

SUMMER SCHOOL-RESIDENCY

POKROVSK
20 - 31.07.2021

Un/archiving post/industry

PROJECTS OF PARTICIPANTS



Музейный
центр
Музей



What do we call someone who is searching for something in the archives?

The process of how we remember and how we preserve our history is partly revealed in work with preserved historical documents.

The archive provides a certain organizational order for historical records captured on any media. This order can be beneficial for storage and retrieval, but it may present some problems when it comes to reproduction.

This is not just a question of archived computer files that are compressed. Something similar is happening to analog media. We are under pressure to reproduce.

Becoming a unified whole, the scattered documents of history, like living beings, achieve a certain freedom. Because of their compression, they seem to resist analysis and integration into a coherent narrative. The format of our school-residency was born out of the desire to decompress the archive, to reduce or change the degree of pressure it is under.

The pressure arises at the time of the archive's formation, because not all physical traces can be integrated into it. Sorting and selection must take place. The traditional archive not only preserves, it also alienates fragments of history, marking them as waste. It is here, in the landfill, where you can find the waste of official history, silly snapshots showing confused faces, orphaned imprints of private lives, holidays, weekdays, funerals, and contemporary artists in search of valuable objects.

The archives and everything that remains beyond them is certainly not a new focus for contemporary art. In his 2004 essay,

Archival Impulse, art critic Hal Foster defined archival art as a genre that "seeks to provide a physical presence for historical information, often lost or displaced." In fact, the appropriation of archival materials means that the author needs to start with words that have already been written, images that have already been made, and sounds that have already sounded. What about all those moments that have not been documented, moments that have not left any physical traces behind? The person working with the archives resembles the romantic protagonist of the "Blow Up" movie. He freezes in front of the pixels of information and suddenly discovers the same, the hidden, the blurred, and the rejected, the figure that was the focus of his interest from the very beginning and even partly anticipated as a discovery.

The archives, to archive, an archiver, arch-author and arch-viewer

PART 1 (WHERE ARE WE?)

Pokrovsk Railway station. 2 a.m. Summer. Frostbite awakening. How did we get here? Just like you, my dear reader, you are now here with us. The magic of art! More precisely, a delusion of contemporary art that contracted archival fever.

PART 2 (WHAT IT IS?)

Our summer school residency set itself the experimental task of researching archival materials that were collected and digitized during the implementation of the "Un / archiving post / industry" project. These collections come from various institutions and individuals and their digital copies belong to the Urban Media Archive of the Center for Urban History. The school invited artists and researchers whose views should blur the conventional/classical approach, as well as provide new focus beyond the manifesto (official) narrative. The works presented in this

brochure are evidence of the school participants' acquaintance with and immersion in the archives.

The city host for our residency like an urban cradle, shaped our view of Ukraine's industrial history and regional characters, with their joys, rivalries, their search for beauty among flowers, ironic painful jokes, and debates about which city is most rooted in mining.

The meeting with the archive turned out to be very personal for the residency participants. At first, a small hesitation, like a re-encounter with the power of the archive. But then – the assertion of the possibility of reproducing the voices of counter-memory. Images of workers and engineers, Soviet images of industrial success, achievement, leisure, family relationships, friends and colleagues, between official family portraits reproducing poses from wall newspapers and between hidden details of private life, a bottle of vodka under the table or a chicken roasted in a city park, the ground was established for the sprouting of "stories from below".

Day after day, certain rituals developed. In one way, it was dictated by a classical and even mystical respect for historical materials; in another, it was the search for subjective interest and the desire to reorganize all or part of the archive, so to speak, in their own "image and likeness." Each author looked for their own methods. In working with the archive, the original authors' peculiarity and previous professional experience became manifest. The focus and method of work were different for everyone. Collecting mosaics, searching for a pattern among vernacular photography, and releasing images. Complementing the actual prints of history with children's drawings that place unexpected highlights sliding with colors on the surface. Placing figures of workers onto alternative landscapes having torn them from their working routines. Forcing honorable people from the boards of honor to have the American-style smiles on their faces, building an alphabet of totalitarianism, etc.

PART 3 (WHAT DOES THIS MEAN AND WHAT'S THE POINT?)

In trying to develop an antidote to the disease, which Derrida called "archival fever", we thought it was important to focus on alternative approaches, enabling fragmentation, multicentricity, and departures from the idea of a single historically correct interpretation of photo and video images. So that the story of the past becomes polyphonic and perhaps more consonant with us.

