

The 6th International Research Conference

**MECHANISMS FOR FORMATION OF CULTURAL
EXCLUSION AND FRONTIER ZONES – 2019**

**CONFERENCE SCHEDULE
and
MATERIALS**

Location:

Herzen State Pedagogical University of Russia, building 5

address: 48-50 Moika-river embankment (entrance from Kazanskaya str.)

aulas: **Heraldic hall** (the 1st floor, 202-204),

Large conference hall (2nd floor, 331)

(October 2-5, 2018)

There are two aspects of the formation of cultural memory. The first one is memorial zone. The second is the zone of oblivion and experience excepted from ordinary cultural practice; it is more important as it involves more cultural phenomena. Like some inconvenient historical figure or uncomfortable historical event this cultural experience is excepted but not completely forgotten. It shapes cultural borderlines and defines processes of identification. Such zones of excepted but unforgotten cultural experience were named Cultural Exclusion and Frontier Zones (on the analogy with the Chernobyl Exclusion Zone).

The main objectives of the Conference: To reveal the mechanisms for formation of cultural exclusion zones on the example of the totalitarian Soviet past. Though topographical representation of national culture is nowadays quite common in the field of the Humanities (the methods of exposing of geographical borders of national cultures are drawn up, theories of “cultural boarders” are elaborated and imagology is actively developing), borderline is usually regarded as a characteristic of some territory possessing distinct outlines. The research group brought together by this project takes into consideration multifactor influence upon the contents of culture and sees in interaction of different cultures not only frontier zones (marginal and containing elements of two and more interacting cultures) but also exclusion zones, i. e. zones of cultural suppression whose importance for interacting cultures becomes rather questionable.

Especially thanks: Maria Semikolennykh and Olga Glukhova (translations)

Conference Rules and Regulations:

Time limit on talks – up to 25 minutes

Time limit on questions – up to 5 minutes

Organizing and Program Committee:

Dr. *Rastyam Aliev*, PhD in History (Laboratory for the Study of Socio-Political and Cultural Dynamics of the Lower Volga Region and the Caspian Region, Russia / Astrakhan State University, Russia / Journal of Frontier Studies, Russia)

Prof. *Tiziana Andina*, PhD (University of Turin, Italy)

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Sociological Institute, RAS, Russia)

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Dr. *Elena Ovchinnikova*, PhD in Philosophy (St. Petersburg State University, Russia / Research Center for Cultural Exclusion and Frontier Zones, Sociological Institute, RAS, Russia)

Dr. *Maria Semikolennykh*, PhD in Cultural Science (Research Center for Cultural Exclusion and Frontier Zones, Sociological Institute, RAS, Russia)

Dr. *Sergey Troitskiy*, PhD in Philosophy (Herzen State Pedagogical University of Russia / St. Petersburg State University, Russia / Research Center for Cultural Exclusion and Frontier Zones, Sociological Institute, RAS, Russia) (Chairman)

Dr. *Anna Troitskaya*, PhD in Art History (Saint-Petersburg State University, Russia / Research Center for Cultural Exclusion and Frontier Zones, Sociological Institute, RAS, Russia)

Prof. *Lada Shipovalova*, Doctor of Philosophy (St. Petersburg State University, Russia)

Prof. *Sergey Yakushenkov*, Doctor in History (Astrakhan State University, Russia / Journal of Frontier Studies, Russia)

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CONFERENCE SCHEDULE

1st Day (October 2, 2019)

Herzen State Pedagogical University of Russia, building 5

address: 48-50 Moika-river embankment (entrance from Kazanskaya str.)

aulas: **Heraldic hall** (the 1st floor, 202-204),

Large conference hall (2nd floor, 331)

Languages: **English, Russian**

9-30 – 10-00

Registration of Participants

Heraldic hall (the 1st floor, 202-204)

10-00 — 11-00

Conference Opening Ceremony

Heraldic hall (the 1st floor, 202-204)

Languages: **English, Russian**

- Conference Welcome Speeches (Tiziana Andina, Roman Svetlov, *Ievgeniia Voloshchuk*)
- Presentation of the **Journal of Frontier Studies** (*Rastyam Aliev*)
- General Information about the Conference and Events (Sergey Troitskiy)

