

International Scientific Conference

“PHOTOGRAPHY AS AN ART: Current trends in study and the history of national schools”

Program

May 27, 2019

Russian Academy of Arts, Prechistenka str., 21, White Hall

Morning session

10:00 a.m.—12:40 p.m.

WELCOME WORDS

Viktor Kalinin, First Vice President of the Russian Academy of Arts

Tatyana Kochemasova, Vice President of the Russian Academy of Arts

Natalia Tolstaya, Director of the Research Institute of Theory and History of Fine Arts of the Russian Academy of Arts

PROBLEMS AND REVIEWS

Moderator Irina Chmyreva

Beral Madra, *Turkey*. Ocean of visual production

Phillip Brian Prodger, *USA*. School as inspiration—Southern Baroque painting and the British art photography school

Václav Macek, *Slovakia*. Conflicts in the approaches of writing national histories of film and photography

Farrah Karapetian, *USA*. Decolonizing photography: How leading institutions in the United States are unraveling the 20th century histories and reimagining a photographic future

Oxana Gavrishina, *Russia*. “The Photographer’s Eye” by John Szarkowski: educating the gaze

Natalia Avetyan, *Russia*. From the history of photographs to the history of photography

Szolt Kozma and **Gabriella Andrea Csizsek**, *Belgium–Hungary*. Is there a Hungarian photography?

Afternoon session

01:00 p.m.—02:40 p.m.

HISTORY OF EARLY PERIOD OF PHOTOGRAPHY

Moderator Natalia Avetyan

Niyatee Deepak Shinde, *India*. Photography in India... THEN & NOW

Irina Terentieva, *Russia*. Photographs in Italy. Old images, new technologies

Irina Glushkova, *Russia*. A few glimpses into the history of photography in [British] India: ethics and aesthetics of princely albums

Catherine Ponomarenko, *Russia*. Russian painters and their photographic experiments in the last third of the 19th—the beginning of the 20th century

Galina Talipova, *Russia*. Photography as a “triumph” of science at the Polytechnic Exhibition of 1872 in Russia

Evening session

04:00 p.m.—07:20 p.m.

HISTORY OF THE 20TH CENTURY PHOTOGRAPHY

Moderator Václav Macek

Eleanor Belonovich, *Russia*. Significance of photography in Victor E. Borisov-Musatov’s creative work

Graham Howe, *USA–Australia*. Emil Otto Hoppé and the Ballet Russes

Kaiyimya Khairova, *Russia*. From the history of Soviet photography: Edward Gordon Craig and Moscow of 1935

Dmitry Fomin, *Russia*. The discussion on photography at the Printing Section of the State Academy of Arts

Ekaterina Lavrentieva, *Russia*. Photographic illustration in children’s book. Visual experiences of the 20th—the beginning of 21st century

Alexander Inshakov, *Russia*. A principle of “instant” in photography: S. Tretyakov, W. Benjamin and others

Carole Naggar, *USA–France*. A false history and its recent correction: Le Photograph of Tereska, by David “Chim” Seymour, Warsaw, 1948

Aleksandr Morunov, *Belarus*. Belarusian national photography: circumstances of absence (the paradox of Belarusian photography)

Irina Chmyreva, *Russia*. Emblematic exhibitions in the history of Russian photography: 1970, 1989, 1994 and beyond

Zinaida Starodubtseva, *Russia*. Photographs of Russian artists and artistic life abroad. 1970s–2000s

May 28, 2019

Moscow Museum of Modern Art, Petrovka str., 25, Ball Hall

Morning session

10:00 a.m.—12:40 p.m.