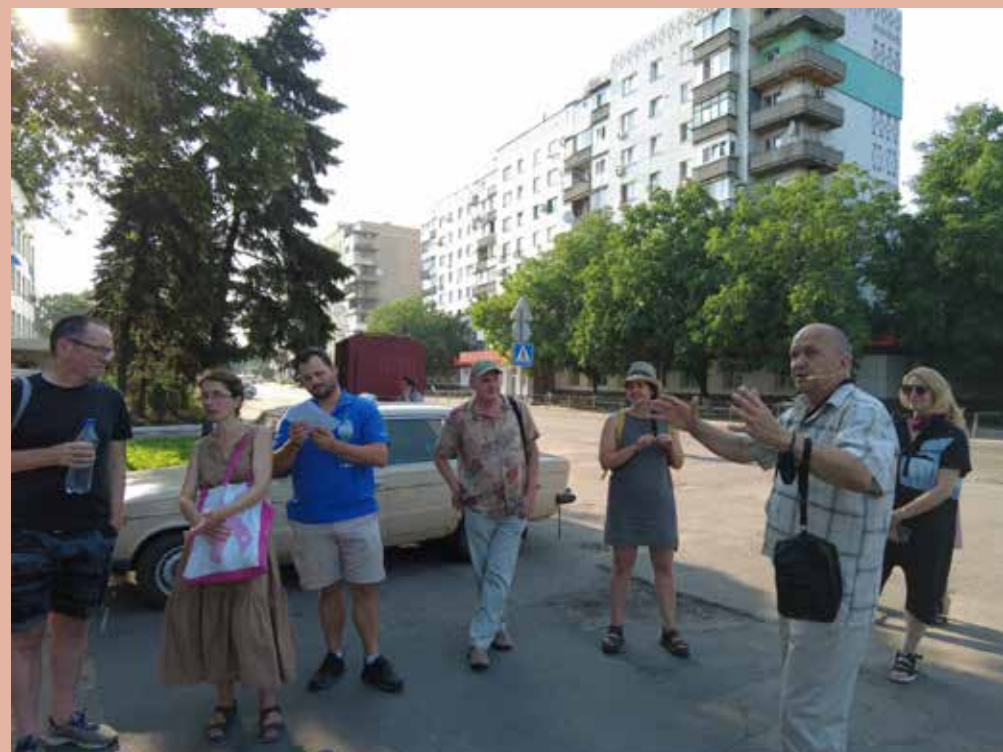
However, the subjective approach many times provoked conversations about ethical difficulties, because historical materials now find themselves at the mercy of the artist. What place do they / we occupy with regard to state ideology now / then? How do we consider people living now / then for whom these photos and videos form part of their private, family memory? How do we build relationships between researchers, archivists, private collection owners, and artists? Do we not hope, in a feverish desire, as if not recognizing ourselves, to form a new holistic order without ideology?

PART 4 (WHERE ARE WE?)

Curators of the Un/archiving Post/industry school-residency
Viktoria Danelian, Tatiana Tsvilodub
July 2021, Pokrovsk



Near Pokrovsk
Historical Museum.
Photo by Viktoria Grivina



Excursion from
Serhiy Lukovenko.
Photo by Viktoria Grivina



Working discussions.
Photo by Viktoria Grivina



School opening.
Photo by Viktoria Grivina



Olesia Kashyvska, Victoria Donovan,
Angelina Rozhkova, Oksana Fomenko,
Anna Bahachenko, Iryna Sklokina.
Photo by Viktoriia Grivina



Lecture of
Victoria Donovan.
Photo by Viktoriia Grivina

Museum of the Coal
Mining Company "Pokrovske".
Photo by Viktoria Grivina



Screening of the film by
Yarema Malashchuk and
Roman Himey at the "TeplaTrasa"
public space in Myrnohrad.
Photo by Dmytro Chepurnyi





Opening of the exhibition
"Watching an Ant Burrow
Before the Rain".
Photo by Angelina Rozhkova



Anna Bahachenko
presents.
Photo by Viktoria Grivina



Elias Parvulesco presents
his video art works
at the Innovative Hub
at the Donetsk Technical
University.
Photo by Viktoria Grivina



Museum of the Coal
Mining Company "Pokrovske".
Photo by Viktoria Grivina





Standing: Clemens Poole, Andriy Parakhin,
Elias Parvulesco, Olena Martynchuk, James Gregg,
Viktoria Danelian, Anna Bahachenko.
Sitting: Kost Bialik, Iryna Sklokina, Dmytro Chepurnyi,
Oleksandr Kuchynskyi, Viktoria Grivina.
Photo by Halyna Lysenko.

Satellite of the Big Cinema. Essay on the History of the Amateur Film Movement in Mariupol

ANNA BAHACHENKO

When talking about a city's connection to cinema, people first list the actors and filmmakers born in it, then mention the films made and the festivals held. There is, however, one more aspect—the amateur film movement that Zhdanov became one of the centers for in the 1960-70s. The city had actively functioning film clubs at institutions and enterprises. Individual amateurs were making their films there, too. Hundreds of movies and thousands of meters of film were shot.

Today, about thirty cine-documents are stored in museums, which together with the memories of the participants, as museum exhibits, produce a living chronicle of the city. But what exactly do we know about this?

Visit the museum of Mariupol Metallurgical Illich Plant—you will see some interesting exhibits, and the director, Irina Badasen, will tell you about the "Plamia" ("Flame") film studio.

Scroll through the social media—and you will find some photos; the periodicals will show you descriptions of films, and announcements about the awards.

So let's try to put together the fragments of this puzzle on the basis of the available materials.

Read full version here: <https://mrpl.city/blogs/view/suputnik-velikogo-sinematografa>

Georgiy Kotelnikov
as a student of Zhdanov
Metallurgy Institute.
Spring 1956.
From Georgiy Kotelnikov's
private archive

01



A Dream. Professional video
camera in the yard of the Zhdanov
Metallurgy Institute. 1951-1955.
From Georgiy Kotelnikov's
private archive

02

No Matter What It Seems at First Glance: notes on on flaneuring in the Jubilee Park in Pokrovsk

DMYTRO BILKO

Parks are places where people do weird things. Mostly they walk aimlessly, sit and talk among artificially planted vegetation, benches, and all sorts of attractions.

In this project I try to find out how these activities are connected with freedom, ecology, archives, and the very specific "Yuvileinyi" park in the city of Pokrovsk in my essay.