11-00 — 13-00

Session 1. Methodology: border/frontier/boundary

(Chairs – *Ievgeniia Voloshchuk* (*European University Viadrina, Frankfurt (Oder), Germany*))

Heraldic hall (the 1st floor, 202-204)

Languages: **English, Russian**

Rastyam Aliev (Laboratory for the Study of Socio-Political and Cultural Dynamics of the Lower Volga Region and the Caspian Region, Russia / Astrakhan State University, Russia / Journal of Frontier Studies, Russia)

THE EXPERIENCE OF MODELING THE IMAGE OF THE OTHER IN THE FRONTIER TERRITORIES OF THE FAR EASTERN REGION

Sergey Troitskiy (Herzen State Pedagogical University of Russia / St. Petersburg State University, Russia / Research Center for Cultural Exclusion and Frontier Zones, Sociological Institute, RAS, Russia)

CONSOLIDATION OF BORDERS IN THE CONTEXT OF THE THEORY OF THE ZONES OF CULTURAL EXCLUSION AND FRONTIER

Daniil Anikin (*Lomonosov Moscow State University, Russia / Saratov State University, Russia*)

THE SOVIET PAST AS AN OMISSION: THE SPECIFICS OF THE BORDER REGION

Krzysztof Duda (*Akademia Ignatianum in Krakow, Poland*)

STANISŁAW VINCENZ'S CROSSING BORDERS AS A SOURCE OF CREATIVE OUTPUT

DISCUSSION

13-00 — 14-00

Lunch

<p>14-00 — 15-40 International round table discussion «What is silenced by museums?» Large conference hall (2nd floor, 331) Language: Russian</p>	<p>14-00 — 16-00 Session 2. Methodology: Cultural Memory <i>(Chair - Krzysztof Duda (Akademia Ignatianum in Krakow, Poland))</i> Heraldic hall (the 1st floor, 202-204) Languages: English, Russian</p> <p><i>Nikolai Karbainov (The Sociological Institute of the RAS – Branch of the Federal Center of Theoretical and Applied Sociology of the Russian Academy of Sciences, Russia)</i> THE IMAGE OF IVAN THE TERRIBLE IN POST-SOVIET TATARSTAN: ELITIST VERSIONS AND MASS</p> <p><i>Julia Zevako (The Institute of History and Archeology of the Ural Branch of the Russian Academy of Sciences, Russia)</i> DEVELOPMENT OF “AFFILIATIVE</p>
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15-40 — 16-00
Coffee-break

<p>16-00 — 17-40 International round table discussion «What is silenced by museums?» Large conference hall (2nd floor, 331) Language: Russian</p>	<p>MEMORY” ABOUT THE ERA OF POLITICAL REPRESSION IN ADOLESCENT STUDENTS (9-11 FORMS)</p> <p><i>Natalya Gramatchikova</i> (The Institute of History and Archeology of the Ural Branch of the Russian Academy of Sciences, <i>Russia</i>)</p> <p>“THE ARSON CASE...”: EGO-DOCUMENTS AND CULTURAL MEMORY ABOUT THE FIRE IN THE FORGE-AND-PRESS SHOP OF THE URALMASHZAVOD (1933)</p> <p><i>Alexander Brodsky</i>, Doctor of Philosophy (St. Petersburg State University, Russia / Research Center for Cultural Exclusion and Frontier Zones, Sociological Institute, RAS, Russia)</p>
<p>17-40 — 18-00 Кофе-брейк</p>	<p><i>Alexander Brodsky</i>, Doctor of Philosophy (St. Petersburg State University, Russia / Research Center for Cultural Exclusion and Frontier Zones, Sociological Institute, RAS, Russia)</p>
<p>18-00 — 19-40 International round table discussion «What is silenced by museums?» Large conference hall (2nd floor, 331) Language: Russian</p>	<p>JUSTIFICATION OF HUMAN NATURE, OR THE NEW “KRITIK DER KRITISCHEN KRITIK“</p> <p>DISCUSSION</p>
	<p>16-00 — 16-30 Coffee-break</p> <p>16-30 — 19-40 Session 3. Space of the Identity: Borders, Nationality, Imagology <i>(Chair - Daniil Anikin (Lomonosov Moscow State University, Russia / Saratov State University, Russia))</i> Heraldic hall (the 1st floor, 202-204) Languages: English, Russian</p> <p><i>Oleg Uppit</i> (<i>Russia</i>) WITHOUT EVIDENT BOUNDARIES:</p>

