Inside Nalini Malani's Shadow Plays* (Hatje Cantz) was published, and in Spanish, *Tiempos trastornados* (AKAL, 2016) on the politics of visibility. Her video project *Madame B*, with Michelle Williams Gamaker, is widely exhibited: in 2017 in Museum Aboa Vetust & Ars Nova in Turku, and combined with paintings by Munch in the Munch Museum in Oslo. Her most recent film is *Reasonable Doubt*, on René Descartes and Queen Christina of Sweden (2016).

Chair: Anna Kutaj-Markowska (Poland)

Anna Kutaj-Markowska is an art historian. She graduated from the Jagiellonian University in Kraków (MA, 1984) and the Institute of Art of The Polish Academy of Sciences in Warsaw (PhD, 1995). Her professional experience includes working at the Jagiellonian University Museum as a curator of the sculpture department (1984-89), teaching at an art college (Państwowe Liceum Sztuk Plastycznych) in Kraków (1984-89), working for the *Print Biennial* (and then *Triennial*) in Kraków (first as a press spokesperson and afterwards as the editor-in-chief of the magazine *Pawilon*), interpreting, guiding and curating art exhibitions, collaborating with such international undertakings as *The Cosmological Pictures* exhibition by Gilbert & George at the Palace of Art (Pałac Sztuki) in Kraków (1991) and *Alan Davie* exhibition at Galeria M in Kraków, writing either reviews or essays; interviews and finally - accompanying some artists in their work by visiting their studios, conversing about their work and writing introductory essays in catalogues and leading public meetings with artists and art writers.

Panel A. Remembrance, History, Image: Theories and Cognitive Perspectives

Chair: Joanna Wawrzyniak (Poland)

Joanna Wawrzyniak is head of the social memory laboratory at the Institute of Sociology, University of Warsaw. She is interested in oral history, agents of memory, economic nostalgia, and the intellectual history of memory studies. Together with dr Małgorzata Pakier, dr Wawrzyniak has conveyed the Genealogies of Memory in Central and Eastern Europe project in the European Network Remembrance and Solidarity since its beginnings in 2011. Her recent publications in English include *Memory and Change in Europe: Eastern Perspectives* (co-ed. with M. Pakier, Berghahn, 2016); *Veterans, Victims and Memory: The Politics of the Second World War in Communist Poland* (Peter Lang, 2015); and *The Enemy on Display: The Second World War in Eastern European Museums* (with Z. Bogumil et al., Berghahn, 2015). She has been a visiting fellow at a number of institutions including the New School for Social Research, the Freiburg Institute for Advanced Studies, the Imre Kertész Kolleg Jena, and the Herder Institute in Marburg.

Vitalii Ogiienko (Ukraine), *Image of the Starving Little Girl: From Initial Traumatic Holodomor Experience to Media Icon*

Ogiienko's paper analyses one of the most powerful imagery of the Holodomor; the suffering children who were the most vulnerable category of victims. The most well-known Holodomor icon related to the children of the Holodomor is the image of the Starving Little Girl. It depicts a little girl with big eyes and tiny thin body affected by malnutrition, her arms are crossed over the chest. Sculptures of the Starving Little Girl are located at the Holodomor Memorial to Holodomor victims in Kyiv and at an exhibit of

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Canadian Museum for Human Rights, as well as at dozens of places in Ukraine and abroad which are dedicated to the commemoration of the Holodomor victims.

From one side, Ogiienko is interested in the history of the creation of the Starving Little Girl icon as well as its distribution in the current cultural environment through commemoration and other official initiatives. From another side, he would like to explore Holodomor-related narratives in terms of representations of children. This analysis aims at providing a connection between original Holodomor experience of individuals, both victims and bystanders, collective memory of that trauma, and its subsequent representations, especially those that contributed to the contemporary discourse of the Holodomor.

In other words, Ogiienko will “read” this icon as a narrative consisted of a range of concrete texts but at the same time, he argues that these concrete texts function as vehicles which carry original traumatic images, symptoms, emotions driven by real experience of starvation. Thus, processes which led to the creation of the Starving Little Girl have passed several subsequent stages during which initial mental traumatic images have been turned into media “icons”.

Vitalii Ogiienko works in the Science Department of the Ukrainian Institute of National Remembrance and teaches the undergraduate course ‘Memory and trauma: concepts and research approaches’ at the National University of ‘Kyiv-Mohyla Academy’. He studied history and completed his candidate dissertation in History at Taras Shevchenko National University of Kyiv. His current project, titled ‘Holodomor as a Historical Trauma’, aims to look at the biggest Ukrainian tragedy in terms of various trauma studies approaches. Ogiienko’s research interests include memory studies, trauma studies, Holodomor studies, and genocide studies. At the moment, he is working on a school teaching course dedicated to promoting Holodomor awareness.

Andrei Nacu (Romania), *The Relation between the Family Album and the Re-evaluation of Romania’s Communist Past*

The family albums hold a special place among memory repositories. But what happens when the living memory fades away, even before the archived images themselves and how are these read by the future generations? The albums comprise photographs, which are the material artefacts with the role of retainers and triggers of memory. This paper discusses how family photographs can influence memory and the remembrance of Romania’s communist era in the process of re-evaluating the past. Looking at the political context, we can discover that even though the security measures regarding photography were less strict in comparison with the ones on other creative means, there is still a lack of images documenting Romanian communism (besides the propagandistic images). So with very little exception, visual representations of living conditions in socialist Romania can mainly be found in the family albums. Nacu is analysing an archive of family photographs comprised of more than 30.000 images by systematising, using a taxonomical classification system (identifying patterns, motifs, specificities) and exploring it using the Grounded Theory - an inductive approach, which involves a process of systematic generation of concepts and theories based on the collected data. With this paper, he is trying to investigate and analyse the specificity and the limitations of the family album in communist Romania, what significance would have the particular conventions found in these photographs and the potential effect of this type of representation of family history when re-evaluating the historical past.

Andrei Nacu is a Romanian visual artist based between London and Iasi, Romania. In his creative practice he is using documentary photography, the family album and archive photos to create stories which analyse the junction between personal memory and social history. In 2013 he graduated with an MA in Documentary Photography from the University of Wales, Newport and had previously studied Photography and Video at the “George Enescu” University of Arts Iasi, Romania. His projects have been presented in exhibitions such as: *Events With No Cause* - Centre of Contemporary Photography – Iasi, Romania (2016), *Renaissance* - Getty Images Gallery - London (2015), *Uncertain States* - Four Corners Gallery - London (2014), *Guernsey Photography Festival*, U.K. (2014), *FreshFaced+WildEyed* - The Photographers’ Gallery - London (2013), *Edges* - Ffotogallery - Cardiff, U.K (2013), *WestPhoto Photography Prize* - Ambika P3 Gallery - London

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(2012). In 2015 he won the Renaissance Photography Prize, was nominated for the Magnum Graduate Photographers Award and shortlisted for the Bar Tur Photobook Prize.

Filip Lipiński (Poland), *Stratified Image. Medium, Construction and Memory in Frank Stella's Polish Villages*

This paper will be devoted to Frank Stella's *Polish Villages* series of pictorial works executed between 1971-74 by the artist in response to the architecture of wooden synagogues in Poland, destroyed during World War II. Lipiński will analyse the works and theorise their reception in their complicated structures in terms of possible, differential translation of a number of mediated sources into final form. This translation, he contends, is predicated on the history of the constitutive elements informing these works, their mediated nature and the artist's individual response to them. As a result they can be treated as figurations of memory at the crossroads of the collective and individual. In *Polish Villages* the famous Stella's dictum "what you see is what you see" does not apply because the constructivist-minimalist reification of painting is waived for the sake of temporal, stratified construction which holds more than is offered by its material and visual form. In other words, the visual properties of the material, constructed work activate a complex process of seeing and remembering, i.e. virtual sphere of perception haunted by the memory of photographs representing synagogues, their architecture mediated that way and the awareness of their tragic history and culture behind them. Lipiński claims that *Polish Villages* require such an extended and stratified field of vision combining a number of elements, dialectically connecting the present of an experienced artwork with the past it deconstructively represents. Hence, the complex structure of Stella's elaborate pictorial-architectural constructions can thus be interpreted as an analogy to the layered structure of both cultural and individual memory.

Filip Lipiński, PhD, art historian and Americanist, Assistant Professor at the Department of Art History at Adam Mickiewicz University in Poznań, Poland. His professional interests concern American art, medium-related theories in art history and visual culture, painting in the context of film and photography and methodology of art history. He was a Fulbright Fellow at City University of New York (2007-8), recipient of Terra Foundation for American Art Summer Residency in France (2008) and Terra Travel Grant in the United States (2013); a member of AICA and Polish Association of Art Historians. He is the author of the book *Hopper wirtualny. Obrazy w pamiętającym spojrzeniu [The Virtual Hopper. Images in a Remembering Look]* (Scientific Publishing House of Nicolaus Copernicus University, 2013) as well as numerous academic articles and book chapters on modern and contemporary art and art theory in journals such as *Oxford Art Journal*, *Artium Quaestiones*, *Quart*, *RIHA Journal*.

