**IMAGE, HISTORY
AND MEMORY**

Genealogies
of Memory in Central
and Eastern Europe

Abstracts
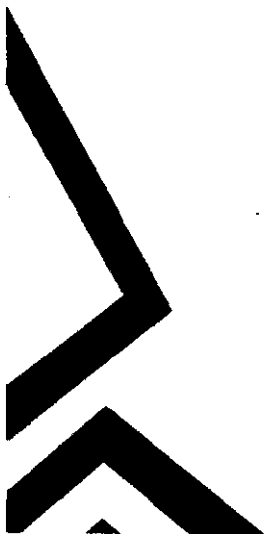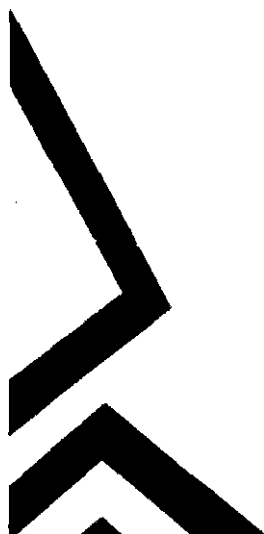
and

Biographical Notes

Warsaw, 6-8 December 2017

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and Eastern Europe

Akademia Sztuk Pięknych
Wybrzeże Kościuszkowskie 37/39
Warszawa
www.enrs.eu/genealogies

DAY 1 | WEDNESDAY, 6 DECEMBER 2017

9:00	Registration
9:30	Welcome

Rafał Rogulski, Director of the Institute of European Network Remembrance and Solidarity

Juliusz Szymczak-Gałkowski, Director of the Department of International Cooperation, Ministry of Science and Higher Education

Joanna Wawrzyniak, Initiator of the *Genealogies of Memory in Central and Eastern Europe* programme

10:00	Opening Remarks: **Piotr Juszkiewicz** (Poland)
10:15	Keynote Lecture: **Mieke Bal** (Netherlands), *Dis-Remembered and Mis-Remembered: A Confrontation with Failures of Cultural Memory*

Chair: **Anna Kutaj-Markowska** (Poland)

11:15	Coffee Break
11:45	**Panel A. Remembrance, History, Image: Theories and Cognitive Perspectives**

Chair: **Joanna Wawrzyniak** (Poland)

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

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

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

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

Written Presentation: **Tomasz Szerszeń** (Poland), *Memory, Photography, History. Post-Soviet Auto-photo-biographies*

Commentary: **Luiza Nader** (Poland)

14:15	Lunch Break
15:00	Keynote Lecture: **Wojciech Suchocki** (Poland), *Matejko. How Was He Doing This?*

Chair: **Csaba György Kiss** (Hungary)

16:00	Coffee Break

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16:30   **Panel B. Image and Historiosophy: Artistic Reflection on the Subject of History and Remembrance**

Chair: **Ewa Kociszewska** (Poland)

Tatiana Tereshchenko (Russia), *Greek Vase Painting: Polysemantic Rethinking of History in the Images of the Others*

Justyna Balisz-Schmelz (Poland), *Pictures for the Fathers. Baselitz's Heldenbilder as Counterimages of the Socialist and Fascist Body*

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*

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

Commentary: **Katja Bernhardt** (Germany)

DAY 2 | THURSDAY, 7 DECEMBER 2017

10:00   Keynote Lecture: **Ernst van Alphen** (Netherlands), *Legacies of Stalinism and the Gulag: Manifestations of Trauma and Postmemory*

Chair: **Jan Rydel** (Poland)

11:00   Coffee Break

11:30   **Panel C. Images of History versus Remembrance**

Chair: **Piotr Juszkiewicz** (Poland)

Anastasia Pavlovskaya (Russia), *'How Should a Monument to Pushkin Look Like?': The Pushkin Monument in Leningrad Discussion (1936-1937) and the Stalinist Memorial Culture*

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

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

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

Commentary: **Zuzanna Bogumił** (Poland)

14:00   Lunch Break

15:00   **Tadeusz J. Żuchowski** (Poland), *Introductory Remarks. Between Monument and Memorial*

15:10   **Panel D. Monuments as a Remembrance Image**

Chair: **Jagoda Hernik Spalińska** (Poland)

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

Olga Barbasiewicz (Poland), *Hidden Memory and Memorials. Remembering Korean Victims in Hiroshima*

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

Yaroslav Pasko (Ukraine), *Monuments as a Factor of Historical Memory and Identity Threat: Don17:30bas and Ukraine*
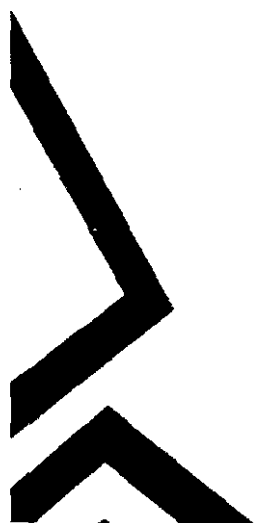
«Immortal Regiment» (Tula, Russia), bas-relief «Tyumen to the winners» (Tyumen, Russia), etc.

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).

Yaroslaw 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