

# public program (un)named

Museum of Odessa Modern Art in cooperation with the  
Center for Urban History (Lviv)

November – December 2018

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09.11 – fri – 19.00

Museum of Odessa Modern Art, 5 Leontovycha (Belinskoho) St.

## Exhibition Opening

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10.11 – sat – 16.00

Museum of Odessa Modern Art, 5 Leontovycha (Belinskoho) St.

Exhibition tour with artist Nikita Kadan and curators Sofia Dyak and Alexandra Tryanova

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16.11 – fri – 18.30

Museum of Odessa Modern Art, 5 Leontovycha (Belinskoho) St.

## Against Form: Composition, Medium, and Sexual Violence in the Work of Bruno Schulz and Nikita Kadan

Lecture by Jessica Zychowicz

The lecture will unravel the ways in which victims/heroes narratives, voyeurism, and commodities/markets limit and/or silence alternate interpretive practices that put gender violence at the core of the pogroms. The works of Nikita Kadan, displayed within the exhibition (un)named, challenge audiences to reevaluate this silence. Zychowicz unfolds Kadan's images, linking them discursively both inside and beyond the life story and work of Bruno Schulz—his drawings and writings on phenomenology, the link between image and text, and the debates around Schulz as an artist at the crossroads of several national narratives. She will describe how the context of Galicia, where the concept of masochism first emerged, is far from a marginal case—and that what happened in 1941 is but a vivid, if explosive, example of the «banality of evil» at the heart of the economy of emotions that continues to drive sexual violence everywhere: translated into the «invisible» hierarchies of power that order everyday social relations, official state rhetoric, and other mechanisms of discipline and control over the human body.

**Jessica Zychowicz** is an anthropologist, critic and translator. Her work focuses on gender, historical trauma, human rights and the body in transnational contexts. Her first monograph, *Frame Work: Art, Activism, and Feminism in Ukraine 2004-2014*, is in progress at University of Toronto Press. She is a founder at the non-profit educational initiative smART (smartkiev.com) and a contributing author at Atlantika Collective (atlantika-collective.com). She is currently based at the University of Alberta in Canada.

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17.11 – sat – 16.00

Museum of Odessa Modern Art, 5 Leontovycha (Belinskoho) St.

Exhibition tour with Jessica Zychowicz

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23.11 – fri – 18.30

M.S.Hrushevsky Odessa Oblast Universal Scientific Library, 49/51 Troyitska St.

## Ordinary People and Extraordinary Evil: How the Local Non-Jewish Population Behaved During the Holocaust in Occupied Ukraine

Lecture by Andriy Usach

This lecture is an attempt to present the history of the Holocaust in occupied Ukraine through the prism of the life stories of members of the local non-Jewish population, who are traditionally labeled perpetrators, rescuers or bystanders. Is this classification fair? Usach will offer a broader spectrum of possible behavior models in the conditions of extreme violence, illustrating them with the stories of actual people, reconstructed from documents from the former Soviet secret police archive, oral histories and other sources.

**Andriy Usach**, is a historian, doctoral student in history at the Ukrainian Catholic University in Lviv, on the academic staff of the Territory of Terror Memorial Museum. He is working on a dissertation on «Local Collaboration and the Holocaust in Occupied Ukraine: Kreisgebiet Bar, 1941–1944.»

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24.11 – sat – 16.00

Museum of Odessa Modern Art, 5 Leontovycha (Belinskoho) St.

Exhibition tour with Andriy Usach

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30.11 – fri – 19.00

«Terminal-42», 33 Rysheliivska St.

## Life Around the Occupation: The Odessa Experience

Conversation between Aleksander Babich and Artem Filipenko

Moderated by Oksana Dovgopolova

Survival during occupation cannot be a trial that one would rather not recall afterward. One former Russian dissident called Odessa a «collaborator city.» Is that so? What is collaboration? Did Odessans really accept the extermination of their Jewish neighbors and live happily «under Romania»? What were the resistance and partisan movement in the occupied city like, and what was the cost of the latter? What price did Odessa pay for its «happy» life «under Romania»? And how do we prefer to recall all this – or not? The conversation between historian Aleksander Babich, who has been uncovering layers of the past both in the archives and with a metal detector for over 20 years, and historian and political scientist Artem Filipenko, who has been studying interrelated reflections of the past and present in the region of southern Ukraine–Moldova–Romania for just as long, will bring up some of Odessa's hidden history.

