

PANELS

Panel 1

“True Citizens” vs. “True Enemies:” Differences of Perception and Self-Representation among City-Dwellers in Eastern European Cities During the First World War

Urban communities experienced World War I in many ways. The war challenged prewar social hierarchies, galvanized divisions and alienated people from one another not only because of their personal loyalty to a state, but also because of their ethnic, national, religious, and social background. From the state’s perspective, city dwellers were either ‘true’ citizens or outsiders, traitors, spies, or deadbeats; boundaries between ‘us’ and ‘them’, ‘friend’ and ‘foe’ were blurred and fluid during the war. Examining a series of case-studies which focus on various facets of urban life in Lviv, Kyiv, and Odesa, the proposed panel discussion will explore the distinctive characteristics of discourses about what it meant to be “other” in Eastern European cities during World War I. Moreover, the presentations will trace how identity and role conception was shaped not only by official discourses, but also by interpersonal contacts and encounters. In particular, presentations will discuss official and non-official strategies and tactics of self-representation in theatre and popular culture, children’s war propaganda, and in a culture of denunciation, which will lead us to better understanding the new social order which appeared in the wartime cities of the Eastern front.

Key words: WWI, urban history, Lviv, Odesa, Kyiv

Chair: **Kateryna Dysa**, Associate Professor at History department of National University of Kyiv-Mohyla Academy

Discussant: **Dr Pierre Purseigle**, Associate Professor in Modern European History at the University of Warwick

Oksana Dudko (Ph.D., a research fellow and project leader in the Center for Urban History of East Central Europe)

Old New Aliens: Artists and Theatre Professionals in Released Lemberg (1915–1916)

My paper examines wartime theatre, urban culture, and entertainment in the Hapsburgian city of Lemberg, including the national theatre traditions of Ukrainians, Poles, and Jews. In my paper I will look at the exchanges and interactions between theatre practitioners and officials to examine contexts, values, as well as the physical and imagined borders in theatre and popular culture during a period of dramatic social change: post-Russian occupation of the city.

Olena Betlii: (Associate Professor at History Department at the National University of “Kyiv-Mohyla academy”)

A Culture of Denunciation in Kyiv during WWI

My paper aims at exploring how city-dwellers in Kyiv reacted to the campaigns against spies, traitors, prostitutes, Austrians, Germans, Jews, started by the Russian government at the beginning of WWI. I am going to look at how and for what purposes the authors of denunciations and anonymous letters exploited the “images of the enemy” defined by the state. I claim that “enemy-hunting” was often a justified means to resolve long standing conflicts between two parties.

Evgeniy Dzhumyga: (candidate of science in history; independent scholar, Odesa)

The Creation of “Enemy Image” Among Children of Odesa (July, 1914 – February, 1917)

The “enemy image” that propaganda created played a significant role in the everyday life of “home front” dwellers, including children. The purpose of my paper is to examine and investigate mechanisms and different methods of propaganda that were used in the school system, family and public space in Odesa. My paper is

based on such sources as a newspaper for children “Children Sheet”, ego-documents, orders, appeals, instructions and other archive documents relating to educational system.

Panel 2

Popular and Soviet?: The Ethics of Taste and the Power of Kitsch in Soviet Ukraine, 1930s to 1970s

From its very foundations in the 1920s Soviet Ukrainian culture was locked between two poles: the folkloric mode of national representation and the sphere of high art. The first soon turned into kitschy images of merry peasants and beautiful Ukrainian landscapes while the latter remained stagnant within the institutions of high culture. Increased urbanization, however, created a pressure for what was missing: popular culture that spoke to the emerging Soviet Ukrainian urban society. Neither the folkloric peasants nor the melodramatic historical operas could satisfy city dwellers, who then sought new forms of popular culture, whether in Russian or from abroad. Thus the tension between folkloric representation and Soviet urban modernity characterized culture in Soviet Ukraine throughout the twentieth century, and perhaps even today.

This panel aims to discuss Soviet Ukrainian popular culture as a process, a construct, and an object to be questioned. Our papers follow a chronology: the failure to create popular culture in an urban variant under Stalin, the ethics and ‘emotions’ of Soviet commercial advertising after the Second World War, and Soviet Ukrainian popular television in the late 1960s – early 1970s. Our panel will explore how cultural workers in Soviet Ukraine constantly had to reinvent what it meant to make national culture in the context of the “friendship of peoples” and the challenges of producing otherness while maintaining Soviet unity. Soviet Ukrainian popular culture was deemed to failure, successively losing favor to Russian and western popular cultures, however its rearticulation in the late 1980s and certain success in the following years proved that the Ukrainian show must go on.