Florin Abraham (Romania), *Histor(iograph)y and Memory in 'PostTruth Era'. Towards a European Public Sphere? Some Theoretical Considerations*

The relationship between history/historiography and social memory in European/Western societies, as conceptualized until a decade ago, needs to be revised. Two reasons lead us to consider that a conceptual reconsideration is needed: the overwhelming role that the new social media has acquired in the society, and the increasingly powerful manifestations of the functioning of "post-truth" mechanisms in the leadership of European democratic societies.

New social media brought not only a "democratisation" of communication but, at the same time, a negative transformation of the process of imposing scientific truth in society. The opinion of a Nobel laureate can have the same value for an individual as the opinion of another person in their circle of friends. The trivialisation of knowledge and the erosion of popular trust in the epistemic authority of scientists undoubtedly include historiography (with the role of providing knowledge based on the systematic analysis of the facts of the past).

Post-truth politics is part of the post-democracy phenomenon, and historical mythology is a basic ingredient of it. Post-truth policy, conventionally referred to as "populist", is more and more widespread in various countries of the European Union, and it also

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influences the institutional process of “producing historical truth” (recently have been transformations of research agendas and institutional priorities).

Simultaneously with the European Union identity crisis, projects are being carried out to create a transnational European public sphere, by re-conceptualizing European history. The latest project in this direction is the House of European History, which proposes a new approach to historical memory for European citizens. The dominant feature of European historiographies is insularity, not only because they are produced in vernacular languages but also by theme, because they are considered to be an essential part of national identity. Thus we identify conflicting perspectives between the description of historical truth and social memory.

This problematic core described briefly needs to be assessed and understood from the perspective of its implications on the dominant political values (civic culture) in European societies, especially in Central Eastern Europe. The purpose of Abrahams presentation is not to provide answers with claims of absolute truths but to contribute to the understanding of a problematic field generated both by changes in communication technology and in the political process in states with democratic regimes.

Florin Abraham has a PhD in History from the “Babes-Bolyai” University of Cluj-Napoca, Romania (2006). He is a senior researcher at the National Institute for the Study of Totalitarianism of the Romanian Academy and professor at the College of Communication at the National University for Political Studies and Public Administration (SNSPA) in Bucharest. He is a member of the Collegium of the National Council for the Study of the *Securitate* Archives (CNSAS) and Romania's representative as Member of the Board in the European Network Remembrance and Solidarity (ENRS). He is the sole author of four books, of which the most recent is *Romania since the Second World War: A Political, Social and Economic History* (Bloomsbury Academic, 2016). He is the co-author of five other books, including *The Encyclopedia of the Communist Regime in Romania* (National Institute for the Study of Totalitarianism, 2012) in four volumes.

Written Presentation:

Tomasz Szerszeń (Poland), *Memory, Photography, History.*

Post-Soviet Auto-photo-biographies

Post-Soviet photographic narrations about the last decade of the USSR, the Perestroika period, political transformation and the 1990s are interesting not only as a visual evidence about the “end of the Empire” and the “end of the red man” (and the emptiness that follows) but also – that’s the case of long-term photographic projects of Boris Mikhailov and Evgeniy Pavlov – a philosophical meditation on relations between memory, photography and history. The disintegration of the imperialistic Soviet order and the destruction of its vision of history are accompanied by the disintegration of a way of seeing, the collapse of principles that govern the photographic image. The medium of photography reflects perfectly the “formless” moment of historical experience. As Hayden White wrote, “Historians always have problems with transitional moments in the histories of their subjects. It is also because a ‘transition’ is precisely what cannot be represented in any medium, because it is what happens ‘between’ two states considered to be (relatively) stable. And this moment cannot be represented because it has the same status as the blank space that divides two frames of a movie film.” This paradox is a point of departure of Szerszeń’s analysis of certain photographic works of Boris Mikhailov and Evgeniy Pavlov – the eminent ex-USSR photographers. Their photo-narrations become a form of paradoxical collective auto-photo-biography in the age of never finished transition. In his lecture, he especially wants to emphasise the relation between photography and history/memory in post-Soviet context.

Tomasz Szerszeń is an anthropologist, visual artist and essayist writing on art. He is adjunct in the Institute of Art, Polish Academy of Sciences. Editor of *Konteksty* quarterly as well as *View. Theories and Practices of Visual Culture*. Author of the book *Podróżnicy bez mapy i paszportu* [Voyage without map and passport] (Słowo/Obraz Terytoria publishing house, 2015) and editor of *Neorealism in Polish Photography 1950-1970* (Fundacja Asymetria, 2015). His artistic projects were shown in, among others, the Archeology of Photography Foundation in Warsaw, the Museum of Art in Łódź, the Nowy Teatr in Warsaw, the Mickiewicz's Museum in Istanbul, the Ludwig Museum

in Budapest and in the Paris Photo. He is a co-curator of the exhibition *What Is Enlightenment?* (Museum of Modern Art, Warsaw – to come, 2018).

Commentary: Luiza Nader (Poland)

Luiza Nader is art historian, assistant professor at the Academy of Fine Arts in Warsaw. Her interests are focused on avantgarde and modernism, relations between art and limit events, affect, trauma, memory, the figures of witness and observer, exclusively in Central European context. Her current research is dedicated to the Theory of seeing, war drawings and series of collages by Władysław Strzemiński *To my friends the Jews (1945-1947)* - its historical/social/political frames and affective powers. President of Polish Section of AICA International Association of Art Critics.

Keynote Lecture:

Wojciech Suchocki (Poland), *Matejko. How Was He Doing This?*

Wojciech Suchocki, PhD, art historian, Professor at the Adam Mickiewicz University; since 2010 director of the National Museum in Poznań. For his PhD thesis, Suchocki analysed the art of Polish painter Piotr Michałowski; his postdoctoral publications include *W miejscu sumienia. Śladem myśli o sztuce Martina Heideggera [In Place of Conscience. In the Wake of Martin Heidegger's Thinking on Art]* (Wydawnictwo Naukowe UAM, 1996). He is a former member of the Division of History and Theory of Research on Art at the Institute of Art History at the Adam Mickiewicz University. Suchocki is head of the research programme *Atanazy Raczyński (1788-1874). Zabezpieczenie, naukowe opracowanie i krytyczna edycja piśmienniczej spuścizny wielkopolskiego arystokraty, dyplomaty, historyka i kolekcjonera sztuki [Atanazy Raczyński (1788-1874). Preservation, Scientific Elaboration, and Critical Edition of Literary Legacy of Aristocrat, Diplomat, Historian and Art Collector from Wielkopolska]*, as well as a member of the Programme Board of the National Institute for Museums and Public Collections. He was awarded with the silver Medal for Merit to Culture – Gloria Artis.

Chair: Csaba György Kiss (Hungary)

Csaba György Kiss is a political scientist, cultural and literary historian and comparatist in Central European literatures examining the myths and national symbols. He is currently a lecturer at the University of Warsaw (Department of Hungarian Studies). In 1987 he co-founded the Hungarian Democratic Forum, later becoming its Vice President (1990) and a board member (1989–93). He is a member of joint Polish-Hungarian and Slovak-Hungarian Commissions of Historians and a guest lecturer at the Universities of Zagreb, Nitra, Prague and Warsaw. Kiss is a member of the ENRS Academic Council.

Panel B. Image and Historiosophy: Artistic Reflection on the Subject of History and Remembrance

Chair: Ewa Kociszewska (Poland)

Ewa Kociszewska is Assistant Professor at the Visual Arts Department of the Academy of Fine Arts in Warsaw. She was a Post-doctoral Fellow at the University of Oxford, a Junior Research Fellow at St Catherine's College (2012-2014). She received a PhD in History of Art from the University of Warsaw (2014). Before moving to Oxford she was a Marie Curie Intra-European Fellow at the Warburg Institute in London (2012–2014). She has held grants and fellowships from the French Government (bourse de thèse en cotutelle, Centre André Chastel, Paris IV), the Institut national d'histoire de l'art in Paris, the Warburg Institute (Saxl Fellowship), the Polish Ministry of Science and Higher Education (Iuventus Plus grant scheme), the Foundation for Polish Science, and the Fondazione Cini in Venice. She has published in *French Studies Bulletin*, *Journal of the Warburg and Courtauld Institutes*, *Le Moyen Âge*, *Renaissance Quarterly* and *Artibus et historiae*. Her article "War and Seduction in Cybele's Garden: Contextualizing Ballet des Polonais" (*Renaissance Quarterly*, 2012) was awarded the William Nelson Prize by the Renaissance Society of America and the Nancy Roelker Prize by the Sixteenth Century Society and Conference.