03

Library on the move
at the park, 1970s.
Archive of Pokrovsk
Historical Museum



05

Illumination.
Photo by Dmytro Bilko



06

Park as an endless
photo zone.
Photo by Dmytro Bilko

07

Rules of conduct at the park.
Photo by Dmytro Bilko

Central entrance
to the park.
Photo by Dmytro Bilko

04



08

Sketches based on photos:
Mykola Bilokon/Pokrovsk Historical Museum/
Media Archive of the Center for Urban History



Anxiety and Ethics in a Donbas Archive

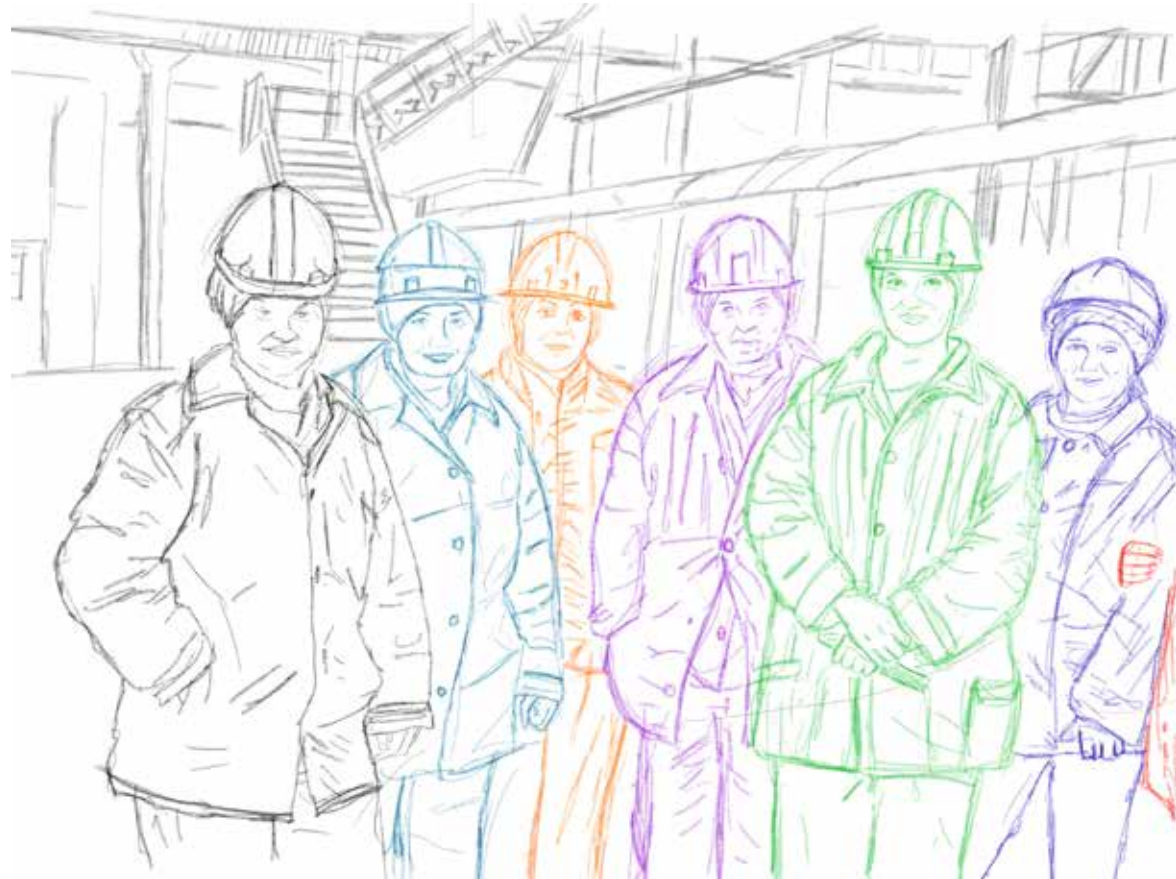
JAMES GREGG

At the summer residence in Pokrovsk, James used the archive and discussions as an opportunity to explore and problematize the ethics of studying visual materials. As ethics are a paramount aspect of studying conflict and culture, James chose to write an auto-biographical piece on reflexivity, positionality, and consent when researching in archives.

This project, developed as a short essay, was inspired by one photograph exhibited at the Pokrovsk History Museum, upon which was written "let this dead image remind you of a living soul -1974". After seeing this statement of intent reaching out from the past, James began to examine photographs not as textual materials, but as "living objects" imparted with the real emotions and lived experiences of others. With this new context, ethics of the archive and how scholars use, interpret, and distribute these materials become a more complicated question. It also further calls into question the political and social position of the researcher.

Typically, collaboration with subjects is best practice to avoid extractive and erroneous processes, but in the case of photographs in the Pokrovsk Bilokon archive with access provided by the Center of Urban History, subjects are silent collaborators. As James felt that he could neither simply redistribute the images without the consent of the subjects, nor represent them without falling on to his own inescapable personal subjectivities, he decided to view the photographs as a person-to-person exchange of emotion from three perspectives — the subjects

of the photograph, the unseen framer of the photograph, and the observer of the photograph. Rather than allowing for any statement of "objective truth", this dynamic allows for the creation of meaning through the context of the self. James decided to sketch several photographs to highlight this human moment of intersubjectivity that occurs between these perspectives and to underscore that the only way he can represent photographs to others, even in a scholarly way, is through the lens of his own life.