**CONTEMPORARY PARALLEL
COMMUNITIES IGNORING THE
SURROUNDING DOMINANT CULTURES
AND STATES**

Dina Karavaeva (Ural Branch of the Russian Academy of Sciences, Russia / Ural Federal university, Russia)

**DIASPORA IDENTITIES AS DISCOURSES
OF CULTURAL AND SOCIAL
BORDERLANDS: BRITISH MUSLIMS OF
BANGLADESHI AND PAKISTANI DESCENT
IN MODERN BRITAIN**

Vera Galindabaeva (The Sociological Institute of the RAS – Branch of the Federal Center of Theoretical and Applied Sociology of the Russian Academy of Sciences, Russia)

**CONSTRUCTION OF KRYASHEN
HISTORICAL MEMORY IN TATARSTAN:
POPULAR PERSPECTIVES AND ELITE
VERSIONS**

Natalya Sinyavina (Moscow State Institute of Culture, Russia)

**FRONTIER AND BOUNDARY AS
STRUCTURAL ELEMENTS OF THE
CONCEPTION OF “BORDER” IN THE
CONTEXT OF RUSSIAN CULTURE**

Dmitriy Kaunov (The Russian Academy of Sciences N.N. Miklouho-Maklay Institute of Ethnology and Anthropology)

**POST-SOVIET RUSSIAN COSSACKS IN
THE NON-TRADITIONAL ENVIRONMENT:
HISTORY AND STRUCTURE (ON THE
EXAMPLE OF BOROVSKY DISTRICT AND
THE CITY OF OBNINSK, THE KALUGA
REGION)**

DISCUSSION

2nd Day (October 3, 2019)

Herzen State Pedagogical University of Russia, building 5

address: 48-50 Moika-river embankment (entrance from Kazanskaya str.)

aulas: **Heraldic hall** (the 1st floor, 202-204),

Large conference hall (2nd floor, 331)

Languages: **German, Russian**

10.00 – 11.40

Roundtable Talk

“Migrating Eastern Europeans”

Herzen State Pedagogical University of Russia, building 5

aulas: **Heraldic hall** (the 1st floor, 202-204),

Language: **Russian, German**

11-40 — 12-00

Coffee-break

12.00 – 13.20

Roundtable Talk

“Migrating Eastern Europeans”

Herzen State Pedagogical University of Russia, building 5

aulas: **Heraldic hall** (the 1st floor, 202-204),

Language: **Russian, German**

13-20 — 14-40

Lunch

14.40 – 17.00

Roundtable Talk

“Migrating Eastern Europeans”

**Herzen State Pedagogical
University of Russia, building 5**

address: 48-50 Moika-river
embankment (entrance from
Kazanskaya str.)

13-20 — 17-00

Scientific Symposium

«Blood&Culture 2.0»

Large conference hall (2nd floor,
331)

Language: **Russian**

aulas: Heraldic hall (the 1 st floor, 202-204), Language: Russian, German	
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17-00 — 17-30
Coffee-break

17-30 – 19-30
Presentation of the books of the Publishing House
“Promedia” (Vienna, Austria)

Herzen State Pedagogical University of Russia, building 5

address: 48-50 Moika-river embankment (entrance from Kazanskaya str.)

aulas: **Heraldic hall** (the 1st floor, 202-204),

Language: **Russian, German**

Andrea Komlosy. Borders. Spatial and social dividing lines over time (Vienna: Pro-Media, 2018).