Tatiana Tereshchenko (Russia), *Greek Vase Painting:*

Polysemantic Rethinking of History in the Images of the Others

There were two ways of visually rethinking of history in Ancient Greece. Firstly, historical events were represented in sculpture. It had a very limited number of subjects (i.e. mythological battles) but its auditorium was quite broad. And secondly, vase painting. Its

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function was connected with symposium and sacrifice. These images were intended for a narrow circle but contained much deeper senses. A big amount of the Others was represented in the Greek vase painting and each of them was connected with certain historical events and was represented in certain, mainly mythological subjects. These myths in their turn interpreted historical events and real contacts with other people. In the images of the Blacks the contacts with Africa were interpreted. Those with a scene of the mythos about an Egyptian tsar Bousiris are traditionally linked with the closeness of Egypt and also its hostility towards the foreigners. Scenes of battles with Persians represented the Greco-Persian wars. Later of them interpreted tight contacts between Greeks and Persians. The most complicated complex of senses contained images of Scythians: they reflected the growing confrontation between Greeks and Persians and also more local events.

In sum, images of the Others in the Greek vase painting constituted the holistic visual cosmology, ethnic world picture and also a peculiar semiotic environment whose elements acquired their fullest significance in connection with other images, where historical events and ethnocultural contacts found their vague and not always clearly differentiated interpretation. In addition to these high scale historical events there was one more semiotic layer in these images: a big amount of phenomena of culture (sacrifice, symposium, way of war, polis etc.) was reflected there.

Tatiana Tereshchenko is currently finishing her PhD "The Image of the Other in the Context of Ethnocultural Transformation of Antiquity (on the material of Visual Arts" at the Saint Petersburg State University. She has published several articles in Russian, including "Roman-Barbarians Dichotomy, Ethnic Identity and Borders in the Context of Ethnocultural Transformation of the Great Migration" (*Istoricheskie, filosofskie, politicheskie i yuridicheskie nauki, kul'turologiya i iskusstvovedenie. Voprosy teorii i praktiki*, 2015) and "Images of the Blacks in Ancient Art" (*Filosofiya i kul'tura*, 2016).

Justyna Balisz-Schmelz (Poland), *Pictures for the Fathers.*

Baselitz's Heldenbilder as Counterimages of the Socialist and Fascist Body

In the middle of the 1960s Georg Baselitz created a series of groundbreaking paintings called *Heldenbilder*. They were a double provocation – by applying an expressionist idiom and a highly dubious subject. They depict monstrous, grotesquely sexualised male bodies on the verge of corporal disintegration. Baselitz was socialised in East Germany, where the doctrine of socialist realism elaborated on the concept of so-called "typicality" in the representation of the iconic "new men". On the contrary, in West Germany, where the artist lived from 1957, the long-term uses and abuses of the image of the human body resulted in a representational vacuum. Theories of the conservative art historian Hans Seldmayr, who insisted on the return of the human body in visual arts, were regarded with great mistrust. Not only all of these controversies are included in Baselitz's *Heldenbilder*, but they also reflect one of the most problematic post-war cultural phenomena – the deep crisis of humanism.

The pictures were criticised mostly for their machismo and reproduction of the HISTORY. Nevertheless, they are a kind of antithesis to body images (both male and female) circulating in official discourses, and thus deconstruct dominating modes of representation (fascism, socialist realism, the visual rhetoric of post-war reconstruction). They also show an alternative to the "fascinating fascism" modus and the "new discourse about fascism", which will soon dominate the popular culture. The return of an exaggerated sexuality in the paintings also means the return of the repressed and emphasises the body politic. The pictures may be understood as a reaction to growing public interest in the newest history (*Auschwitz Prozesse*) and as a seismograph of the social climate just before 1968 – marked by a generational conflict and realizing that human body is a significant locus of political conflicts. In doing so, they introduce a new post-war category of identification, which also has its consequences for understanding post-war politics.

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Justyna Balisz-Schmelz is a Polish art critic and historian. She studied Art History at the Jagiellonian University and at the Humboldt University in Berlin, as well as Theatre Studies at the Free University in Berlin. In 2015 she received a PhD in Art History from the Jagiellonian University. Balisz-Schmelz wrote her dissertation on the reception of fascism in German art with the emphasis on the medial aspects of the collective memory. She teaches at the Cultural Studies Faculty at the Jagiellonian University and works as an Assistant Professor at the University of Warsaw. Her teaching and research areas are: art and memory; medial aspects of art since 1945; politics, theories and praxis in historical/national representations after 1945; German-Polish bilateral art relations; and critical issues in contemporary art and theory.

Dorota Kownacka (Poland), *Against Illusion. Abstraction towards the Reality. Kuno Raeber's Material Turn. Karl Rössing's Wood- and Linocut and the War Experience Aspect*

Kuno Raeber - a Swiss lyrical poet and writer, author of many reviews - devoted a few of his essays to art or rather artists, who managed to work out a real compromise between illusion, abstraction, material and history. By using old patterns, basing on memory schemes, they created a new pictorial language suitable and appropriate for the experience of war. Raeber's main interest referred to the potential of material and its natural ability to cumulate meanings organic in its structure, somewhere beyond the storyline and keeping them in an undisturbed vacuum as repository of form untouched by external circumstances. This potential of material enables to develop a narration hidden archaic in its texture, which may be compared with crystal-constructions created and used by Paul Klee or in a little different way interpreted by Wilhelm Worringer. It is the idea of pre-existence, origin and roots, cosmos arising from chaos. The platonic vision of eternal idea assumes that the flesh appeared after spirit, which would be crucial by setting the sequence of inner orderliness which predates existence of object, in this case visual work of art. Raeber was following the influence of material on artists. He discovered specific progress from external pieces of work (*Außenbilder*) to spiritual, nonmaterial pieces of work (*Seelenbilder*). Between those two extremities is the aspiration for non-illusion presentation of truth experience located, which is based on the deconstruction of the object and its meaning and the reconstruction suitable for new world condition. The power of hidden value occurs already in the structure of material. The authentically affected work of art is always to some extent uncompleted and indicates hidden basis of cognition. Short-term-memory replaced by perspective vision enables the artist to stand clear of the object to comprehend the essence in its structure. In this pure recognition is no longer any place for illusion.

Dorota Kownacka is an art historian, and currently adjunct in Institute of Art in Polish Academy of Science. She studied Art History at the Adam Mickiewicz University in Poznań and the Humboldt University in Berlin, and graduated in Applied Linguistics in Poznań. Kownacka previously worked in the Centre for Contemporary Art "Łażnia" in Gdańsk, and the Centre for Contemporary Art Zamek Ujazdowski in Warsaw.

Roma Sendyka (Poland), *'Hobbled Images' as Memorial Documents for Underrepresented Events. Regaining Past through Reading the Affective and Recognizing the Precursory*

In my talk I would like to discuss the relation between history, memory and image endorsing the proposal formulated by James Elkins. His statement that "most images are not art" directs possible research to a "group of images that has neither religious nor artistic purpose, and that is images principally intended – in the dry language of communication theory – to convey information." While Elkins mostly means here objects like graphs, charts, and maps, in more general view he addresses images not studied by art history, that "seem like half-pictures, or hobbled versions of full pictures, bound by the necessity of performing some utilitarian function and therefore unable to mean more freely" (Elkins, *The Domain of Images* 2001).

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Some events of past violence in Central and Eastern Europe seem to be less represented via images than others. Iconography of the camp is definitely more extensive than the one of death marches, forced labor or even ghetto life. One of the least represented events of the Second World War in our region are random killings and executions of Einsatzgruppen. However, an astounding visual document of executions in the East exists as a part of the Jewish Historical Institute collection. Kuba Guterman drew on a random paper an expressive scene of shootings. His work is but a “hobbled version of a full picture” – it is in fact a child’s sketch.

It is not only Elkins’ input that allows now to address works such as the one by Guterman, with the attention previously restricted to “full, non-utilitarian pictures”. Recently, within the Goldsmiths’ Forensic group a researcher Hannah Meszaros Martin (artist, writer) proposes an analysis of environmental violence in the context of the armed conflict in Colombia developing a method of interpreting children’s pictures (presentation at MACBA, Barcelona, 2017). To approach this kind of works, a methodology of reading affects is needed (Mieke Bal) as well as a procedure of interpreting memory work (Ernst van Alphen). I will attempt to use the available approaches to read Guterman’s sketch, trying to develop an approach that would allow to turn a “hobbled picture” into a memorial visual document.

Roma Sendyka is an Assistant Professor at the Centre for Anthropology of Literature and Culture Studies at the Jagiellonian University, Kraków, and a visiting Professor at the University of Chicago (2011). She is the head of the Research Centre for Memory Cultures and founder of the Curatorial Collective (Kraków). Sendyka wrote two books, was an editor of the book series *Nowa Humanistyka* [New Humanities series] (Polish Academy of Science, 2013) and received the Christian A. Johnson Endeavor Grant and the Kosciuszko Foundation Grant (2011). She is the leader of two research projects: *Unmemorialized Genocide Sites And Their Influence On Contemporary Formation Of Collective Memory And Cultural Identity In Poland* and head of a research on *Awkward Objects of Genocide. Vernacular Art on the Holocaust and Ethnographic Museums (Transmitting Contentious Heritage with the Arts. From Intervention to Co-production, Horizon 2020)*. Currently, she prepares the book *Non-sites and their Non-memory*. Her work combines elements drawn from three major disciplines: Polish Studies, Cultural Studies, and Visual Studies.