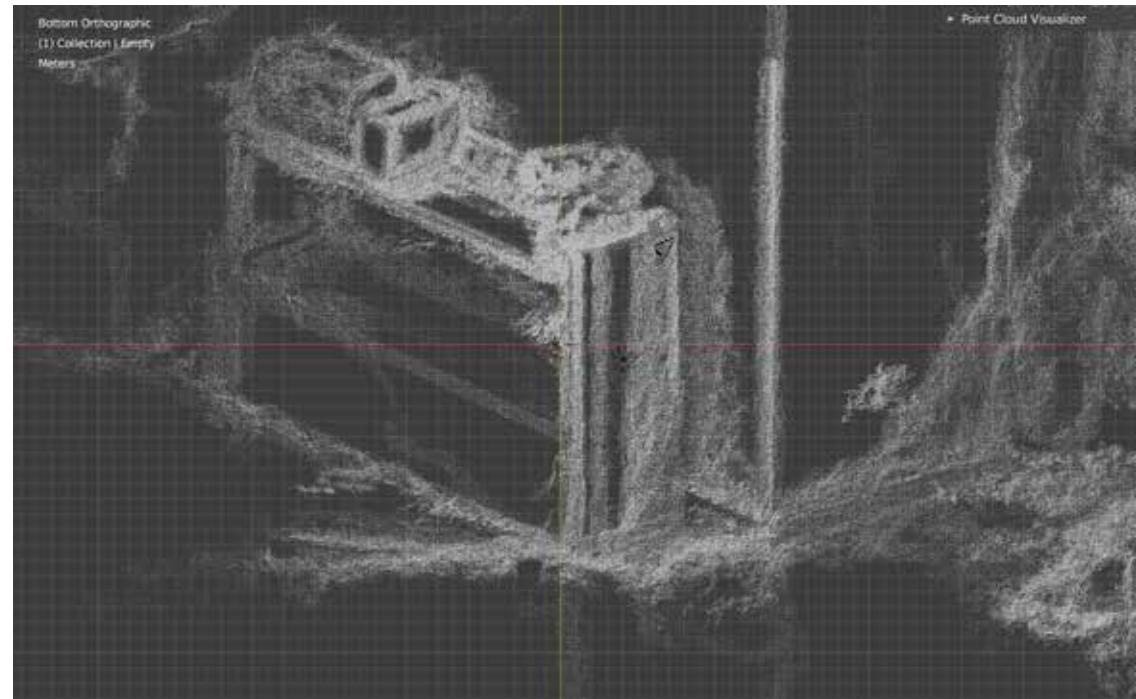
Cloud/Archive

STEFHAN CADDICK

This image is created via a photogrammetry process — multiple images of an object or place are stitched together in software to create a three-dimensional model of that site.

It shows a point cloud rendering of a corner of the Pokrovsk Historical Museum. At the top of the shelves sit three slide projectors. Slide projectors — a key imaging technology used in the archive until the advent of the digital — once projected ephemeral images onto screens, rendering blobs of light and color, for interpretation by the viewer.

Here the museum's collection of slide projectors is rendered in an electronic 3D space as white dots. The 'camera' within the computer can move freely through these clouds of data, taking up whatever position it chooses. Similarly, we move through the archive's collections, selecting our viewpoint, making choices about what to look at.



De?industria

OLEKSANDR KUCHYNSKYI

For my project I chose photos of enterprises from the archives of the Mariupol Local History Museum.

Mariupol is known in Ukraine for its metallurgical plants, but in recent years, the question emerged about rethinking the industrial heritage and its place in urban life. This is happening against the background of numerous environmental protests and deindustrialization in the Donetsk region.

Sooner or later, the time will come when industrial giants will no longer be needed, as it has already happened in Western Europe, and the city will face the question of what to do with these monstrous structures that once greatly influenced the development of the city and its inhabitants.

In my collages I cut out silhouettes of enterprises and (in some cases) their production. By replacing them with abstract textures, I turned factories into a kind of "phantoms", which sometimes visually lose their shape, and our attention focuses on other details of the photos: workers, sea, greenery and more.

What place does the industry of Mariupol occupy in people's hearts? What future awaits Mariupol? Will it turn from a "city of steel" into a "city by the sea" in the minds of people?

Collages based on:
Pavlo Kashkel/Mariupol Local History
Museum/Media Archive of the Center
for Urban History



From Extended to Nuclear Family

OLENA MARTYNCHUK

During the summer school-residency "Un/Archiving Post/Industry", I became interested in Kateryna Filonova's collection of family photos. I noticed that the photos were carefully selected. These visual images are free from grandeur, sometimes mysterious and in some cases comic. It seems that through these photos you can read fragments of family history and / or even more. Hence, I decided to go deeper into the context of family photographs and scrutinize them through the prism of visual anthropology.

Working with the Filonov family photograph collection, I recorded an interview with Kateryna and her mother, Valentyna Filonova, in Kramatorsk. This gave me the opportunity to immerse myself in the life of the family photo archive, to see how photos are collected, stored and used in the family. Looking through the photos together allowed me to observe the reading, interpretation and interaction with the photo.

"From Extended to Nuclear Family" — it is in this way that Kateryna Filonova commented on her family photo archive, and it became the starting point for the topic of my research. In the 1970s, Valentyna (Kremenchutska) Filonova's family moved from a village near Kramatorsk to the city itself. Has home photography changed after the "transition from village to city"? Did the urban lifestyle influence photography? And is there a difference in photographic strategies in rural and urban areas? I will try to answer these and other questions in a visual essay, and a more detailed analysis of home photos will be presented in a scholarly article.

Yevdokia Kremenchutska (Filonova) and Kostiantyn Filonov in the yard. Third International Street, 1964. Private photos of Kateryna Filonova/ Media Archive of the Center for Urban History

10



11

Yevdokia Kremenchutska (Filonova). Third International Street, 1960s. Private photo archive of Kateryna Filonova

Left: Yevdokia Kremenchutska (Hrydasova), mother of Valentyna Kremenchutska-Filonova, her mother Kateryna Hrydasova, Kostiantyn Kremenchutskyi, children: Vadym and Valentyna Kremenchutsky. Private photo archive of Filonov family

12





13

Children's art corner
at the school in Pokrovsk.
Photo by Irena Tyshchenko



The Alphabet of Totalitarianism

TETIANA PAVLIUK AND IRENA TYSHCHENKO

At the summer school-residency, the artists began working on a project consisting of two texts, a collage, and a video.

In her text, Irena Tyshchenko analyzes how the collective experience of life in the era of totalitarianism affects our present.

Tetiana Pavliuk compares modern company videos with those in the archives of the Center for Urban History and concludes that the cinematic language in which enterprises tell about themselves has not changed since Soviet times. Tetiana also researches people's attempts to shoot audiovisual works about companies in a language that does not repeat the language of the company.

In the collage, the artists reflected their vision of Pokrovsk, emphasizing its visual components, in particular the fact that the city has many arches that reproduce the letter П.