Chair: Kateryna Birkush (PhD candidate, Department of History and Civilization, European University Institute, Firenze, Italy)

Participants:

Mayhill Fowler (Assistant Professor, Department of History, Stetson University, USA)

“The Soviet Ukrainian Street: An Alternative History of the Stalinist Stage”

In 1929 theater director Les Kurbas declared a need to “Ukrainianize the street.” With this phrase he meant that cultural elites ought to focus on creating not only a new canon of high culture in Ukrainian, but also entertainment that reached the urban masses in the new Soviet city. In fact, entertainment, not the avant-garde, posed the greater challenge for artists. Soviet art was supposed to educate and uplift, after all, yet audiences wanted to laugh. Without a market reflecting audience demand, artists and officials were faced with re-calibrating hierarchies of culture, and redefining the categories of high, low, popular, and mass. This task was exponentially more difficult in the multi-ethnic borderlands, where new hierarchies of nationality intersected with these new hierarchies of artistic value. Yet several artists—including Kurbas—attempted to unravel the problem of entertainment throughout the 1930s. This paper examines several of these theatrical events, and suggests a history of the Stalinist stage not in the academic theaters, but in the liminal spaces of the cabaret, the sketch comedy, and the popular song. It also suggests a history of culture in Ukraine not in the village, but in the Soviet multi-ethnic city.

Natalia Laas (PhD candidate, Department of History, Brandeis University, USA)

“Commercial advertising and Soviet moral economy in the post-war years”

A cultural perspective on Soviet advertising represents a new approach to the economic life, material culture, and consumer society of the Soviet Union. Commercial advertising in the Soviet Union was part of cultural production and cultural economy and functioned as a bridge between economy and culture. Day-to-day selling and buying practices reveal the complex and ambiguous relationships among ordinary and privileged customers, trade workers, and state planners. On the consumption side, I would attempt to interpret the meanings of visual and textual ads: what producers expected to nurture (e.g., *kulturnost*, sincerity) and how their messages were perceived and transformed by consumers-citizens. I will trace how the state used commercial advertising to arouse certain emotions, such as cheerfulness over possessing certain goods; pride in Soviet economic and political achievements; and hope for a better life. My overall goal is to understand how certain Soviet advertising visions came to represent a healthy way of life, idealized childhood, gender roles and types of sexuality, domestic space, leisure, technological progress, and even new social identities. In other words, how through the process of conveying practical information about the products and services, the whole sphere of everyday life was shaped.

Bohdan Shumylovych (PhD Candidate, Department of History and Civilization, European University Institute, Florence, Italy / researcher, Center for Urban History, Lviv, Ukraine)

A 'strange afterlife' of Stalinist musicals in Soviet Ukrainian television entertainment of the late 1960s-early 1970s.

We know that communists loved kitsch; Clement Greenberg vigorously asserted this fact. Sabina, a character in Milan Kundera's famous novel, once admitted that her initial inner revolt against Communism was aesthetic rather than ethical in character. What discouraged her was not nearly so much the ugliness of the communist world as the mask of beauty it tried to wear – in other words, communist kitsch. For Kundera the model of communist kitsch was the ceremony called May Day, but we may also consider similar soviet ceremonies like voting or expressing public opinion as a specific performative language of soviet people. The ultimate form of soviet kitsch from the 1930s were musical film comedies that were banned during Khrushchev and partially revived under Brezhnev. Musical films due to their kitschy form and catchy performance in the late 1960s received a form of banal nationalism. Since communist kitsch had the power to evoke simple and strong imagery, and did not aim to engage real questions, but rather to please, it offered the perfect field for presenting and constructing the Soviet 'other'.

Disputant: Iryna Starovoyt (Dotsent-lecturer, Department of Theory and Comparative Literature, Ivan Franko National University of Lviv, Ukraine)

Panel 3

"Long Live Soviet Urbanism: Imagining and Experiencing Planned Districts"

Created during 1960s-1980s planned districts experienced decades of changes: from incarnation of ideal socialist future to faceless "the Big Others" of the cities or dreamed place of living. Stable and predictable from outside, they are filled with contradictions. The state, developers, city administrations, professional architects, organized local community, ordinary people inside and outside of the neighborhoods established their visions of the Soviet urban heritage and try to implement them.

During this panel we would discuss the identity of "anonymous" districts, created during late Soviet period, and development of their public spaces, which are assembled through everyday practices, interactions, and imagining. At the level of planning, level of community / organized actors, and the level of actual person the perception of urban fabric and infrastructure of planned districts varies from cold unfriendly environment to safe, attractive, and financially promising neighborhoods. Through using local context, we would raise some global questions about the future of planned districts.