Commentary: Katja Bernhardt (Germany)

Katja Bernhardt is a research fellow at the Department of Art and Visual History at the Humboldt University in Berlin. She studied Art History and History in Greifswald, Berlin and Poznan. She holds a PhD in Art History based on a doctoral thesis about the interconnection of architectural theory, politics and education of architects in Gdansk/Danzig in the first half of the 20th century. Her research focuses in a broader sense on the historical analysis of urban space and architecture and its visual representation, with a focus on Eastern Europe. Furthermore, Bernhardt is interested in the history of art historiography, especially of the period of socialism.

Day 2 | 7 December 2017, Thursday

Keynote Lecture:

Ernst van Alphen (Netherlands), *Legacies of Stalinism and the Gulag: Manifestations of Trauma and Postmemory*

Ernst van Alphen is a Professor of Literary Studies at Leiden University in the Netherlands. His publications include *Francis Bacon and the Loss of Self* (Harvard UP, 1993), *Caught By History: Holocaust Effects in Contemporary Art, Literature, and Theory* (Stanford UP, 1997), *Art in Mind: How Contemporary Images Shape Thought* (University of Chicago Press, 2005), *Staging the Archive: Art and Photography in Times of New Media* (Reaktion Books, 2014). Next year his new book *Failed Images* will appear with VALIZ Publishers.

Chair: Jan Rydel (Poland)

Jan Rydel is a historian and his research areas are Central and Eastern Europe and Polish-German relations in the 19th and 20th centuries. He is the author of *Politics of History in Federal Republic of Germany. Legacy – Ideas – Practice* (2011) and *Polish Occupation of North Western Germany. 1945–1948. An Unknown Chapter in Polish- German Relations* (2000, German edition 2003). Until 2010 he was a researcher and a professor at Jagiellonian University and is currently a professor at the Pedagogical University of Cracow. Between 2001 and 2005 he headed the Office of Culture, Science and Information at the Polish Embassy in Berlin. Since 2008 he has been Poland's representative on the board of the Polish-German Foundation for Sciences. He is a voluntary custodian of the Rydlówka Manor Museum of Young Poland in Kraków. Rydel is Chairman of the ENRS Steering Committee and coordinates the Polish party in the European Network Remembrance and Solidarity (ENRS).

Panel C. Images of History versus Remembrance

Chair: Piotr Juskiewicz (Poland)

Olli Kleemola (Finland), *Building the Finnish National Mythos: Photographs from the Russo-Finnish Winter War 1939–1940*

Kleemola examines Finnish photo books representing the Russo-Finnish Winter War (1939–1940). Photographs from this war have become a crucial part of remembering the event, which has become one of the most important facets of the Finnish national identity to this day. During the war, the heavily outnumbered and under-equipped Finnish army put up a skilful and effective defence against the Red Army. The heroic defensive battle attracted even international attention and brought many war reporters to Helsinki. The photo books in question were published between 1940 and 2015. Kleemola will discuss the questions: Which aspects of the war have and have not been considered in the photo books at different times, that is, which aspects have been considered worth remembering and which not? How has the photographic narrative changed over time? And how has the role of the photographs changed over times in remembering the war? The first Finnish photo book representing the Winter War, *Kunniamme päivät* ("Our Days of Honour"), was published in 1940, only months after the Winter War. The Soviet Union demanded the book to be banned due to its unsuitable representation of the SU. However, this book was the first of many: numerous photo books depicting the Winter War have since then been published. The photographs will once again play a decisive role on December 6th, 2017, in Helsinki at the official unveiling of the new Winter War monument showing 105 war photographs from the Winter War period.

Olli Kleemola is a postdoctoral researcher in the Department of Contemporary History at the University of Turku. His research interests are visual history, history of propaganda and new military history. He has published several articles on Finnish and German World War II photos. Currently, he is working on the project "The Key Images of Finnish History", which examines how Finland, Finnish history and Finnish identity have been constructed by use of photography in Finland and

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abroad. The outcome of this study will endorse the understanding of how to use pictures more effectively in communications.

Michał Haake (Poland), *Picture and History. Exhibitions of Art as a Tool of Validation of Communist Authority in Poland*

The goal of the paper is the analysis of some exhibitions of Polish art, organised by the communist authority until the 1960s: "Realism in the Tradition of Polish Painting" in 1950, "Treasures of Polish Culture" and "Polish Historic Painting"- both in 1966, and "Thousand Years of Art in Poland" in 1969, which were shown in several other countries between the years 1969-1975. The exhibitions have not been analysed yet. They were created in different periods of the process the establishing communist authority in Poland: in the years of the intensification of terror, after the assumption of the rule by Władysław Gomułka and during Polish Millennium, and in the time of the political crisis at the turn of 1960s and 1970s. It is obvious they functioned as the part of political and cultural propaganda. The analysis will show that, although the exhibitions differed from each other due to the choice of works of art and the time-frame, they realised the same strategy of communist authority. This strategy served to present the authority as the continuator of Polish cultural heritage of many centuries. The authority was to be perceived as the ruler who picks up the most valuable elements of that heritage and overcomes all its ideological aberrations. The strategy of the authority was aimed at creating the false memory and consciousness of Polish society and to distract its attention from the real goal, which was the destruction of Polish independence.

Michał Haake is the adjunct of the Department of Art History at the Adam Mickiewicz University in Poznań, where he also holds a PhD with habilitation from the Faculty of History. Haake is the author of the books *Portret w malarstwie polskim u progu nowoczesności* [Polish Portrait Painting at Threshold of Modernity] (Avalon, 2008) and *Figuralizm Aleksandra Gierymskiego* [On Figure in Aleksander Gierymski's Painting] (Wydawnictwo Naukowe UAM, 2015). His current research focuses on the art of the 19th and 20th century, the methodology of Art History, hermeneutics in Art History, and portraits and symbols in painting.

Maria Khorolskaya (Russia), *The Everyday in the GDR in Individual, Cultural and Political Memory*

The reappraisal of the history of the German Democratic Republic (*Aufarbeitung der Geschichte*) in the united Germany raises criticism among a part of population. One of the aspects of this problem will be considered: the topic of everyday.

This research has used the methodology of Professor Aleida Assmann. The researcher identifies several types of memory: individual, social and collective, which is divided into cultural and political. Political memory (in this case, it isn't used in the meaning of manipulation) is the convention of what and how people must commemorate. It seeks to approve one interpretation, which is fixed by political institutes. This methodology allows the analysis of the disputes about the reappraisal of the history of the GDR in several plans: it is the struggle of political parties; the contradictions between political and cultural memory; the conflicts of unitary political memory with witnesses who want their voices to be heard. After the reunification, East German dissidents and the government began the reappraisal of the history. After discussions, the GDR was recognised as a non-legal state and the regime of the SED as a dictatorship. In the Conception of the future supports for memorials, as the most important topics were noticed crimes of Stalinism and the dictatorship of the SED, their victims, as well as opposition and resistance. The main place in the discourse were the crimes of Stasi and the Berlin Wall.

However individual remembrances of residents of the GDR, which were neither criminals nor victims, did not have a place in the unitary political memory. The answer to this was the phenomenon of "ostalgia". In a broad sense, ostalgia means a desire to preserve the elements of the GDR which are important to the persons, in the first place, everyday. The phenomenon has a place in books, cinema, TV-shows, private museums etc. Ostalgia arouses sharp critique of officials, which estimates it as attempt to whitewash the dictatorship.

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These factors led to changes in the politics of memory – the inclusion of the topic of everyday in it. It was noted in recommendations of the Sabrow-Kommission and a new Conception of Memorials. However everyday life should be viewed through the prism of a non-legal state, “resist whitewashing the dictatorship of the SED and ostalgia”.

The main attention is put on how the political memory for successful functioning seeks to integrate individual memory and reinterprets symbols of cultural memory, whose originally neutral meaning depends on the context. For example, ostalgie “dacha” and “tent” became in the new context symbols of the escape from the totalitarian reality.

Maria Khorolskaya is currently a PhD student at the Institute of World Economy and International Relations of the Russian Academy of Sciences in Moscow. She has gained fellowships at the Hanns Seidel Foundation for Research in the Library of the DGAP (Berlin) and the Georg Eckert Institute (Branschweig).

Commentary: Zuzanna Bogumił (Poland)

Zuzanna Bogumił is an Assistant Professor at the Maria Grzegorzewska University in Warsaw. Her research has dealt with Russian memory of 20th century Soviet repressions, as well as the symbolic meanings of historical exhibitions in Central and Eastern Europe. She is currently coordinating two projects on the religious dimension of memory: *From Enemy to Martyr* (<http://www.memoryofrepressions.aps.edu.pl>) and *Milieux de Mémoire* in Central and Eastern Europe - a Polish case (www.milieuxdememoire.aps.edu.pl). Bogumił is the author of *Pamięć Gulagu [Memory of the Gulag]* (Wydawnictwo Uniwersita, 2012; forthcoming in English in 2018), and the co-author of *Enemy on Display: The Second World War in Eastern European Museums* (Berghahn, 2015).