**Aleksander Babich** is a historian, writer, and author of the local history project «Tudoy-Syudoy.»

**Artem Filipenko** is a historian and political scientist, director of the information agency «Kontekst Prychornomoria.»

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01.12 – sat – 16.00

Museum of Odessa Modern Art, 5 Leontovycha (Belinskoho) St.

## Reenactment in Contemporary Art as a Method to Counteract Collective Trauma

Lecture by Alexandra Tryanova

As an interdisciplinary artistic method in the contemporary art, reenactment creates possibilities for the direct interaction of the present and the past. In this method, using archival, anthropological and ethnographic research as a basis, contemporary art makes a revision of generally accepted versions of history and offers alternative readings. As an instrument for working with memory and cultural transmission, artistic reenactment addresses a wide spectrum of questions about the ability of the present to establish and think through facts, the role of the witness, and private and collective memory. Thus reenactment facilitates the rethinking of traumatic past events. The lecture will present and analyze interesting examples of reenactment in contemporary art from the 1990s onward.

**Alexandra Tryanova** is a curator, researcher, and part of the team of the 5th Odessa Biennial of Contemporary Art, where she launched her long-term program «Practices Outside the City.» Her research interests include institutional critique, Eastern European conceptual art, gender, traumatic memory. In 2018 she became the curator of the Museum of Odessa Modern Art and is a participant in the Curatorial Platform at the PinchukArtCentre.

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07.12 – fri – 18.30

Impact Hub Odessa, Seattle Room (3rd floor), 1 Hretska St.

## And the «Other's» Testimony Becomes «Your» Memory: How Ukrainian Literature Is Mastering Writing on Trauma Through Prose Translation, 2014–2018

Lecture by Hanna Uliura

Translations of literature naturally demonstrate the queries and needs of our own. What we can't find in the original, we begin to seek in translation, which is different enough to be interesting, but not so different as to shake us up. Ukraine is undergoing a boom in a prose translation. What gets translated and why is a complex question. But the priority is given to prose dealing with trauma, the postwar and wartime condition of society, to books about social upheavals and personal experiences of them. Since the Maidan protests and start of the war in the east, Ukrainian authors have turned to writings on the Balkan wars and the unification of Germany as ethical reference points. This reveals a subtle and not strictly literary mechanism, whereby the biographical person (Ukrainian author), as a Participant or Contemporary of traumatic events, turns to the authority of an other's experience (translation becomes an agent of experience here) and thus attains the position of Witness or even Descendant. How can a Participant of an event become a Descendant? Literature can do almost anything.

**Hanna Uliura** is a literary critic and scholar, who holds a Ph.D. in Philology. She teaches at the Journalism School at the Ukrainian Catholic University and writes for *Livyi Bereh*, *Zbruch*, *Opinion*, and other publications.

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08.12 – sat – 16.00

Museum of Odessa Modern Art, 5 Leontovycha (Belinskoho) St.

## Images of the World and the Inscription of War (dir. Harun Farocki, Germany, 1988)

Film screening

In 1944, American bombers took aerial footage of the German IG Farben industrial plant on the territory of occupied Poland. Only decades later did an analysis of the photos reveal that the Auschwitz concentration camp is depicted next to the industrial bombing target. For artist Harun Farocki, the story of the photos and subsequent understanding of what they showed was the impetus to talk about the connections between war, violence, conflict and photography; about the perception and shifting comprehension of an image; about what, how and when we want and are ready to see and understand what appears. The artist's reflections show how our seeing and perception are dependent, including on technologies. Photography appears as an ambivalent medium: on the one hand its expected objectivity is unstable and dependent, an instrument for manipulation, while on the other it provides open possibilities for interpretation.

