

**DISCOVERING “PERIPHERIES”: PHOTOGRAPHIC HISTORIES  
IN CENTRAL AND EASTERN EUROPE**

Day 1

TUESDAY, 31 MAY 2016

**Keynote Lecture:** Gil Pasternak (Photographic History Research Centre, De Monfort University, UK): „*The Evil of the West*” and „*the Satan of the East*”: *Studying Photography in Shifting Academic Landscapes*

**Session 1: Intersecting Cultural Memories**

Marianna Michałowska (Adam Mickiewicz University, Poznań): *Exhibitions as Manifestos: Photography in Search for Local National Identity*

Maria Hussakowska-Szysko (The Pontifical University of John Paul II, Cracow): *Cracow as Periphery*

Marta Koszowy-Krajewska (Institute of Literary Research, Warsaw): *Andrzej Stasiuk’s Photo-Geography*

Eleonora Jedlińska (University of Łódź): *Zofia Lipecka’s “Project Treblinka”: Photograph-Document, Photograph-Painting*

**Session 2: National Unity and Geographical Imaginations**

Aleksander Włodyka (Jagiellonian University, Cracow): *Joining Polish Forces: The First Polish Photography Exhibition in Cracow, 1902*

Maria Gourieva (St. Petersburg State Institute for Culture): *My Sanctions! Expressing Patriotism in Russian Vernacular Online-Shared Photographs*

Teresa Śmiechowska (Jewish Historical Institute, Warsaw): *Kacyzne, Kipnis and the Myth of Yiddishland: Unknown Polish-Jewish Photographers*

Adam Mazur (University of Arts, Poznań): *Outsider/Insider: Photographing Polish Jews Before World War II*

**Keynote Lecture:** Ewa Manikowska (Institute of Art, Polish Academy of Sciences, Warsaw): *Entangled Visions: Photography and the Cultural Landscape of Eastern Europe at the Turn of the Twentieth Century*

Day 2

WEDNESDAY, 1 JUNE 2016

**Keynote Lecture:** Eva Pluhařová-Grigienė (Humboldt University, Berlin): *Divided World – Imposed Structures – Shared Practices? Some Questions for Historians of Photography in Socialist Central and Eastern Europe*

**Session 3: Photographic Practices under Communism**

Daria Panaiotti (European University, St.Petersburg): *Shaping an Observer: Normative Interpretations in Late-Soviet Photographic Criticism, on the Example of “Sovetskoe Foto Magazine”*

Sandor Szilagyi (Independent Researcher, Hungary): *The Ignored Stepbrothers of the Neo-Avant Garde Photo Arts*

**Session 4: Imagining Home**

Natasza Styrna (Pontifical University of John Paul II, Cracow): *Photographs of Palestine in Major Polish-language Jewish Dailies in the Interwar Period*

Marta Ziętkiewicz/Gil Pasternak (Institute of Art, Polish Academy of Sciences, Warsaw/  
Photographic History Research Centre, De Monfort University, UK): *Making a Home in  
Poland: the Jewish Sightseeing Movement and its Photographic Practices*

**Session 5: Conceptualizing Photography**

Joanna Madloch (Montclair State University, New Jersey, USA): *The Comedy of the Studio:  
Vladimir Sollogub's "The Daguerreotype, or I Know All These Faces"*

Izabela Poniatowska (University of Warsaw): *The Photographic „Athlete” Manifesto: The  
„Light” Magazine*

Iga Niewiadomska (Sotheby's Institute of Art, London): *A Tale of Two Cities: London and  
Warsaw as Models of Photography Culture*

Alina Sanduliak (National Art Museum of Ukraine, Kiev): *Ukrainian Photography: a History in  
the Making*