Tadeusz J. Żuchowski, *Introductory Remarks. Between Monument and Memorial*

Tadeusz J. Żuchowski is an art historian, professor of humanities and Head of the Department of Modern Art History at the Adam Mickiewicz University in Poznań. In 1990 he obtained a doctorate in art history on the basis of his dissertation: "The problem of German patriotic painting 1800-1848 and the work of Caspar David Friedrich" and became an assistant professor at the Institute of Art History of Adam Mickiewicz University. On the basis of his academic achievements and the thesis entitled "Papal Palace in Vatican from the end of the 5th century to the beginning of the 16th century. Ceremonial and evolution of the residential complex" he received the habilitation degree in history of art. In 2012 he was awarded the title of professor of the humanities. Żuchowski is a member of the Committee on Art Studies of the Polish Academy of Sciences (PAN), the Foundation Council of the National Museum in Warsaw, the Advisory Council of the National Institute of Cultural Heritage (NID), AICA, ICOM and ICOMOS. His areas of research include European art, the art theory, heritage preservation and German-Polish cultural heritage.

Panel D. Monuments as a Remembrance Image

Chair: Jagoda Hernik Spalińska

Jagoda Hernik Spalińska, PhD, is a teatrologist and historian, professor at the Institute of Art of the Polish Academy of Sciences in Warsaw. She is the author of the books: "Vilnius Literary Wednesdays" (published by IBL PAN, 1998), "Theater in Vilnius during World War II" (published by IS PAN, 2005), and "Anti-Ifigenia" (published by IS PAN, 2014). She has authored a total of over 200 articles. Her papers on the history of theater have been published by Polish journals such as "Pamiętnik Teatralny" and "Notatnik Teatralny", and the Lithuanian "Menotyra". Her writings about contemporary theatre have appeared in the Polish periodicals "Dialog", "Teatr", "Didaskalia", and the Lithuanian journal "Teatras". In addition to her basic interest in the history and present day of theater, she also works on dramatology.

Burcin Cakir (Scotland), *Diplomacy and Dead: Construction of Gallipoli War Memorials and State Agency*

"In a war where the full strength of nations was used without respect of persons, no difference could be made between the graves of officers or men. Yet some sort of central idea was needed that should symbolize our common sacrifice wherever our dead might

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be laid and it was realized, above all, that each cemetery and individual grave should be made as permanent as man's art could devise."—Rudyard Kipling, *The Graves of the Fallen*, 1919

Gallipoli continues to hold an important place in the psyche of several nations. Every year, tens of thousands of Australians and New Zealanders and to some extent British, Irish, French and (people from) their past colonies make their way to Gallipoli. Millions of Turks already visited and continue to visit Gallipoli as well. They visit the battlefields, cemeteries and memorials and attend the ceremonies designed/constructed by states, which adds a political agenda that goes beyond the idea of sacrifice at war.

After the evacuation in December 1915 the bodies remained unburied with their bleached bones lying in the sun until the return of the British four years later. The Imperial War Graves Commission (IWGC) turned the disorganized cemeteries of Gallipoli into beautiful repositories of ordered white stone.

According to the Treaty of Sevres, the land of these cemeteries was given to the control of Allies. However, after the success of National Struggle in Turkey, the issue flamed in Lausanne Peace Conference. With the Treaty of Lausanne, the land of the Allied cemeteries was granted to IWGC. At Gallipoli, as being a contested zone of many meanings and memories, the construction of memorials particularly by consecutive Turkish governments under different political atmosphere continued. The physical characteristics of the cemeteries and memorials just like the political and social narrative of Gallipoli and the commemoration and memory born out of it have been under constant change since the 1920s.

Decorating the peninsula by memorials has a certain agenda that serves many nations. By utilising the official documents from several national and military archives, including the parliamentary debates and correspondences along with mainstream newspapers coverage of the issue, the construction of memorials in Gallipoli and the domestic and foreign political agenda behind it is analysed. The overall objective is to display how memories of war are constructed and reconstructed through the building of memorials in Gallipoli and the manipulation of public memories both in Turkey and other involved countries to serve state to state reconciliations and political and economic interest. Burcin Cakir will provide photos of the memorials taken by the author herself and archival documents from several archives including Turkish military archives and IWM and National Archives in Britain and Ireland to show how two different international and national rhetoric are designed around the discourse on memorials at the peninsula by touching patriotic sensitives of peoples.

Burcin Cakir is currently a postdoctoral fellow at Glasgow Caledonian University. She studied English and Political Science at Bilkent University and completed her MA in European Political History at the history department of the same institution. She received her PhD in history at Istanbul University and her dissertation was a transnational study on "Gendered Nationalism: The Discourse on modern women as citizens in the Ottoman Empire/Turkey and Britain, 1860-1930." Dr. Cakir's research interests cover war, gender, memory, religion and nationalism with a recent focus on aspects of First World War in the Middle East. Her research aims to reveal the untold histories of certain groups of people in the Middle East, on stories and experiences of war that have been less frequently told and the cultural and social legacy of war and how this affected current situation in the region. She has received research grants at/from Trinity College, Dublin, and the Georg Eckert Institute in Germany.

Olga Barbasiewicz (Poland), *Hidden Memory and Memorials.*

Remembering Korean Victims in Hiroshima

During World War II, the Americans dropped the atomic bomb onto Hiroshima. It resulted in the sudden capitulation of Japan, and caused as well the so called *higaisha ishiki* (awareness of being a victim) among the Japanese society. Being at the beginning the place censored by occupation forces, in the 60s of the 20th century, Hiroshima became the specific place of remembrance, which consists of different individual memorials, monuments and museums gathered in the Peace Memorial Park. These monuments and memorials were frequently used as a political tool, first of all to promote Japanese anti-

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nuclear attitude, secondly to create the picture of Japan as a country that suffered war atrocities. Due to these common opinions, it is often forgotten that in Hiroshima, numerous Korean prisoners of war also lost their lives. Unfortunately, owing to the unwilling policy, the question of Korean victims of atomic blast became forgotten, and the Monument in Memory of the Korean Victims of the Atomic Bomb was placed in the peripheries of the Park. This presentation aims to analyse the Hiroshima Memorial Park's monuments as places that serve as a political tool, with a special emphasis on the Monument of Korean Victims, which characterises the Japanese politics of remembrance towards Korea.

In 2016, when American president, Barack Obama became the first one (president?), who visited Hiroshima and paid his respect to the victims, he also mentioned the Koreans who lost their lives in 1945. This action was caused by the Korean Atomic Bomb Victim Association that paid his attention towards the memorial stone to Korean victims of the atomic bomb in Hiroshima Peace Memorial Park. The same organisation organised protests during Obama's visit to/at the Hiroshima Memorial. Nevertheless, the monument, hidden from the public eye by the Japanese local policy, became a symbol of hidden memory of Korean victims of the atomic bomb and war itself.

Olga Barbasiewicz is an Assistant Professor at the Institute of Middle and Far East Studies, Faculty of International and Political Studies at the Jagiellonian University in Kraków. She holds a PhD and MA in Political Science as well as a MA in Japanese Studies. She held the JASSO scholarship and studied International Relations at Tsukuba University in Japan. In her current research, she focuses on memory politics and Japanese-Korean relations in regard to the alliance with the USA. Dr. Barbasiewicz was a visiting Professor at Japanese, Hungarian and German universities.

Ksenia Surikova (Russia), Images of Memory: Monuments and Memorials of Second World War in Russia and Belarus

The presentation considers the main aspects of the culture of remembrance about events associated with the Second World War in modern Russia and how it influences the visual language of war monuments and memorials. It focuses on several memorial objects being produced in recent years that are compared with the exemplary Soviet monuments. Today historians and sociologists note an increase of interest in the Soviet past in Russia. This trend is demonstrated by opinion polls, state-sponsored documentary and feature films, state cultural policy, exhibition initiatives of particular museums, and national holidays. It is particularly traced in the construction of war monuments and memorials.

The culture of remembrance concerning events associated with the Second World War in Russia and Belarus has its specific features. From early on, during the Soviet period, the trauma of the war had entered the national consciousness and was felt as strongly as in no any other country. Prevalent ways to talk about the traumatic past are characterised by the following features:

1. Winning is the main motive: Although the memory of the war is full of tragic stories they remain unexamined and are not involved in the process of constructing national memory about the Great Patriotic War. Narrations usually are focused on the triumph, while the trauma is mostly excluded from public debate.

The result of the war is given more importance than the experience of the war itself. The fact of having gained victory finally is more important than all the negative aspects associated with the war: significant losses of life (military and civilian), collaboration, occupation, repression in the army, Soviet war crimes (Katyn, for examples), etc.

2. Homogeneity: In Russia and Belarus the culture of remembrance is static, almost sacred. Its main themes are patriotism and militarisation. Individual fate in the Soviet Union and modern Russia plays a subordinate role.