WELCOME WORDS from the Moscow Museum of Modern Art

PHOTOGRAPHY AMONG SUBJECTS OF HUMAN STUDIES AND ART EDUCATION

Moderator Moritz Neumüller

Olga Chagaoutdinova, *Canada–Cuba*. Canadian conceptual photography: main schools. The principles and methods of education. Crisis as a chance for revival

Ramina Abilova and **Tatiana Krasheninnikova**, *Russia*. New history of photography: the study of family photo archive by historians at the course “Source Study”

Anastasia Khoroshilova, *Germany–Russia*. To train to be photographer. Some reflections

Mariya Gurieva, *Russia*. Teaching photographers in college: how (and why)? The problematics of teaching creative photography in a higher educational establishment

Aleksey Kosolapov, *Russia*. Study and popularizing of old photographic techniques. Sketches of practical experience

Tatiana Zhekova and **Galina Talipova**, *Russia*. Materials on the tutor’s activity of Vasily Ulitin in the Polytechnic Museum in Moscow

Tatiana Sayatina and **Karina Beeman**, *Russia–USA*. Photograph conservation training within the framework of the State Hermitage Museum and The Andrew W. Mellon Foundation’s collaborative project: history, development and future perspective

Natalia Udartseva, *Russia*. Photography means technology plus world outlook

Afternoon session

03:00 p.m.—05:30 p.m.

TABLE TALK AROUND

THE ROUTLEDGE COMPANION TO PHOTOGRAPHY AND VISUAL CULTURE

Moderator Mariya Gurieva

Confirmed reports within the *Routledge* program:

Moritz Neumüller, *Spain*. Broadening the photographic horizon. The example of “The Routledge Companion to Photography and Visual Culture”

Friedrich Tietjen, *Austria*. How to recognize a photographic picture

May 29, 2019

Russian Academy of Arts, Prechistenka str., 21, White Hall

Morning session

10:00 a.m.—12:30 p.m.

COLLECTIONS AND NEW HISTORY OF PHOTOGRAPHY

Moderator Ida Shik

Natalia Sautina, *Russia*. On the history of the establishment of the Archive of Negatives and Photo Illustrations of the Russian Academy of Arts. The junction of technology and art. Black and white photographs of works of art

Anna Chookina, *Russia*. Art of photography in the collection of the Moscow Museum of Modern Art

Michal Matoušek, *Czech Republic*. Magazine IMAGO and its contribution to the history of photography in Central and Eastern Europe

Dariya Rakhmanova, *Russia*. Features of reportage photos of Kazan in the 1990s

Nelson Ramirez de Arellano Conde, *Cuba*. A Cuban history of photography

Xiaoxia Liu, *China*. Witnessing photography—PIP festival and Chinese photography

Tuula Alajoki, *Finland*. Welcome to Finland—the happiest nation in the world

Afternoon session

01:00 p.m.—03:20 p.m.

PERSONAL ARTIST'S EXPERIENCE AND THE THEORY OF PHOTOGRAPHY — I

Moderator Friedrich Tietjen

Andrey Zolotov, *Russia*. Photography as an artistic tool of Reality

Vladimir Levashov, *Russia*. Photographer in the city: beauty is life

Dariya Panaiotti, *Russia*. Towards the history of Soviet urban photography

Mikhail Dashevsky, *Russia*. Documental impressionism as a photographic approach to the psychology of life

Ekaterina Andreeva-Prigorina, *Russia*. “Between ‘The School of Athens’ and recognition board.” The project “Mnogoportret” of Mikhail Mikhaltchuk and art of photo portrait during the 1970s–1990s in search of the hero of the era. Style, images, creative methods

Valera and Natasha Cherkashin, *Russia*. The interplay of art and photography

Serge Golovach, *Russia*. Converting images into a verbal context: level of expertise and information flows

Evening session

04:30 p.m.—06:30 p.m.

PERSONAL ARTIST'S EXPERIENCE AND THE THEORY OF PHOTOGRAPHY — II

Moderator Irina Chmyreva

Natalie Tolstaya, *Russia*. Photography as a source for experience in 3D art

Ida Shik, *Russia*. “Experiences of non-existence”: ghostliness in the last third of the 20th—the beginning of the 21st century photography

Dmitry Vyshemirsky, *Germany–Russia*. INTUERE—QUIET LOOK. Monographic collection of the photographer

Dina Akhmetova, *Russia*. Kazan photographer Evgeny Balashov: creativity at the intersection of art and philosophy

Nikita Pirogov, *Cambodia–Russia*. Photography at the era of metamodernism: author's statement and new sincerity

Olga Thomson, *Russia*. Elusive image prints. About the photo project “Moscow Art Workshops,” 2019