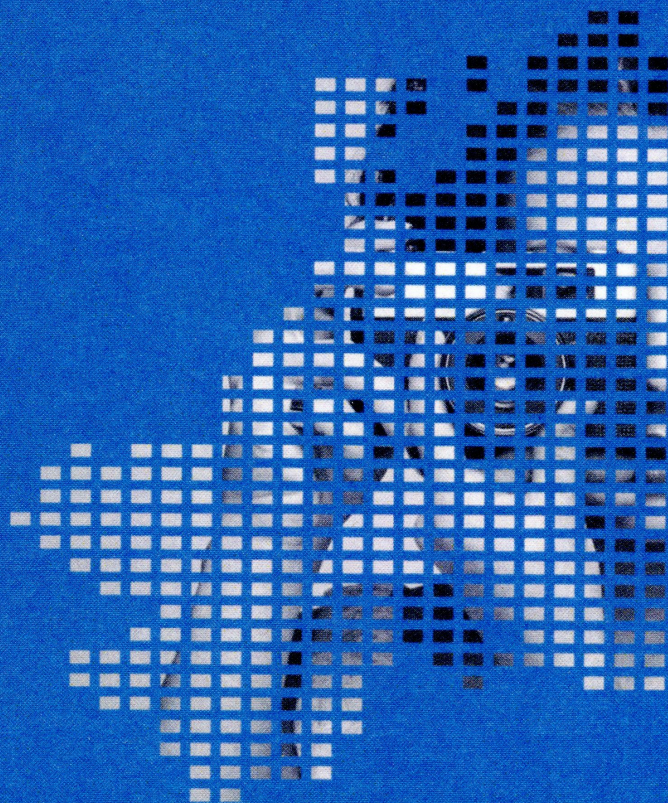


**PRACTICES, CIRCULATION
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**Photographic Histories in
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3rd International Conference
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Preservation of Private Memory in the Soviet Union: Photographic Archive of the Cinematographer Leonid Burlaka

In March 2017, a photographic archive of Leonid Burlaka, a Ukrainian cinematographer renowned in the Soviet Union, was accidentally discovered in Odessa (Ukraine). This finding immediately posed multiple questions. A part of the archive was in a very poor condition, and the preservation method was very different from the one commonly used by Leonid Burlaka. A part of the films was gravely damaged because of adverse conditions, some of them were torn and preserved only partially. During the digitalization of films, it was established that the archive dates back to 1964 and comprises several series: vernacular photography illustrating everyday life of the Soviet student community, photographic experiments with form, and documentation of the filming process. Even though private archives might seem inappropriate amidst the current flow of information, private memory still remains a historical myth. For the first time, this paper analyzes the history of discovering the archive, its condition and contents, studies and systematizes photographs constituting the archive. Furthermore, certain questions were answered during the research. Why did a part of the artist's private photographs get the status of the 'hidden image', and was kept apart from the principal archive for years? Can a private story tell the history of a country? Can a photographic archive restore the unknown or lost information about the lives of certain people? Since a part of the discovered archive constitutes artistic experiments, and its documentary component has historical value, an attempt has been made to present a part of the photographic archive as a separate artistic project in a contemporary art gallery within the framework of my research. The second half of this paper will contain the results of the experience of presenting the archive, utilizing it within artistic practices, and its impact on the collective perception in the post-Soviet era.

Viktoriiia Myronenko is Associated Professor at the Department of Cinematography at the Kyiv National K. Karpenko-Kary Theatre, Cinema and Television University. She completed her PhD at the National Academy of Fine Arts and Architecture (Dissertation: "Peculiar traits of Photography in Kyiv of the Independence Epoch"). Currently a full-time faculty member, she developed the lecture courses: History of Photography, Contexts of Photography, Analysis of Photography and Critical Theories. She is an art historian with research interests in history and theory of Ukrainian photography, photography of Soviet and post-Soviet era in Ukraine. She is equally interested in the question of the intersections of gender and sexuality in the visual culture of Ukraine. She is the author of "Ukrainian Erotic Photography" (Osnovy Publishing, 2017) and "Poo-tee-weet? Photography of War: Issue 1" (Osnovy Publishing, 2015).

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