Patriotism and militarisation form a special discourse of trauma, which may use only one visual language, generating a number of similar monuments. This type of monument, which appeared in the USSR, continues to be reproduced in modern Russia and Belarus: The Motherland Calls/ Rodina-mat' zovyot! (Volgograd, Russia), Soviet War Memorial in Treptower Park (Berlin, Germany), Memorial Trostenets (Minsk, Belarus), monument

«Immortal Regiment» (Tula, Russia), bas-relief «Tyumen to the winners» (Tyumen, Russia), etc.

Ksenia Surikova is a lecturer at the Department of Museum Studies and Conservation of Monument of the Saint Petersburg State University and a leading specialist at the Department of Strategic Communication of the Peter the Great Museum of Anthropology and Ethnography (the Kunstkamera). She has received several grants, including the research grant of the Russian Foundation for Humanities for the project “Phenomenon of Media in the Practice of Art Exhibitions 20th-early 21st century”. Her research interests include the relationship between memory, commemorative practice and memory places – memorials, museums, and monuments.

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Yaroslav Pasko (Ukraine), *Monuments as a Factor of Historical Memory and Identity Threat: Donbas and Ukraine*

This presentation considers the socio-cultural and historical aspects of the annexation of the Ukrainian Donbass, the factor of dismantling Lenin monuments throughout Western and Central parts of the country as a trigger of pro-Russian demonstration in Eastern Ukraine, the role of Ukrainian and Soviet monuments in the value consolidation of pro-Russian and pro-Ukrainian social groups and communities in the context of the Majdan events, polarisation of post-soviet and post-colonial society in the context of the interpretation of the events WWII, social identity shift.

The problem is centred around different versions of national memory, the meaning of Ukrainian national images, symbols, monuments in the process of de-communisation considered as a change in mental framework, the system of values on the individual and social-group levels. This historical trend was reflected in the shift of the value systems of different communities in Ukraine and their relation to national and Central European patterns. We are faced with the contradictions of two fundamental antinomic versions of historical memory: cultural memory served as an instrument of political propaganda and policies aiming at exclusion of various categories of people versus common memory, with the Central European historical memory connected with European heritage, the individual and communities confrontation with Soviet symbols and markers.

The main question in this context is: Why the Soviet monuments (V. Lenin, F.Sergeev-Artem) as well as the monuments of Ukrainian national leaders (S.Bandera and J.Shukhevich) suddenly became not only the real cultural markers and the origins of social and political mobilisation, but factors that lead to real political and values polarisation, mental conflicts, shift in ethnic and socio-cultural identities in Ukraine (including Donbass).

Yaroslav Pasko is a Professor of Sociology and Philosophy at the Donetsk National University of Management in Ukraine. Between 1994 and 1998 he studied Social Philosophy at the Institute of Philosophy of the Ukrainian Academy of Sciences. In 1998 he obtained his PhD degree in Philosophy. In 2005-2006 he studied at the Catholic University of America in Washington. Pasko received several grants and participated in a number of research projects. He is the author of 77 articles and books, like *Civil Society and National Idea* (Eastern Publishing House, 1999); *Welfare State and Civil Society: Collaboration Versus Opposition* (Parapan, 2008); and *Social Dimensions of Civil Society: Central European Version* (2012). His academic interests include the social and cultural aspects of post-soviet transformation, historical memory, postcolonialism, political theory of recognition, civil society, social reconstruction and modernisation within Ukrainian society.

Written Presentation:

Alicja Melzacka (Poland), *Contemporary Art as a New Counter-Monument*

The idea of counter-monument, or else *Gegendenkmal*, in its modern form emerged in the 1980s in Germany. In a response to the so-called, “crises of representation”, it was supposed to foster the viewers’ own reflection and allow multiple narratives to coexist. It can be argued that, once well-established, the language of counter-memorials reached exhaustion and that new realisations have been merely rhetorical figures, based on

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repetitive visual codes, failing to meet the dialogic and subversive criteria.

This reading will discuss a certain trend blurring the distinction between art, social practice and commemoration, encompassing artworks – or rather urban interventions – characterised by audience engagement, criticality towards the dominant historical discourse and, often, temporariness. Melzacka will argue that contemporary art can use similar means to counter-monuments, or can even be more successful in reaching the same ends, thus reinventing and improving the strategies of counter-monumentalism.

Firstly, Melzacka will analyse the ways in which memory (of trauma) can be transmitted by a piece of contemporary art, using the examples of the works by three Polish artists: Joanna Rajkowska, Łukasz Surowiec and Mirosław Bałka. Since all of them can be categorised as site-specific installation pieces, the methodology will include visual analysis incorporating socio-geographical contextualisation supported by the elements of discourse analysis (of artist statements, interviews and critical texts).

Secondly, Melzacka will refer to her professional practice and use the ongoing collaboration with the artist duo Erwin van Doorn and Inge Nabuurs from Eindhoven as a case study, in order to add a perspective from another socio-geographic context. In their practice, Van Doorn and Nabuurs often work with archival materials further deployed in their interventions or transformed into art objects. By doing so, the artists question the basis of differentiation between memory and history, or facts and fiction.

Alicja Melzacka is an independent art writer and curator, born in Gdansk and based in Maastricht. Her field of interest is the interaction between the urban, the social and the arts. It has been reflected in her research practice so far, involving the role of architecture and public art as carriers of memory and thus identification elements. In her current practice, she hopes to bridge her interests in Urban Sociology, Memory Studies and contemporary art. Last year she received her MA from the University of Maastricht in the field of Arts & Heritage: Policy, Management and Education.

Commentary: Tadeusz J. Żuchowski (Poland)

Day 3 | 8 December 2017, Friday

Keynote Lecture:

Robert Hariman (USA), *New Media, Old Discourse: Relocating the Public Image*

Robert Hariman is a Professor of Rhetoric and Public Culture in the department of Communication Studies at Northwestern University. He is the author of *Political Style: The Artistry of Power* (University of Chicago Press, 1995) and of two co-authored books on photojournalism: *No Caption Needed: Iconic Photographs, Public Culture, and Liberal Democracy* (University of Chicago Press, 2007), and most recently, *The Public Image: Photography and Civic Spectatorship* (University of Chicago Press, 2016). His other publications include edited volumes on popular trials, political judgment, political realism, and the texture of political action, as well as journal articles on parody, allegory, banality, and other modes of public address. His work has been translated into French and Chinese. Hariman posts periodically at nocaptionneeded.com, his co-authored blog on photojournalism, politics, and culture.

Chair: Michaela Marek (Germany)

Michaela Marek is an art historian, a Professor of Eastern European Art History at the Humboldt University in Berlin and author of several books and publications, including *Kunst und Identitätspolitik Architektur und Bildkünste im Prozess der tschechischen Nationsbildung* [Art and Identity Politics: Architecture and Visual Arts in the Czech Nation-Building Process] (Böhlau, 2004). She focuses on the transnational and transdisciplinary perspective in Eastern European Art History. Her interests include: architecture; urban history; visual, spatial and material interpretation strategies of the past and the present; and concepts of cultural heritage.

**Panel E. Image in Popular Culture and New Media:
Remembrance Medium, Fabric of History**

Chair: Michaela Marek (Germany)

Andrei Linchenko (Russia) *Between Memory and Myth: The Transformation of Stalin's Images in New Russian Media*

The presentation analyses the features of the mythologisation of Stalin's images in the Russian cultural memory in the 2000s, based on the content analysis of the narratives of the Russian media environment, represented by cinema, TV journalism and the Internet. Mythologisation of Stalin's images is analysed on the basis of the theory of the myth by Roland Barth. The mythology of the images of Stalin and its narratives in modern Russia correspond to all fundamental features of the heroic myth in Russian culture. Mythological narratives about Joseph Stalin are examined in the context of narrations about the events in which the sacredly marked qualities of Stalin are revealed, and their influence on the present is affirmed. The content analysis is undertaken on the basis of the following thematic blocks: the origin of Stalin, the quality of Stalin, the destiny of Stalin, the life of Stalin, the interaction of Stalin with supernatural forces, Stalin's struggle with enemies, the trials and martyrdom of Stalin. These blocks are concretised in separate mythologies.

It is shown that the most popular in both cinematography and TV journalism are the themes of Stalin's life, his special purpose in the Russian history, his struggle with internal and external enemies, and his death. Unlike TV programmes, the cinema and the Internet look less politicised. In the cinema, the reconstruction of the daily life of the leader, especially in the last period of his life, was more relevant. In the television projects Stalin's images appear to be juxtaposed with the "earthly deity," and the most common topic of Stalin's discussion in TV journalism is the theme of his death. The most popular images of

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Stalin in the Russian Internet space are his images as a defender of Russia from external enemies, a saint and source of greatness and prosperity of Russia.

Andrei Linchenko is a postdoctoral researcher at the Lipetsk State Technical University and received his PhD in Social Philosophy from the Saint-Petersburg State University in 2007. His fields of research include: philosophical and methodological aspects of the study of historical culture and cultural memory; the transformation of historical consciousness of young people in the contemporary world; institutions of cultural memory in the contemporary world; the problems of wholeness of historical consciousness; and the history of concepts. He is a member of the Russian Society of Intellectual History and has received the medal of the Russian Academy of Sciences awarded to young scientists of 2013 for the best book on philosophy.

