



**15** November

**10.00 – 12.00 VR, Mixed Reality and Historical Reconstructions**

Producers of visual materials and the distribution channels for images have multiplied in the course of digital era. They create new perspectives for using images and enable new forms of storytelling. This seminar section is dedicated to historic reconstructions, which are made within current digital technologies. How digital applications and online projects change our imagination about the past? What are the benefits and difficulties in this new digital imaginary?

**Alexey Furman** **Virtual Reality in the Fight Against Propaganda Myths**

New Cave Media, Ukraine

**Jean Botev** **Mixed Reality: Potential and Pitfalls for Representing History**

University of Luxembourg, Luxembourg

**Yevhen Hulevych** **Roman Huk** **Re-enacting Artistic Heritage Via Augmented Reality**

writer/media artist, Ukraine

**Disputant** **Taras Nazaruk**

**12.00 – 12.30** Coffee Break

**12.30 – 14.30 Digital Video and Traumatic Experiences**

A psychiatric definition of trauma is "an event outside normal human experience," an emotional injury, usually resulting from an extremely stressful or life-threatening situation. Trauma generally leaves you feeling powerless, helpless, and paralyzed. Can the notion of trauma help in historic studies? Does digital trauma work the same way as non-digital?

**Mykola Makhortykh** **Conceptualising Visuality in Digital Trauma Studies: Audio-visual Tributes to the Holocaust on YouTube**

University Bern, Switzerland

**Galina Zvereva** **The Historicity of Visuality in Digital Narratives About the Past: Forms and Methods of Producing Multimodal Stories About the Gulag on YouTube**

State University for the Humanities, Russia

**Aleksandra Szczepan** **Not Quite a Witness? Video Testimonies of Holocaust Bystanders**

Jagiellonian University, Poland

**Disputant** **Bogdan Trifunović**

**14.30 – 15.30** Lunch

**15.30 – 17.30 Home Videos, Computer Games and Historical Imagination**

Computer games and video are not innocent media; they actively construct contexts and even histories and shape specific cultures. Their contextualisation and framing create meanings and require from historians academic reflection. Various approaches within humanities emphasise how games and video generate meanings and reflect or subvert wider social and cultural discourses. How we can turn digital game or digital video into history? Do we need for this special theory?

**Lukasz Szalankiewicz** **Cracktro: Introduction to the Largest Gamedev Parasite**

Collegium Da Vinci in Poznań, Poland

**Krzysztof Świrek** **Researching Defunct Medium: VHS and 'Transitions' in Social History**

University of Warsaw, Poland

**Bohdan Shumylowych** **Why Do We Digitize Private Video Archives?**

Center for Urban History, Ukraine

**Disputant** **Oleksandr Makhnats**

**17.30 – 18.00** Concluding Remarks

**18.00 – 21.00** Dinner

# Historicity of the Visuality and Image History:

## New Forms of Digital and Visual History/Humanities

Lviv, 14–15 November 2019  
Center for Urban History