Hannes Hofbauer. Criticism of migration. Who profits and Who loses (Vienna: Pro-Media, 2018)

Moderation: Prof. Dr. Ievgeniia Voloshchuk

3rd Day (October 4, 2019)

Herzen State Pedagogical University of Russia, building 5

address: 48-50 Moika-river embankment (entrance from Kazanskaya str.)

aulas: **Heraldic hall** (the 1st floor, 202-204),

Large conference hall (2nd floor, 331)

Languages: **English, Russian**

<p>11-00 – 18-00</p> <p>Interdisciplinary Round Table “The Problem of Identity in Cultural Exclusion Zones of the Urban Environment - 2”</p> <p>Heraldic hall (the 1st floor, 202-204), Language: Russian, English</p>	<p>10-00 – 18-00</p> <p>The round table «Reassembling boundaries: posthumanism and postcolonialism»</p> <p><i>Large conference hall, № 331, floor 2, building 5, Herzen State University</i> Conference languages: Russian</p>
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18-00 — 19-00

**Presentation of the book «"Go to the East!" Documentary
Essays of Russian Policy in the Far East in the Late XIX – Early
XX Centuries» by V. P. Kazantsev and E. A. Popravko**

aulas: **Heraldic hall** (the 1st floor, 202-204),

Languages: **English, Russian**

4th Day (October 5, 2019)

Herzen State Pedagogical University of Russia, building 5

address: 48-50 Moika-river embankment (entrance from Kazanskaya str.)

aulas: **Heraldic hall** (the 1st floor, 202-204),

Large conference hall (2nd floor, 331)

Languages: **English, Russian**

10-00 — 12-00

Session 4. Terminological aspects

(Chair – Julia Zevako (The Institute of History and Archeology of the Ural Branch of the Russian Academy of Sciences, Russia))

Large conference hall (2nd floor, 331)

Language: **Russian**

Luiza Bayramova (Kazan Federal University, Russia)

EXCLUSION AND ARRIVAL TO A FOREIGN LAND AS A MORAL ACT AND ITS REFLECTION IN THE LANGUAGE (PHRASEOLOGY)

Marina Krivenkaya (Moscow Pedagogical State University, Russia)

FEATURES OF THE BORDERLINE BETWEEN CULTURAL ENVIRONMENTS IN THE TERMINOLOGY OF INTERCULTURAL INTERACTION

Vladimir Ilyin (St. Petersburg State University, Russia)

THE RURAL TERRITORIES OF THE OLD RUSSIAN NORTH AS A ZONE OF SOCIAL AND

10-00 — 12-00

Session 4. The imperial and the national

(Chair – Rastyam Aliev (Laboratory for the Study of Socio-Political and Cultural Dynamics of the Lower Volga Region and the Caspian Region, Russia / Astrakhan State University, Russia / Journal of Frontier Studies, Russia))

Heraldic hall (the 1st floor, 202-204),

Language: **Russian, English**

Kirill Serebryakov (Saint Petersburg State University, Russia)

IMPERIAL AND NATIONAL IN THE GEORGE MODELSKI'S THEORY OF LONG CYCLES, OR ON A CRITICAL REAPPRAISAL OF THE STATE-BUILDING IN THE "MODERNITY"

Maria Vyatchina Мария Васильевна Вятчина (Kazan Federal University, Russia / European University in Saint Petersburg, Russia)

HALL OF DONBAS MILITARY FAME: MATERIALIZATION OF A PATRIOTIC AGENDA IN THE CULTURAL MEMORY OF THE CONFLICT IN SOUTHEASTERN UKRAINE

Lada Shipovalova (Institute of Philosophy, St. Petersburg State University, Russia)

DECISION-MAKING IN DIGITAL CULTURE: WHICH ROAD IS PAVED

CULTURAL EXCLUSION	WITH GOOD INTENTIONS?
DISCUSSION	DISCUSSION

12-00 — 12-30 Coffee-break

<p>12-30 – 14-00 Interdisciplinary Round Table “The Problem of Identity in Cultural Exclusion Zones of the Urban Environment - 2” Large conference hall, 331, floor 2 Languages: Russian</p>	<p>12-30 — 14-00 International Scientific Colloquium “TRAUMATIC TOPOLOGY AND TOPOGRAPHY” Heraldic hall (the 1st floor, 202-204) Language: Russian, English</p>
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14-00 — 15-00 Lunch