Ewa Wróblewska-Trochimiuk (Poland), *Photography as Testimony: the Role of War Photographers in Documenting the Yugoslav Civil War (1991-1995)*

The Yugoslav Civil War (1991-1995) was not only encoded as a dramatic experience in individual memory, but also recorded by cameras. All three sides of the conflict – the Croatian, the Serb and the Bosnian – presented their version of events by manipulating the visual material. Warfare was also photographed by reporters from outside the Balkans. Their status of “external observers” – unlike that of the Croatian or Serbian reporters – enabled them to work on both sides of the front line. Their photographic images allowed the public to be better informed in the discourses of the Yugoslav Conflict. The war in former Yugoslavia was also unique in another respect: it was the last war in which freelance reporters could participate. In the Afghanistan and Iraq wars they were replaced by a new system of embedded journalism.

On the grounds of interviews with war photographers (such as Goran Pichler, Saša Kralj, Srđan Ilić, Imre Szabo, Miloš Cvetković, Kamenko Pajić, Filip Horvat, Ron Haviv, Wade Goddard) undertaken by Sandra Vitaljić, Wróblewska-Trochimiuk analyses the role of photojournalists in documenting war conflicts. The purpose of her presentation is also to show how the memory of the Croatian-Serbo-Bosnian War is influenced by images made by war photographers. Furthermore, she attempts to examine to what extent the images of the conflict in Yugoslavia affected the way the Kosovo War (1999) was shown.

Ewa Wróblewska-Trochimiuk, PhD – Culture Studies expert, Slavist, Croatist. Assistant Professor at the Institute of Slavic Studies, Polish Academy of Sciences. Wróblewska-Trochimiuk graduated from the University of Warsaw (doctoral dissertation: “The Art of Margins. The Croatian Political Poster in the 20th and 21st Centuries”) and was the author of many articles on contemporary Serbian and Croatian visual culture. In 2017 she was a Research Fellow at the Institute of Ethnology and Folklore Research in Zagreb, Croatia. Her academic interests include: visual culture and artistic practices in the former Yugoslavian countries (poster art, photography, video art, comic books), as well as popular culture and its role in the process of the formation of national identity in the Balkans.

Maria Kobielska (Poland), *Museums and Photographs: Creating a ‘Memory Device’*

From the beginning of the 21st century a dozen of new museums, with a special focus on the 20th century Polish history, have been founded or rearranged in Poland. Taking them into consideration, a new model of historical museum can be easily observed: what associates all the “new museums” is the intensity, interactivity and polisensuality of their exhibitions, the persuasivity of experience they create and their connection to certain memory politics. Such a museum is a “memory device” that shapes and transmits a vision of the past via the influencing remembrance pattern it offers. Power of the visual is an important part of this museum model; such museums create polisensual experiences with participation of diverse images: paintings, drawings, films, photographs, infographics, projections and many more.

Kobielska investigates the types and functions of photographic images within exhibitions of “new” Polish historical museums, concentrating on photographs used in the newest of them: the Ulma Family Museum of Poles Saving Jews in Markowa (opened in 2016) and

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the Museum of the Second World War in Gdańsk (2017). Placing them in the context of the Polish “museum boom” (in particular of a prominent pattern created by the Warsaw Rising Museum, 2004) and of general politics of memory in which they participate, she will sketch answers to the questions of diverse ways of installing photographs in exhibitions (i.e. reproducing vs. exhibiting as historical objects); types of photographs (portraits, group photos, landscapes; black-and-white and colour) included in exhibitions and their possible uses; photograph as an instrument for creating bonds; photographs as tools for making the past and present tangible; photographs as means of shocking; the variety of meanings they gain in the context of exhibitions; persuasion (and/or manipulation) made via photographic images in the investigated museums.

Maria Kobielska earned her PhD in Literary Studies from the Jagiellonian University in Kraków in 2014. She teaches Cultural Studies, Poetics and Theory of Literature in the Faculty of Polish Studies of the Jagiellonian University. She is a member of the Research Center for Memory Cultures since its beginning in 2014. Her research interests include contemporary Polish literature and culture in the perspective of memory, past and politics. Kobielska is the author of a monograph on the poetry of Jerzy Ficowski and many articles; she has recently published a book on the Polish memory culture in the 21st century (*Polska kultura pamięci w XXI wieku: dominanty. Zbrodnia katyńska, powstanie warszawskie i stan wojenny*, IBL PAN, 2016).

Robbert-Jan Adriaansen (Netherlands), *Smiling in Auschwitz.*

The Semiotics of Instagram Selfies at Holocaust Memorial Sites

In January 2017, the Israeli artist and commentator Shahak Shapira created a digital project called “Yolocaust”. Shapira took pictures from social media websites showing people posing or taking selfies at ‘dark tourism’ sites, such as the Holocaust Memorial in Berlin or at the Auschwitz-Birkenau Memorial and Museum, and projected these people onto real archival footage of the Holocaust. The project mocked and satirised the culture of taking smiling, relaxing and otherwise ‘inappropriate’ photos at Holocaust memorial sites. Shapira’s project was praised around the globe as it challenged a practice commentators had already been dismissing for several years as the epitome of a narcissistic, ignorant, and even sacrilegious attitude of the younger generation towards the historical reality of the Holocaust.

This presentation discusses this widely criticised, but rarely analysed phenomenon by semiotically analysing some 150 self-portrait or posed photographs taken at Auschwitz-Birkenau, which have been posted publicly on the world’s leading photo-sharing platform Instagram. It argues that social media platforms such as Instagram are semiotic systems based on user interaction and that ‘Holocaust selfies’ should not be read as static representations of historical memory, but as expressions of what Jos de Mul called ‘ludic identity’. As social media platforms are playing fields in which different types of self are mobilised and posited dynamically, conventional maxims of communication and (historical) representation – such as truth and clarity – are often postponed, which may be interpreted as a threat to historical consciousness. However, Adriaansen’s analysis shows that the majority of “Auschwitz selfies” are used to define the poster’s relationship to a particular memory *culture*, rather than to define the individual’s relationship to the events or to the contents of a particular memory themselves. It is only by confusing these two relationships that critics such as Shapira dismiss selfie culture altogether.

Robbert-Jan Adriaansen is an Assistant Professor in the Theory of History and Historical Culture at Erasmus University Rotterdam. His research focuses on conceptions of history and historical time, in the past and in the present. In 2015 he published the monograph *The Rhythm of Eternity: The German Youth Movement and the Experience of the Past, 1900-1933* (Berghahn, 2015). He is currently working on two projects about the representation of violent pasts in contemporary historical culture, focusing on representations on Instagram and in historical re-enactments.

Commentary: Katarzyna Bojarska (Poland)

Katarzyna Bojarska is an assistant professor in the Institute of Literary Research of the Polish Academy of Sciences, in the Department of Late Modernity Literature and Culture. Author of numerous articles and translations interested in the relations of art, literature, history and psychoanalysis. Author of a book *Wydarzenia po Wydarzeniu: Białoszewski – Richter – Spiegelman*

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[Events after the Event: Białoszewski – Richter – Spiegelman] (Warsaw 2012). Translated among others Michael Rothberg's *Multidirectional Memory. Remembering the Holocaust in the Age of Decolonization* (2016) and Dominick LaCapra's *History in Transit. Experience, Identity, Critical Theory* (2009) as well as essays by Marianne Hirsch, Benjamin H.D. Buchloh, Robert Morris, Ernst van Alphen, Lauren Berlant, Kristin Ross and Achille Mbembe. Fulbright Junior Research Fellow at Cornell University Ithaca, 2009-10. She has participated in numerous research and translation international projects. She is the co-founder and co-editor of "View. Journal of Visual Culture" www.pismowidok.org

Keynote Lecture:

Constantin Parvulescu (Spain), *Narratives of Abuse in East Central European Film*

Constantin Parvulescu writes on the audiovisual representation of financial services, the cinema of Eastern Europe, and film and history. He coordinates the research project *Finance and the Moving Image*, and is the editor of the forthcoming *Global Finance on Screen: From Wall Street to Side Street* (Routledge, 2017). He is the author of *Orphans of the East: Postwar Eastern European Cinema and the Revolutionary Subject* (Indiana University Press, 2015) and the co-editor of *A Companion to the Historical Film* (Blackwell-Wiley, 2013). Presently, he is a research fellow at the Institute for Culture and Society, University of Navarra and guest lecturer at the University of St. Gallen.