Chair: Natalia Otrishchenko, the Center for Urban History (Lviv)

Participants:

Eugenia Gubkina, NGO "Urban Forms Center" (Kharkiv) / the Center for Urban History (Lviv)

“Saltivka: Planning Developments of the Largest Residential Area of Ukraine”

The residential area Saltivka was assumed by the master plan of 1964 and is still being built. Here in the largest residential area of Ukraine live almost a third of the Kharkiv population. What was the dynamics of development of this district? How did it change from the first draft to the actual condition? Is it monolithic “ghetto” or fragmented diverse neighborhood? These and other questions would be discussed in my presentation.

Igor Tyshchenko, PhD student, Department of Cultural Studies, National University of Kyiv-Mohyla Academy (Kyiv)

“Ideal Soviet District in Transition: Spatial Practices and Urban Restructuring in Vynogradar, Kyiv”

Public spaces of Vynogradar were not completed during Soviet time – some of these voids became parking lots, street markets, while other were built up with housing. In my paper I’ll examine, how cultural and recreational infrastructure was sacrificed in favor of new housing and what social and spatial outcomes did it call after collapse of USSR. I’ll analyze the perception of the district among various groups, in order to conceptualize spatial transition and social practices.

Natalia Mysak, Lviv Polytechnic National University (Lviv)

“Honesty on the Other Side of the Cityness: Case Study of the Modernist Housing Estate Sykhiv in Lviv”

As a worker’s settlement, Sykhiv started being constructed inside the ring of industrial zones in the end of 1970s, and by now it is becoming increasingly integrated into the city. Sykhiv is an example of a district, which is very sensitive to contextual changes regarding both physical structure and identity. In my paper I’ll draft out the main tendencies of perceiving and experiencing the housing estate in the wider context of the city of Lviv.

Discussant: Daria Bocharnikova, Université Libre de Bruxelles, St. Petersburg State University (Bruxelles, Saint-Petersburg)

Panel 4

Lasting and Changing: Heritage Institutions, Actors and Practices in Ukraine after 1991

Political, ideological, economic and cultural changes of the post-Soviet period have greatly influenced many spheres of life in Ukraine, including the understanding of cultural heritage and its preservation. 1991 is often perceived as a radical “game-changing” year for a new Ukrainian national narrative, as opposed to a Soviet model, although such a transition was and still is a much more complex and gradual issue. The presenters will address the questions of post-1991 transformations in the sphere of cultural heritage in Ukraine with particular focus on institutions, actors and practices. The cases of historic preservation legislation, the Odesa heritage scene and Ukrainian local history museums will be examined in detail. How are the notions of “Ukrainian” and “Soviet” conceptualized after 1991 and what is the relationship between them? What kinds of heritage are considered “dissonant” for the new Ukrainian narrative? How is cultural heritage regarded in terms of an “our-their” dichotomy? How do these definitions influence the practices of cultural preservation? Who are the actors involved in heritage preservation and what kinds of networks they form? These and other important questions will be addressed during the panel.

Chair:

Iryna Starovoyt (Associate Professor, Ivan Franko Lviv National University)

Presenters

Kateryna Goncharova (PhD, research fellow, Ukrainian Scientific Institute of Restoration Projects, Kyiv)

Shaping Identity: “Us” and “Them” in Historic Preservation Ideology and Practice in Ukraine 1990s

The choice of definition of the heritage in early 1990s shaped the identity of Ukrainian nation for decades. Basic understanding of splitting “Ukrainian” from “Soviet” led the way for what needs to be preserved as a national code. Rejection of recent past created substantial problems in historic preservation. Public opinion, legislation, preservation theory and practice of 1990th will serve as a basis to define “ours” in newly created memories and determine challenges of “outsiders” past.

Anastasia Felcher (PhD Candidate, IMT Institute for Advanced Studies in Lucca, Italy)

Practice of (Non-)Cooperation: Succession of Actors at Post-1991 Odessa Heritage Scene

The paper traces transition in heritage management sphere in Odessa. It is traced through the succession of agency. The paper discusses how legislative initiatives of the 1990s brought to weakening of state control over heritage condition in the city. Then, it provides an overview of Jewish heritage promotion initiatives since 1991 to 2015. Dynamics in this matter reflects shifting of authority from local and international Jewish organizations to cooperation of affiliated local and regional actors.