<p>15-00 – 16-30 Interdisciplinary Round Table “The Problem of Identity in Cultural Exclusion Zones of the Urban Environment - 2” Large conference hall, 331, floor 2, Languages: Russian</p>	<p>15-00 — 16-30 International Scientific Colloquium “TRAUMATIC TOPOLOGY AND TOPOGRAPHY” Heraldic hall (the 1st floor, 202-204) Language: Russian, English</p>
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16-30 — 17-00 Coffee-break

<p>17-00 – 18-30 Interdisciplinary Round Table “The Problem of Identity in Cultural Exclusion Zones of the Urban Environment - 2” Large conference hall, 331, floor 2 Languages: Russian</p>	<p>17-00 — 18-30 International Scientific Colloquium “TRAUMATIC TOPOLOGY AND TOPOGRAPHY” Heraldic hall (the 1st floor, 202-204) Language: Russian, English</p>
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18-30 — 19-00
Closing Ceremony of the Conference

EVENTS

International round table discussion «What is silenced by museums?»

venues: **Large conference hall** (2nd floor, 331)

Herzen State Pedagogical University of Russia, building 5

address: 48-50 Moika-river embankment (entrance from Kazanskaya str.)

Language: **Russian**

October 3, 2018

14-00 — 19-40

With support from RSCI (project 18-011-00673 «Methodology of ethic expertise in culture»)

Public museum is a creation of the Age of Enlightenment. Being an element of this culture museum is permeated by ideology, which means there should be some «blind spots».

«Ideologeme of authenticity» persuades the visitor to believe that one came for the museum's artifacts. Moreover, the visitor realizes the authenticity of things instead of feelings.

«Ideologeme of splendor» (conventionality) is acquiescence of society, which lets the states to save recognized and sophisticated treasure only. Although, it is self-evident, that there are no insignificant elements of cultural heritage.

«Ideologeme of contribution» means that each people is trying to make its contribution to world cultural heritage. Nevertheless, it always remains untapped deadweight of civilization, because a specific nature of the monument assumes indissoluble link with the culture in which it was created. A thing has a chance to become and be an artifact only inside its own culture.

«Ideologeme of memory» includes discourse of trauma memory spaces, etc. What should the ideology of museums be? What ideologemes should it consist of? Which discourse will be used to criticize the ideology of museums? Will it be the ethic one or social philosophical, may be the museological one? Do we really need these critics? What is being silenced, and is there a way to avoid it? These and even more questions are suggested to be discussed during the round table session.

ORGANIZING COMMITTEE

Dr. Eugeny Makovetsky, Doctor of Philosophy (Saint Petersburg State University, Research Center for Cultural Exclusion and Frontier Zones, Russia)

Dr. Elena Ovchinnikova, PhD in Philosophy (Saint Petersburg State University, Research Center for Cultural Exclusion and Frontier Zones, Russia)

Dr. Anna Troitskaya, PhD in culture (Saint Petersburg State University, Research Center for Cultural Exclusion and Frontier Zones, Russia)

Prof. Alexander Brodsky, Doctor of Philosophy (Saint-Petersburg State University, Research Center for Cultural Exclusion and Frontier Zones, Russia)

Dr. Alexandr Drikker (Saint Petersburg State University, Russia)

Prof. Dr. Ievgeniia Voloshchuk (Europa-Universität Viadrina, Frankfurt/Oder, Germany)

Dr. Borys Bigun (Europa-Universität Viadrina, Frankfurt/Oder, Germany)

Program

14-00 - 15-40

(Chair – Evgeniy Makovetskiy)

Aleksander Drikker

Museum Miracle of Silence

Ivan Kuzin

Delusion as a form of oblivion (philosophical psychoanalysis of memory)

Aleksey Smirnov

Representation of cultural trauma as a factor in the de-objectivation of museum

Elena Ovchinnikova

Ethical assessment of museum ideology: Theoretical, methodological, and practical aspects

15-40 - 16-00 coffee-pause

16-00 - 17-40

(Chair – Anna Troitskaya)

Evgeniy Makovetskiy

Ideology in the museum

Daniil Anikin

Religious museum: Between collective trauma and omission

Olga Bezzubova

“City of Three Revolutions” in the context of the contemporary Russian memorial culture