Chair: Piotr Juszkiewicz (Poland)

Panel F. Film: Medium of History, Fabric of Memory

Chair: Piotr Juszkiewicz (Poland)

Ana Krsinic Lozica (Croatia), *Jasenovac Concentration Camp on Film*

This presentation analyses films thematising Jasenovac concentration camp with the aim to problematise different normative frames within which the camp is made (in)visible. Jasenovac was a concentration camp where the regime of the WWII Nazi-aligned Independent State of Croatia (NDH) was incarcerating and killing members of national and religious minorities (Serbs, Roma people and Jews), as well as those who opposed the regime. In the time span of 75 years, in different social and political contexts, various films were made on this topic that differ very much in their approach, aesthetics, historical narrative, and in very basic facts about the nature of the camp and the identity positions of perpetrators and victims. From Ustasha propaganda film on Jasenovac as a mere labour camp or immediate post-War film that shows brutal atrocities and calls for a revenge, through socialist didactic films screened for schoolchildren in the Jasenovac Museum and tragic love story starring famous Yugoslav actors, to recent video testimonies modelled on Lanzmann's Shoah, or controversial "post-truth" film that denies crimes committed in Jasenovac camp, as well as the most recent film created as a response to this false documentary. Krsinic Lozica will trace how representations of the camp and main historical narratives change in different historical, political and social contexts (i.e. in the NDH, socialist Yugoslavia, and its subsequent states, primarily Croatia and Serbia). Apart from analysing representational aspects, she will focus on the performative role of these films in the production of memory space. Krsinic Lozica attempts to answer the following questions: What is the subject position from which the memory is (re)constructed and to whom it is directed? How are victims and perpetrators defined and what identification strategies are used to relate to them? What is the role of visual and narrative mechanisms used in the memory transmission?

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Ana Kršinić Lozica graduated with an MA in Art History and Comparative Literature from Zagreb University at the Faculty of Humanities and Social Sciences (2008), where she is currently in her final year of doctoral studies in the Literature, Film, Performing Arts and Culture Programme (under the supervision of dr. sc. Renata Jambrešić Kirin). As a part of her doctoral research, she spent the academic year 2014/2015 at the School for Advanced Studies in the Social Sciences (EHESS) in Paris (under the supervision of dr. sc. Eric Michaud), for which she obtained the French Government Scholarship. Since 2005 she has been working as a free-lance curator and art critic and from 2010 until 2016 as a research assistant at the Croatian Museum of Architecture of the Croatian Academy of Sciences and Arts in Zagreb. Her research focuses on the intersection between architecture, visual arts, cultural memory, ideology and history-writing in the (post) Yugoslav space. Currently she is writing a book on the Croatian sculptor Vera Dajht Kralj and her works in public space.

Agnieszka Kiejziewicz (Poland), *Bye Bye Innocence. War and Children's Traumatic Memories in Japanese Film*

World War II and the national tragedy of atomic bombing profoundly influenced Japanese cinema and brought up the topic of the traumatic memories related to warfare. Before that time the depictions of children on the Japanese ground revolved around the happiness and sadness of everyday life. The young protagonists from the pre-war period did not worry about the temporary misfortunes, and the directors underlined that unpleasant memories would soon be forgotten.

However, the traumatic events of the World War II changed the perception of a child in Japanese cinema. The child figure in Japanese post-war cinema came to represent the discourse of the lost innocence that was taken by the inevitability of the history. The narratives from the early period, such as *Twenty-Four Eyes (Nijushi no hitomi, 1954)* by Keisuke Kinoshita, emphasise the fact that the traumatic memories of the War might postpone, or even constrain, children's progress to adulthood. It is also impossible to forget about the trauma, as it is underlined by Kaneto Shindō in his *Children of Hiroshima (Genbaku no ko, 1952)*. The children who survived are always reminded of the dead members of their families, not only by the visible signs of the newly-built environment but also by the living ones, expecting the new generation to cultivate the memories. On the other hand, there also appear the examples illustrating the process of fighting with the trauma, as the *Grave of the Fireflies (Hotaru no haka, 1988)* directed by Isao Takahata.

The aim of the presentation is to analyse how the post-war Japanese cinema depicts the young people caught in the trap of recollecting the past, what generates additional trauma and deprives them of the innocence. Kiejziewicz is also going to focus on the questions: what is the relationship between the directors' visions and the history and what is the role of the film in creating the perception of the mentioned events among the next generations?

Agnieszka Kiejziewicz is a PhD candidate at the Jagiellonian University Institute of Audiovisual Arts. Her research interests revolve around the Japanese film and other visual arts performed by the artists from the Country of Cherry Blossoms. Until now she's been writing about Shinto religion in Japanese cinematography and the Japanese independent cyberpunk cinema, and Japanese culture. Currently, she is researching on the avant-garde and experimental films, focusing on the achievements of the young filmmakers.

Beja Margitházi (Hungary), *Embodying Sense Memory: Animating the Analog/Photographic as Evidence of Traumatic Experience in East European Post-Cinema (Son of Saul, Regina, Warsaw Uprising)*

László Nemes's *Son of Saul* (2014) was definitely an outstanding but not a solitary example of sensual evocations of individual and collective experiences of World War II trauma in recent East European (post)cinema. Jan Komasa's Polish war documentary *Warsaw Uprising* (2014) and Diána Groó's Hungarian poetic documentary *Regina* (2013) have in common with Nemes's feature film that they are all based on unique visual (and written)

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war documents created by victims of German atrocities. Though living and dying in the shadow of World War II means only indirect experience (Assmann, 2015) for the generation of Groó, Komasa and Nemes, their movies choose to sensually 'upload' their source evidence, the lacking details of *Sonderkommando* photographs taken in August 1944 and documents of *The Scrolls of Auschwitz* (as in the case of *Son of Saul*), the one and only photograph of Regina Jonas (1902-1944) the world's first woman rabbi (representing the single visual source in the creation of *Regina*), and the archive newsreel footage filmed during 1944 (as seen in *Warsaw Uprising*).

Margitházi is interested in the way these works handle their mute, visual (photographic, analog) documentary sources, the cinematic, aural and visual techniques wherewith they frame, quote, adopt, enhance or animate these visual records, and the *memory work* (Kuhn, 2010) they perform by these strategies. Her analysis focuses on the medial and corporeal embodiment, the "sense memory" of traumatic experience (Bennett, 2003) by which these two non-fiction films not only seek new ways of speaking about violence and loss, but actively reflect upon their own (post)cinematic, digitally retouched (*Warsaw Uprising*) and photo-cinematic (*Regina*) medium in the creation of a vivid trauma senscapes.

Beja Margitházi is an Assistant Professor at the Department of Film Studies at the Eötvös Loránd University (Budapest, Hungary). Her research interests include interferences between film and visual culture, contemporary film (analog-digital nostalgia, sensual aspects of trauma and memory) and post-communist Hungarian cinema. She is the author of the book *Az arc mozija. Közelkép és filmstílus* [The Cinema of the Face. Close-up and Film Style] (Koinonia, 2008) and co-editor of the reader *Vizuális kommunikáció* [Visual Communication] (Typotex, 2010). Her studies, critical essays and translations were published in different Hungarian and English language anthologies, periodicals and magazines. She has been the co-founder and editor of Transylvanian film portal www.filmnett.ro since 2002.

Veronika Pehe (Czech Republic), *From Socialism to Democracy on the Screen: Accommodating Images of the Socialist Past in the Post-1989 Czech Republic*

In this presentation, Pehe draws attention to the role of popular culture, in particular film and television representations, in helping to manufacture an anti-communist memory of the socialist period in the Czech Republic; a dynamic that played into anti-communism as one of the significant narratives of legitimating democracy after 1989 in the public sphere. It thus presents a contribution to the question of how images of the past shaped the post-socialist political climate. Her contention is that a significant trend in post-1989 representations of state socialism presented teleological narratives of overcoming the communist regime in Czechoslovakia through retrospectively inscribing market and liberal democratic values onto the moral compass of their characters. Using selected examples from film and television production, in particular the work of director Jan Hřebejk and the Czech Television serial *Tell me a Story* (*Vyprávěj*, 2009-2013), which she analyses against a background of state-sponsored memory politics, she will map this dynamic as it changed over time in the first twenty-five years of post-socialism. The presentation will thus explore the various ways in which the creators of popular films and TV series used representations of history to play a consolidating role for the emerging Czech democracy.

Veronika Pehe studied comparative literature and film and holds a PhD in Cultural History from the School of Slavonic and East European Studies at University College London. In the academic year of 2016/2017, she was a Max Weber Fellow in the History and Civilisation department of the European University Institute in Florence. Since January 2017, she has also been a research associate at the Institute for Contemporary History of the Czech Academy of Sciences, where she is part of a research team conducting a large-scale oral history project about the student generation of 1989 in Czech Republic. Previously, she held fellowships at Yale University (2013) and the Institute for Human Sciences in Vienna (2015).

Commentary: Magdalena Saryusz-Wolska (Poland)

Magdalena Saryusz-Wolska is an Assistant Professor at the Institute for Contemporary Culture at the University of Lodz and researcher at the German Historical Institute Warsaw. She studied Film Studies, Culture Studies and Sociology in Lodz, Giessen and Mainz. Her research focuses on cultural memories in Poland and Germany, historical films and visual history. Her current research is on reception patterns of historical films in post-war Germany and Poland.

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