The video that the artists are working on is called The Alphabet of Totalitarianism. It deconstructs the concept frame used by the language of Soviet propaganda.

14

Urban Fragments.
Photo by
Irena Tyshchenko



RAR RAW

ANDRII PARAKHIN

As I worked with the archive, I had the following idea: "Everyone can find something for themselves in the archives. Why is that? Maybe it's the Magic of the Archive, maybe it's a feature of the brain and an element of psychology." The result of this fruitful work was the "RAR RAW" artbook that included drawings by children from the Pokrovsk Center for Complex Rehabilitation for Persons with Disabilities "Mercy", schoolchildren of Pokrovsk city, as well as personal observations and reflections.

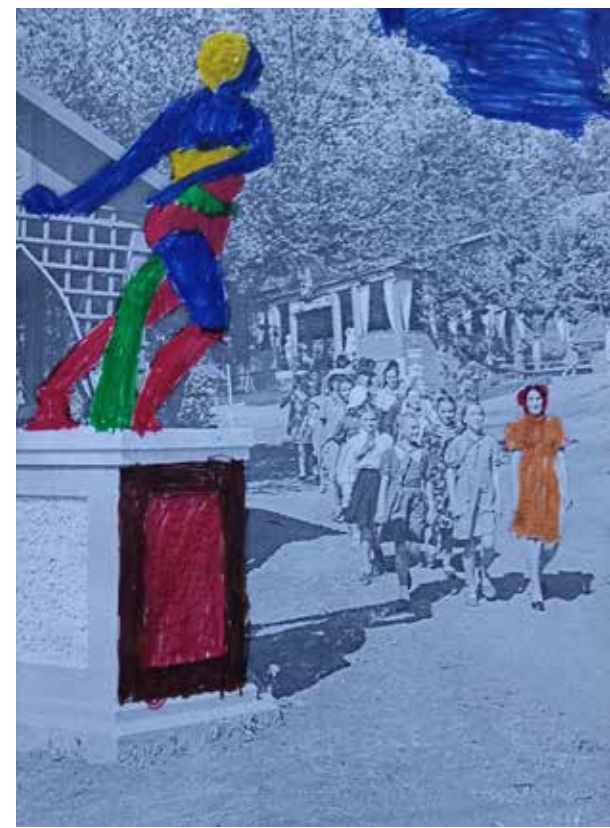
All our lives are about the rules. Rules and conventions. It is easier to live with them... But it's boring and uninteresting. "RAR RAW" is about exceptions to the rules.

"RAR RAW" is about the important things. It is important to note two points: the Museum and the School. Past and Future. Mark the thin thread (rope) that connects generations. Specify the vector — "Without the past — there is no future".

"RAR RAW" is about the World. The museum communicates with the school. XX century communicates with XXI century. Black and white become colored. I find harmony with myself.

"RAR RAW" is about the most important thing. It's about Life.

Drawings based on photos:
Mykola Bilokon/Pokrovsk Historical
Museum/Media Archive of the Center
for Urban history



Profession: Photojournalist.

Part 1: Hometown

ELIAS PARVULESCO

Mykola Bilokon worked as a photojournalist for the Mayak newspaper in Krasnoarmiisk (since 2016 — Pokrovsk). More than four decades in his professional career coincided with several different historical stages of Soviet and independent Ukraine. Bilokon's lens skillfully captured a slice of the changing transformations of the district center of Donetsk region from portraits of working people and official celebrations of the "stagnation" era to the strikes and poverty of the 1990s.

The video work is based on the photographer's archive. On the one hand, it continues to explore Pokrovsk's urban transformations, on the other hand, it reflects the very photographic desire to look closely at the relentless flow of time and things.



Stills from video art work:
HD video, stereophonic
audio, 8:00 min.

16



Please Submit Photos and Films to the Board of the Factory Museum

ANNA PYLYPYUK AND VOLODYMYR SHYPOTILNIKOV

The plant of awakened concrete.
Propagandist at home. Blast furnace No 2.
Revolver operator. Choir of coke plant.
Delegation of Polish farmers. School of excellence at the plant.
Winner of the Stalin Prize. Smelter.
Movie screening in the red corner. Photarium.
Top-performing workers of the coke processing plant. Tanks.
A steelmaker's wife. Oxygen station. Plant innovator.
Radiometric analysis. Steel bottling in the mold.
Mechanized stove. Solar eclipse...

Photos are stripped of their original contexts to be used in the archive. The archive organizes collections in the systems of descriptions and classifications, and unifies images as storage units. Unlike historians or journalists, we did not search the archive for images to illustrate the past. The archive itself and the photographs in it are the subject of the work. What do they say about the daily circumstances of their time? How does our view of images and their details change historical distance?

We express our acknowledgments to the photographer, Pavlo Kashkel, the Mariupol Local History Museum, the Media Archive of the Center for Urban History, and the Un/archiving Post/Industry Summer School Residence for the opportunity to work with industrial photo archives.



Untitled (smiles_project)

CLEMENS POOLE

As part of the on site program in Pokrovsk, Kateryna Filonova gave a presentation about her personal family archive. When reviewing the old photos she passed around, I became interested in them as images of the exotic. My practice is often specifically concerned with or includes subtexts relating to my positionality as an American artist working in Ukraine, including the features of economic and cultural hegemony that US imperialism represents for the region. In addition to overt interventions, soft power initiatives present particularly difficult propositions for anti-imperial or anti-neo-colonial projects, and because I work professionally as an arts practitioner, my encounters with these forces very often come from cultural initiatives.

In the case of this untitled project, I wanted to problematize "American-ness" by "fixing" documents from the archive of the Center for Urban History. This "fixing" is essentially an attempt to make the historical subjects in the photos more "American" but adding or exaggerating their smiles. In 2021 as a result of the emphasis social media has placed on digital image based individual identity there are innumerable programs for altering our self-image to reflect idealized or otherwise manipulated selves. In this case the subtle changes were created using Adobe Photoshop's new suite of "neural filters" which source cloud stored images of similar expressions or image details to adapt your images. I used the "smart portrait" "happiness" adjustment to produce smiles on the faces of archival subjects.