Alina Venkova

Performative experience and museumification of intangible cultural heritage

17-40 - 18-00 - кофе-пауза

18-00 - 19-40

(Chair - *Elena Ovchinnikova*)

Valentina Dianova

Monuments and museums of the town of Rakaw (also known as Agrotown)

Elena Popravko

The representation of Russia (USSR) in the expositions of Chinese museums

Elizaveta Fedoseyeva-Svetlova

Picture of death as an artifact of life: the modern tradition of posthumous photography

Maria Dantsys

New media in the museum: An experience of a viewer

Sociological Institute of the RAS
Center for Cultural Exclusion and Frontier Zones

Herzen State Pedagogical University of Russia
Institute of Human Philosophy

European University Viadrina Frankfurt (Oder)
Axel Springer Endowed Chair for German-Jewish Literature and Cultural History, Exile
and Migration

Universität Verona
Institut für Fremdsprachen und Literaturen

Roundtable Talk “Migrating Eastern Europeans”

Herzen State Pedagogical University of Russia, building 5

address: 48-50 Moika-river embankment (entrance from Kazanskaya str.)
aulas: **Heraldic hall** (the 1st floor, 202-204),
Language: **Russian, German**

October 3, 2019

10.00 – 17.00

Organizers: Prof. Dr. Ievgeniia Voloshchuk, Dr. Sergey Troitsky, Dr. Borys Bigun

Since the beginning of the 20th century, the history of Eastern Europe has been shaped by mobility. The modernization at the turn of the 20th century, revolutions, world wars, the policies of the totalitarian regimes, the dismantling of the so-called Eastern Bloc and the subsequent transformations in the post-socialist area were accompanied by the mobility of millions of Eastern Europeans. Streams of soldiers and civilian refugees, political exiles and intellectuals who were trying to find themselves “abroad”, victims of mass repressions and deportations, representatives of voluntary and forced migration or even mass tourism enthusiasts can be seen as symbolic illustrations of the history of Eastern Europe. This history, which left its traces, among others, in a large body of literary texts, was, for a while, excluded from the official history discourse. As contemporary discussions show, the migrational experience by Eastern Europeans allows re-conceptualizing the European history of the 20th century and the current cultural situation in Europe.

The roundtable will focus on two aspects of confrontation with cultural borders. On the one hand, the manifestations of “Eastern Europeanness” in the cultural representations of (e)migration and exile will be examined. Which cultural codes are imposed, through the concept of “Eastern Europeanness”, onto the heterogeneous (self-)images of the “guests from the East” (Joseph Roth), and in which way do they influence their migration routes? How does this concept interact with the fundamental cultural-geographical opposition of West and East and with the local national stereotypes? On the other hand, it would be important to trace the influence of migration on the cultural (self-)localization of Eastern Europeans, as well as on their perception of their respective cultures of origin and destination cultures. In this context, there arises a question as to how the images of old and new homelands interact with each other in the minds of migrating Eastern Europeans, and how this interaction transforms the border between West and East.

PROGRAMM

- 10.00-10.20 **Grußworte**
Prof. Dr. Wladimir Kozlowski, Direktor des Soziologischen Instituts der Russischen Akademie der Wissenschaften / Außenstelle des Föderalen Forschungszentrums für Soziologie der Russischen Akademie der Wissenschaften (Sankt Petersburg)
Dr. Sergey Troitsky, Leiter des Zentrums zur Erforschung von Räumen kultureller Entfremdung und Abgrenzung, Soziologisches Institut der Russischen Akademie der Wissenschaften (Sankt Petersburg)
Prof. Dr. Ievgeniia Voloshchuk, Axel Springer-Lehrstuhl für deutsch-jüdische Literatur- und Kulturgeschichte, Exil und Migration, Europa-Universität Viadrina (Frankfurt/Oder)
- 10.20–11.40 **Panel 1. Aktuelle osteuropäische Migration aus der soziologischen Perspektive**
- 10.20–11.00 **Dr. Ferenc Bódi** (Centre for Social Sciences Hungarian Academy of Sciences, Budapest)
Hungary on cross roads between East and West Europe
- 11.00–11.40 **Dr. Ralitsa Savova** (Sopron University)
Costs of Bulgarian labour migration and labour mobility: Challenges and opportunities