Film in English with Ukrainian subtitles

Ages 18+

In partnership with Harun Farocki Film Production

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14.12 – fri – 18.30

Impact Hub Odessa, Helsinki Room (3rd floor), 1 Hretska St.

## Martin Pollack's Topography of Memory: Why is History Easier to Comprehend from the Point of View of Individual Experiences?

Conversation between Olesia Yaremchuk and Khrystyna Nazarkevych

Moderated by Oksana Dovgopolova

The books of Martin Pollack are already familiar to Ukrainian readers who are not afraid to gaze into the space of memory that is usually in the shadows. In 2018 Choven published a translation of *Topography of Memory*, Martin Pollack's newest book of essays. In it, the Austrian author tries to comprehend his own responsibility before the people who were killed during World War II, some at the hands of his father, an SS officer. Pollack's reflections serve to demarcate the topography of memory outside a sense of guilt but with a feeling of responsibility.

**Khrystyna Nazarkevych** is a Ukrainian translator, researcher and docent in the German Philology department at Ivan Franko University in Lviv. She has translated numerous books on imperial history into Ukrainian.

**Olesia Yaremchuk** is the Editor-in-chief of Choven publishing house and author of the book *Our Others. Stories of Ukrainian Diversity*. She studied in Hamburg, Munich and Vienna, and is working on a dissertation titled «Road Anthropology in the Literary Reportage of Joseph Roth.» She writes for *Day*, *New Eastern Europe*, *Litaktsent*, and *The Ukrainians*.

**Choven publishing house** was established in 2017 on the initiative of NGO «Lviv Media Forum.» It specializes in literary reportage and essays, biographical and historical literature, media and science publications.

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15.12 – sat – 16.00

Museum of Odessa Modern Art, 5 Leontovycha (Belinskoho) St.

Exhibition tour with Yuri Leiderman

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16.12 – sun – 17.00

Museum of Odessa Modern Art, 5 Leontovycha (Belinskoho) St.

## Works That (Don't) Change One's Idea of the Past

Closing conversation between Nikita Kadan and Yuri Leiderman

Moderated by Oksana Dovgopolova

**Nikita Kadan** is an artist, member of the R.E.P. group and the curatorial and activist union Hudsrada. His works are in the collection of the Pinakothek der Moderne (Munich), M HKA (Museum of Contemporary Art, Antwerp), mumok (Ludwig Foundation Modern Art Museum, Vienna), National Art Museum of Ukraine, and others. He participated in the 56th Venice Biennale, the 14th Istanbul Biennale, and The School of Kyiv Biennale in Ukraine.

**Yuri Leiderman** is an artist and writer. He was born in Odessa and lived in Moscow in the 1980s–90s, where he was associated with Moscow conceptualism. He has participated in numerous solo and group contemporary art exhibitions. In 2005 he was awarded the Andrei Bely literature prize. He lives in Berlin.

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## Program Curators

**Oksana Dovgopolova**, Ph.D. Philosophy, is a professor in the Philosophy and Methodology of Cognition department of Odessa I.I.Mechnikov National University. She is on the academic staff of the Babi Yar Holocaust Memorial Center and curator of the Hubs of History center for informal education, which focuses on problems of reconciliation in society in the context of historical memory. Her academic interests include ways of working with the complex past, urban mythologies and in particular the mythology of Odessa. She has co-organized public projects dealing with the memories of displaced persons, reconciliation of memories, and working through traumatic memories.

**Sofia Dyak** is a historian and Director of the Center for Urban History of East Central Europe in Lviv, a research institution that realizes public and digital history projects. Her research interests include the postwar history of cities after a radical change in demographics, heritage practices, urban planning in socialist cities, and public history and contemporary reflection on the past, particularly the heritage of the 20th century. She has curated numerous exhibitions and public projects, including the memorial «Space of Synagogues» in Lviv.

Organized by:  
Museum of Odessa Modern Art  
Center for Urban History (Lviv)  
Hubs of History (Odessa)

Public program venues:

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«Terminal-42», 33 Rysheliivska St.  
M.S.Hrushevsky Odessa Oblast Universal Scientific Library, 49/51 Troyitska St.

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