Images based on photos:
Mykola Bilokon/Pokrovsk
Historical Museum/Media Archive
of the Center for Urban History



Americans are notorious for our smile culture, a feature which is hypothesized to originate in our ethnically diversified history¹. In a nation where many languages and national origins impeded easy communication among strangers, smiles convey not simply emotion, but also trust, friendliness, and non-threatening intentions. In other cultures, including Ukraine, smiling may have very different, in some case opposite, implications². By transplanting this symbolically American trait³, the project re-images a Soviet past into an American fantasy of the universality of our national identity and its cultural features.

Untitled (hero_project)

CLEMENS POOLE

The limits of what can be done with archival subjects, or individuals imaged in archival materials, is an ethical question faced by all who work with archives: researchers, academics, artists, etc. The parameters of our ethics, however, are almost always bound up with our temporal moment, and our propensity to project our contemporary values onto images of the past is an unavoidable risk in all our readings of such materials. In many cases, inventive retellings of history have the potential to emancipate us from limited historical perspectives, while in other cases archival subjects can be instrumentalized to tell stories of contemporary or aspirational political realities that have little in common with the historical values that might be expressed

¹ Olga Khazan, "Why Americans Smile So Much," The Atlantic (May 3, 2017) <https://www.theatlantic.com/science/archive/2017/05/why-americans-smile-so-much/524967/>

² Olga Khazan, "Why Some Cultures Frown on Smiling," The Atlantic (May 27, 2016) <https://www.theatlantic.com/science/archive/2016/05/culture-and-smiling/483827/>

³ Symbolically because other cultures, in my experience notably Brazil, have similar histories and smile culture. However in the case of this project, the smile stands in for cultural imperialism specifically connected with the US.

in archival materials. Archives, in this case, become a vehicle for legitimization of the ideologies of the present, rather than articulating the truths of the past.

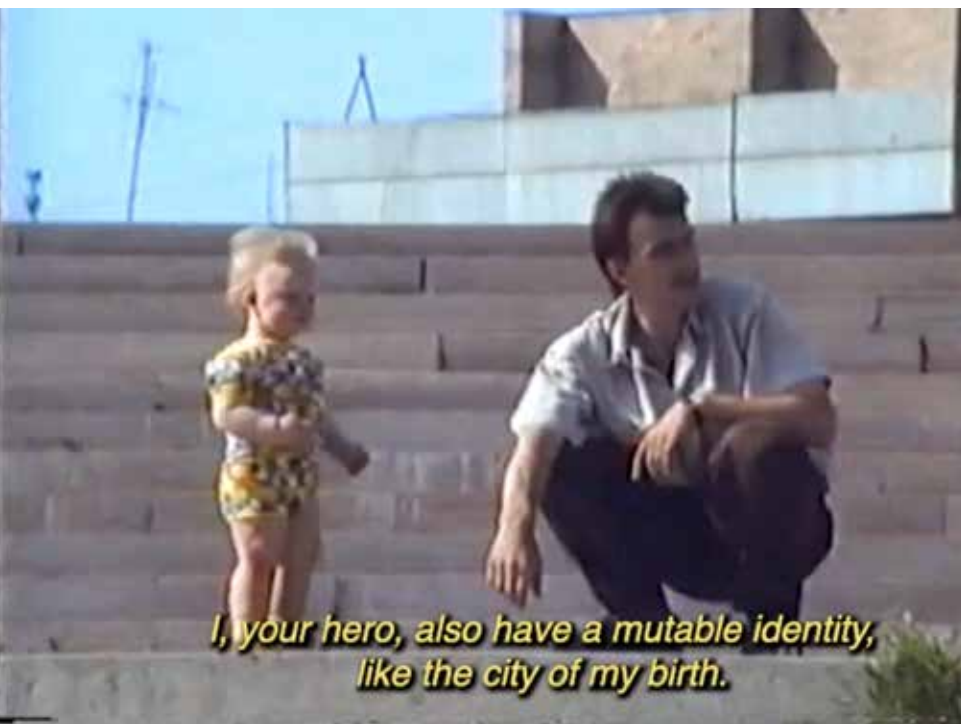
Untitled (hero_project) focuses on exactly this point of friction. The raw documentary material of the piece consists of a video shot in 1995 by the Chepurnyi family on an outing in Luhansk. The hero of the video is their young son, Dmytro. In 2021, untitled (hero_project) enlists the adult Dmytro as narrator of the film, but removes his own agency in constructing the narrative of his past. The script is written by the American filmmaker, and explores his foreign gaze by embellishing the real landscape of 1995 Luhansk with premonitions and musings informed by twenty-six years of Ukrainian history, as it might be understood (or misunderstood) by the mediated perspective of an American artist. This understanding self-consciously attaches itself to nodes of sensationalism and the material that might be considered "news-worthy" to an international audience. Such material has naturally become dominated by information related to the tragic events of Luhansk's recent history, during which Russian-backed separatists have created a de facto republic, initiating a war that has disproportionately marked the international media imaginary of Ukraine.

Based on video by
Oleksiy Chepurnyi/
Media Archive of
the Center
for Urban History





The fact that the child in the film is also the adult narrator problematizes the filmmaker and viewer's relationship with the archival video and with child as an archival subject. It underscores his lack of agency, as his image is instrumentalized to tell a story that is in part about the media's indulgence of trauma and violence, and in part about the way a new soft cultural imperialism has shaped Ukraine and its citizens following the international interest generated by the war. These positions are uncomfortably placed front and center through the film's narration, but they are also counterbalanced by the triumphant narrative of Dmytro himself, and his assertion that despite the complexities of this history, the act of viewing the film coerces the viewer into participation in constructing him, as both the child and the adult narrator, as a hero.