- 11.40–12.00 **Kaffeepause**
- 12.00–13.20 **Panel 2. Wege und Routen der Migranten aus der ehemaligen Sowjetunion in den Werken der deutschsprachigen Gegenwartsautor*innen mit Zuwanderungsgeschichten**
Moderation: Prof. Dr. Annegret Pelz
- 12.00–12.40 **Dr. Gabriella Pelloni** (Universität Verona)
 Übergänge in Vladimir Vertlib's Roman *Zwischenstationen*
- 12.40–13.20 **Doz. Dr. Alexander Belobratow** (Staatliche Universität Sankt Petersburg)
 Das Glück wartet auf uns anderswo': über Mechanismen der Bildung/Zerstörung der Zonen der kulturellen Entfremdung (am Beispiel der deutschsprachigen Werke von Migranten aus der ehemaligen Sowjetunion)
- 13.20–14.40 **Mittagessen**
- 14.40–17.20 **Panel 3. Osteuropäische Migrationserfahrungen und literarische Repräsentationen der europäischen (Kultur-)Geschichte des 20. und 21. Jahrhunderts**
Moderation: Dr. Gabriella Pelloni
- 14.40–15.20 **Prof. Dr. Ievgeniia Voloshchuk** (Europa-Universität Viadrina Frankfurt/Oder)
 Das Konstrukt „des Menschen aus Osteuropa“ und die „weißen Flecken“ der Familiengeschichte in der deutschen Gegenwartsliteratur
- 15.20–16.00 **Prof. Dr. Annegret Pelz** (Universität Wien / Wissenschaftskolleg Greifswald)
 West-östliches Album. Dubravka Ugrešićs migrierende Schreibweise
- 16.00–16.40 **Dr. Borys Bigun** (Europa-Universität Viadrina Frankfurt/Oder)
 Wanderschaft und Karten: Venedig-Bild in der Prosa von Juri Andruchowytch
- 16.40–17.00 **Abschlussdiskussion**

Presentation of the books of the Publishing House “Promedia” (Vienna, Austria)

Herzen State Pedagogical University of Russia, building 5

address: 48-50 Moika-river embankment (entrance from Kazanskaya str.)

aulas: **Heraldic hall** (the 1st floor, 202-204),

Language: **Russian, German**

October 3, 2019

17-30 – 19-30

Moderation: Prof. Dr. Ievgeniia Voloshchuk

Andrea Komlosy. Borders. Spatial and social dividing lines over time (Vienna: Pro-Media, 2018).

The fall of the Iron Curtain brought a triumphant ideology conceiving a borderless world. The systemic frontier barriers had disappeared. Within the Schengen area state borders were abolished. Apparently, all boundaries would soon cease to exist.

Soon later, the euphoric proclamation of a borderless world was reversed. It gave way to a call for re-erecting borders: vis-à-vis migrants, Chinese firm-take overs, the advance of Islam in Europe and many other „alien“ influences.

In fact the era of open borders in EU-Europe has rested upon on a rigid walling-off vis-à-vis third state citizens. Instead of abolishing state borders, they had been relocated. Conversely, reviving borders did not put an end to the unlimited Western disrespect of state sovereignty in the world – neither in economic nor in military terms. International finance organizations enacted the free movement of capital and free trade. Hence governments in the global South are deprived of the means to protect their markets and to provide work and income to their citizens. Attempts to regional integration among global South states are confronted with strong resistance from the West, undermining eventual success by all possible means. A growing numbers of victims of these struggles end up as refugees in the prosperous North.



ANDREA KOMLOSY **Grenzen**
Räumliche und soziale Trennlinien im Zeitenlauf



Against this background the social split in the western welfare states is deepening. A heavy conflict between two factions is breaking up within and beyond political camps: One side is asking to „Close borders“, while the other side aims at abolishing them, cheering „No borders“. The diverging slogans and ideologies distract from the underlying conflicts: Employers welcome the deregulation of the labour market. The newly affluent enjoy multicultural diversity of food courts and home service at low costs. The old working class on the contrary is facing competition on the labour market; many hope that the higher the border fences, the less they will be affected by unwanted competitors.