Anna Chebotarivna (PhD Candidate, Institute of Philosophy and Sociology, Polish Academy of Sciences / Sankt Gallen University / Center for Urban History, Lviv)

In search of “own” narrative: local history museums in post-Soviet Ukraine

Museums are usually understood as the channels of promoting the dominant historical narrative - indirectly or openly. At the same time, local history museums become “memory battlefields” between national, local and transnational discourses. In my paper, I will consider changes, continuities and twists in the display of historical narratives in Ukrainian local history museums after 1991 from actors’ point of view (by analyzing 70 in-depth interviews with curators, custodians and tour guides, conducted in 2013).

Discussant: **Sofia Dyak** (Center for Urban History of East Central Europe, Lviv/Ukraine)

Panel 5

“Imagining the Greek Catholic Church in Lviv: Soviet and Post-Soviet Narratives”

The spaces of the Greek Catholic Church are key in imagining contemporary Lviv as well as historical Soviet, Austro-Hungarian, and Polish Lvovs/ Lemberg/and Lwows. How has the Greek Catholic Church been constructed as a concrete and abstract space in the many competing images of Lviv? In this panel, we will discuss Soviet and post-Soviet imaginaries of the Church and its spaces in Lviv.

Chair

Olenka Z. Pevny, U of Cambridge (UK)

Discussant

Sofia Dyak, Center for Urban History of East Central Europe (Ukraine)

Presenters

Kathryn David, New York U (US) “The Greek Catholic Church in the Soviet Imagination: The Yaroslav Galan Club and Church Education”

Diana Vonnak, Max Planck Institute for Social Anthropology (Germany) “Changing Functions and the Politics of Representation in the Lviv Museum of the History of Religion and Culture”

Kateryna Budz, National U of “Kyiv-Mohyla Academy” (Ukraine)

ROUND TABLES

Round Table 1:

The ‘Other’ First World War: the ‘Eastern Turn’ in War Studies

The First World War I Centenary prompted new themes and perspectives in war studies. Due to new research, conferences, workshops, and various public events, scholarship has begun to go far beyond the Western front and the study of the imperial dimensions of war. Also, several major studies have appeared in recent years that reexamine the role of the Eastern theatre in war. Scholars have even begun discussing “the Eastern turn” in World War I studies, and yet, Eastern European researchers still tend to view the entangled history of the Eastern Front in terms of separate national historiographies. This roundtable will bring together multilingual and cross-disciplinary scholars to discuss possibilities of reassessment and revision of the First World War and new perspectives of the Eastern front research.

Roundtable Organizer Oksana Dudko

Chair Olena Betliy, the National University of “Kyiv-Mohyla Academy”

Speaker 1 Guido van Hengel, University of Groningen

Speaker 2 Guido Hausmann, Ludwig-Maximilians-Universität München

Speaker 3 Włodzimierz Borodziej, University of Warsaw

Speaker 4 Oksana Dudko, Center for Urban History of East Central Europe

Round Table 2:

Recordings and Recyclings? Experience of Academia and NGO in Oral History Projects

[organizer: Natalia Otrishchenko]

Practicing oral history in academic environment and in the field of non-governmental organizations may differ. The first one has developed elaborated methodological discussions and accumulated variety of sources, which often remain unused, while the second one has produced a large number of projects that usually are not sustainable and typically does not reflect on methodology. Even with huge amount of data academic oral history has not established a coherent narrative about the past and produces only highly specialized research with almost no impact on the community. On the other hand, flourishing local oral history projects might be crucial for preserving historical memory of small communities and reconciliation on traumatic experiences. So is it possible to overcome the dichotomy of academic and public oral history through the integration of science into community projects and adaptation of theoretical and methodological developments into civic initiatives? Or do we actually have this dichotomy and two “different” oral histories? During this round table we would reflect on the local contexts of coexistence of oral history in academia and NGO in Eastern and Central Europe. We would outline the ways of communication between oral history and broader non-academic audience and discuss the prospects of incorporation of oral history into exhibitions, educational programs, TV shows, performances, etc., as well as the possibility (and expediency) of developing strong narrative about the past with oral history data.

Chair Oksana Kis (Institute of Ethnology, National Academy of Sciences of Ukraine)

Speakers:

Tetiana Pastushenko (Institute of History of Ukraine, National Academy of Sciences of Ukraine)

Natalia Otrishchenko (Center for Urban History of East Central Europe, Lviv/Ukraine)

Piotr Filipkowski (Institute of Philosophy and Sociology of the Polish Academy of Sciences)

Aleksandra Zinzuk (PhD candidate, Maria Curie-Skłodowska University in Lublin / Living Language Group)

Nikita Lomakin (Oral History Archive Digitalization Program of the Memorial International)