Whisper of the Ancestors

DARYNA SKRYNNYK-MYSKA

The starting point for the project launched in 2020 is the family archive compiled by Eduard Ivanoych Lytvynov (1924-2013), my grandfather. The archive, along with letters, documents, and photographs, includes the story of his family, which his grandfather wrote based on his father's recollections and oral accounts. He called this text "Whisper of the Ancestors" — this name has been kept as the working title of the project.

The project focuses on the study of identity through the analysis of "layers" — circumstances, places, stories related to the lives of my family members, and which are available as memories, photos, documents, or artifacts. The key questions around which the project unfolds are formulated at this stage as follows: how were the differences within one family constructed? How do these differences relate to broader contexts - cultural and political?

My family comes from eastern Ukraine, while I was born and live in Lviv. My family is a (conflict) clash of different mental and cultural worlds: Russian-speaking and Ukrainian-speaking, Soviet and pro-Ukrainian, military and civil, urban and rural. The aim of the project is to find out how these identities were constructed, how they were influenced by their environment and the wider political context; how differences were formed, and what these identities have in common.

Since the beginning of the war, topics related to Eastern Ukrainian cities and inhabitants of these territories, their place on the geographical and cultural map of Ukraine, their histories, and worldview have been actively discussed in public discourse. As a co-curator of the II Biennale of Young Art in Kharkiv in 2019,

I had to often visit a city with which the history of my family is closely connected through my mother's line, and in which I had never been before. In addition to professional experience, this work was for me a kind of anthropological study aimed at identifying the differences between identities — of the provisional "western" and "eastern", and "cultural features" of relatives that I remember from childhood. Work on this project also involves the development of the lens for a broader study aimed at analyzing the processes that shaped the circumstances of cultural and social life of the region, that have influenced and continue to influence the formation of the identity of its communities.



Davyd Omelianovych
Lytvynov and his wife
Maryna Vasylivna.
C. 1900s.
Family archive of
Eduard Lytvynov



21

Vovnihy village
before the flooding.
Photo by Marko Zalizniak,
1931, Khortytsia
National Reserve

Watching an Ant Burrow Before the Rain

DMYTRO CHEPURNYI

The exhibition at the Pokrovsk Historical Museum is based on a family archive and the museum collection, and has two storylines. The first is about the abandoned places of childhood. The other is about the development and decline of infrastructure. Both plots demonstrate the paradox of human nature — a tendency to nostalgically dream of returning to the past and a romantic drive to study and change the world around us. The exposition presents a series of photographs by Marko Zalizniak, a photo book by Dmytro Yavornytsky, videos from the family archive of Oleksiy Chepurnyi, a photo session by Yegor Antsygin and Katia Buchatska. Curator: Dmytro Chepurnyi.

The exhibition presents photographs by Marko Zalizniak, who worked as a photographer in the archaeological expeditions of the historian Dmytro Yavornytskyi. The reprint of Yavornytskyi's book "Dnieper Thresholds" (2016) and its original edition of 1928, stored in the collection of the Pokrovsk Historical Museum (provided by Volodymyr Gavshchuk), tells the story of the transformation of this landscape through the construction of Dniprohes.

The project by artist Yegor Antsygin and artist Katia Buchatska was created for the exhibition "Commentary on Photography" (2018) and later transferred to the museum's collection, presenting photographs of all the water towers in the city of Pokrovsk. Collecting such industrial and infrastructural objects follows the practice of photographers Hilla and Bernd Becher, who photographed a series of water towers, focusing on the aesthetic value of infrastructure losing its utilitarian significance.



22

Bernd and Hilla Becher.
Water towers.
1972-2009.

The video from Oleksiy Chepurnyi's family archive, transferred to the collection of the Media Archive of the Center for Urban History, enters into a dialogue with the documentation of the video performance "Lada Kopeika" by the artist Francis Alys.

Dmytro Chepurnyi: "Me, my father, mother and godmother are present in the video. The green car VAZ 2101 goes from Teatralna Square along Kotsiubynskoho Street past the Russian Drama Theater, the former Mediana department store, the Komsomol Park to the monument to Voroshilov in Luhansk. In 2005, my father and mother were involved in an accident, with minor injuries, but the car had to be sold for scrap metal thereafter."

In 2014, in an old "kopeika" car, Francis Alys in the company of his brother makes his once disrupted trip from Brussels to St. Petersburg. The finale of the trip was an accident in the courtyard of the Winter Palace, where, according to the artist, the fantasies of youth were broken along with the car.

A series of screenshots from the home movie, made by the author of the exhibition, depicts the documentation of one of the fragments of the video: "a little boy lets a toy car into the fountain." The presentation of the documentation of this fragment refers to the practice of the artist Bass Jan Ader and his series of works with falls. In his performances, the artist conceptualized the practice of falling as an act of failure, defeat, and loss. Although we cannot see the finale in the series of screenshots, we can imagine that someone takes out a toy and returns it to the upset boy. Or we can also assume that "the car sank".



Car of Oleksiy Chepurnyi.
Photo by Dmytro Chepurnyi

23



Screen shot from the video performance
by Francis Alys, 2014

24



25

Stills from the home movie
by Oleksiy Chepurnyi, 1995

About participants

ANNA BAHACHENKO

historian, research assistant at the holdings department at the Mariupol Museum of Local History, participant of the "Un/archiving Post/industry" project.

DMYTRO BILKO

culturologist, museum worker, scientific secretary of the Donetsk Regional Museum of Local History (Kramatorsk) in 2018-2020, participant of the "Un/archiving Post/industry" project.

JAMES GREGG

PhD candidate and researcher at the University of St Andrews who studies visual culture of the conflict in Donbas with a focus on how representations of masculinity manifest and reinforce martial identity and cultural memory as they relate to political violence.

STEFHAN CADDICK

artist with a background in contemporary art and design, senior lecturer at the University of Gloucestershire. He uses emergent technologies alongside other forms of media to engage audiences and create participatory experiences, in the UK and internationally. Among other projects, he created "Enthusiasm" (exhibition and series of events about Donbas in the UK, together with Victoria Donovan), "As a Raven Knows of Singing" (improvised sound performance involving people from the Black Mountains in Wales, with Jobina Tinnemans), "Noctule" (an underground performance together with Farm Hand) and others. See more <http://stefhancaddick.co.uk/>

OLEKSANDR KUCHYNSKYI

artist, lives and works in Severodonetsk. He graduated from the National Academy of Arts and Architecture in Kyiv. He conducts a blog-archive "Industrial Heaven" on Instagram, see: <https://globalvoices.org/2021/05/04/industrial-heaven-a-ukrainian-instagram-account-digs-deeper-into-the-donbas-region/>

OLENA MARTYNCHUK

researcher of visual practices, BA from Lviv National Academy of Arts and Magdalena Abakanowicz University of Arts in Poznan. Currently she is an MA student of cultural anthropology at Adam Mickiewicz University in Poznan. Her research interests are focused on vernacular photography and living archives, as well as contemporary art practices and Soviet monumental art. As a practitioner, Olena is engaged in art-based research, photography and writing, anthropological filming and curatorship. She conducts the online archive [archive_malych_form](#) and research archive [archive_foto_na_zgadku](#).

TETIANA PAVLIUK AND IRENA TYSHCHENKO

Ukrainian multidisciplinary artists. In their practice, they use installation, photography, collage and video. They have been working together since 2017. Their focus is on the themes of the Anthropocene and post-Soviet society.

ANDRII PARAKHIN

photographer, artist, worked in the newspaper "Sobytia" in Bakhmut and at the art and exhibition center "Art-Donbas" in Donetsk. From 2014, lives in Bakhmut. He is currently enrolled at the cultural studies program at the Luhansk National University. Andriy's works were presented at individual and group exhibitions, including "Transition Period", "365 similar stories", DONBASSVSE:VKLIUCHENO (Donetsk), and "Coloring Pages for Adults", "Warming Point", "Domicilium Ucraina" (Bakhmut), as well as in print ("Awesome Ukraine" , Kyiv: Osnovy, 2012).

ELIAS PARVULESCO

videoartist, film director. He was born in Kyiv region in 1985. He studied engineering, modern art and film studies. As a film director, he participated in the Odesa International Film Festival (2016), Kyiv International Film Festival "Molodist" ("Youth", 2018), International Documentary Film Festival on Human Rights "Docudays UA" (2020), Jihlava International Documentary Film Festival (2014, 2018) and others. He participated in the collective art projects "Armed and Dangerous" (2019), "Gray Cube" (2017), "Socialist Realism. Looking Like Other" (2018), "Climate Emergency" (2019), "Creating Ruin" (2018–2019), "NHT" (solo exhibition with Teta Tsybulnyk at the Small Gallery of the Art Arsenal, 2020) and others. Nominated for the PinchukArtCentre Prize in 2020.

ANNA PYLYPYUK AND VOLODYMYR SHYPOTILNIKOV

art group from Sevastopol. Anna studied philosophy at the Kyiv Mohyla Academy. Volodymyr is an architectural photographer. They have been working together since 2017. The usual media of their works is photography, which takes the form of a photo book and installation. They also collect the archive of Soviet home photography. They live in Kyiv.

CLEMENS POOLE

American artist living in Kyiv, Ukraine. His projects and exhibitions have been presented variously in the US and Europe. Since 2014 he has worked frequently with the art foundation IZOLYATSIA as curator of the public installations series Zahoplennya (2014), artist and producer of the guerilla performance intervention #onvacation (2015), co-curator of the exhibition Architecture Ukraine: Beyond the Front (2016), research coordinator for the curatorial initiative Zazemlennya (2019–20); and head curator of the mobile cultural center Gurtobus (2019–20). Independently his recent projects include the exhibitions () (2020) and Casual Colonizations (2021) in Kyiv, The Desperate Tone is an Act (2020) at Asortymentna Kimnata in Iva-

no-Frankivsk, participation in Morhytsya Land Art symposium in 2020 and 2021, Entangled Transposition (2020) for Sorry No Rooms Available residency in Uzhhorod, and Closed Futures: The Lost History of the Dnipropetrovsk Museum of Modern Art at Construction Festival (2021) in Dnipro. He is also co-founder and curator of the international residency program I've Never Been to Tulsa. More at Clemenspoole.com

DARYNA SKRYNNYK-MYSKA

curator, art historian, Assistant Professor and chair of the Department of Contemporary Art Practices at the Lviv National Academy of Arts, PhD in Philosophy. Participant of scholarly seminars and conferences, author of research and popular texts and articles in art catalogues. Acts as invited speaker, moderator and lecturer, as well as member of art competitions' boards.

DMYTRO CHEPURNYI

contemporary art curator. He was born in Luhansk, to the north from the Donetsk coal basin, in 1994. For a long time, he cooperated with the IZOLYATSIA foundation. Dmytro graduated from Philosophy Department at the Taras Shevchenko Kyiv National University. During the last several years, Dmytro took part in several exchange programs, fellowships and residences in Ukraine and internationally, such as "TEH Staff Exchange", "Viadrinicum", "Culture Bridges", "GCRF Fellowship", "Forum Regionum". Dmytro was a curator of several art residences focused on ecological challenges, including the project "Landscape as Monument" (2020). Co-author of the book "Curator's Textbook" (2020, in Ukrainian). Lives and works in Kyiv.



Views of Myrnohrad.
Photos by Viktoria Grivina



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