Whether hostile or open-minded towards foreigners, the antagonistic camps have one thing in common: They instrumentalize the border from their own stance. Both fortification and removal of borders are seen from the perspective, whether or not this supports the well-being of one's own social group or what they conceive of it. In her book, Andrea Komlosy rejects to reduce border either to a wishful or to an enemy image. She takes a historical approach, showing the changing use of borders in the course of history.

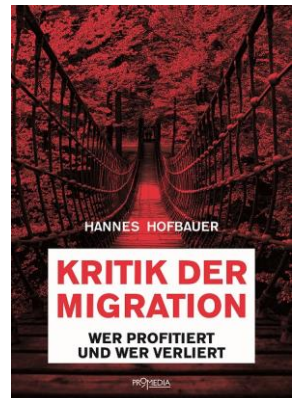
Andrea Komlosy is professor in the Department of Economic and Social History at the University of Vienna, Austria. She has published on labour, migration, borders and uneven development on a regional, European and global context. Her last book with Promedia (*Arbeit 13. bis 21. Jahrhundert. Eine globalhistorische Perspektive*) was translated into English: *Work. The Last 1000 years* (Verso 2018).

Hannes Hofbauer. Criticism of migration. Who profits and Who loses (Vienna: Pro-Media, 2018)

Mass-migration is a symptom of inequality, world-wide. As long as enormous social and regional inequalities will exist or even rise, migration will be present as a phenomenon.

Main reasons for mass-migration are wars, loss of subsistence, income and reproduction possibilities and - in the coming future - ecological catastrophes. Also, political, religious and racial discrimination forces people to leave their homes, although the number of political refugees is relatively small compared with the above mentioned social and economic driving forces of migration.

Mass-migration weakens the countries of origin of migrants, because it is mostly the young, strong and flexible (often male) population that is migrating and looking for a better world. You can see this phenomenon in a nutshell since the year 2015, when a big wave of Muslims (from Syria, Afghanistan) came to Western Europe, especially to Germany, Sweden, and Austria. Since then,



migration does not only constitute a heavy burden for the peripheralized countries of origin, because they would need the young generation for development, but problems also arise within the countries of destination that belong to the global core.

In Western European countries mass-migration from the Global South is degrading the societies. Liberal voices promoting unlimited and unconditional open borders for migrants, see them as a flexible workforce, willing and cheap, who do not enjoy the same social rights as the local workforce with their relatively secured working contracts. It is somehow astonishing that churches, charity organisations and NGOs follow this liberal discourse, thereby confounding the destiny of the individual migrant with the economic function of migration. It is true that the individual destiny of a young man from Syria, Afghanistan or an African country often is deplorable; but one should not ignore the fact that the misery of people in the peripheries cannot be compensated by helping some dozens of them in the core countries. To put it even more radical: aiding individual migrants in the face of the world's inequality and warfare, somehow perpetuates the global imbalances and inequalities instead of overcoming them.

On the other side of the opinion spectrum there are political right-wingers, who personally blame each migrant for the domestic social problems they face; as if the migrant was the culprit and not the first victim of the situation. The political right misuses the debate on migrants for racist arguments. At the same time the liberal left is tabooing the topic and refuses to see the destructive character of mass-migration. So it is time to name the profiteers and the losers of the process and ground the debate on material arguments.

To underline the argument it is helpful to have a historical perspective. Throughout the last 60 years Western European core countries like Germany and Austria constantly "imported" cheap labourers from Europe's Southern and Eastern periphery. This mass-migration started with the recruitment agreements with Italy, Turkey, and Yugoslavia since the 1960s, called "Gastarbeiter", and was followed by the wave of Polish, Romanian, and Bulgarian workers after the transformation in the 1990s. New migrants are not only put in competition with local workers but also against each other. Once the gap between locals and migrants starts to get smaller, a new cycle of migration reopens. This migration-system does not only make use of social and regional gaps between the European West and the South/East, but also perpetuates them.

Scientific Symposium «Blood&Culture 2.0»

Herzen State Pedagogical University of Russia, building 5

address: 48-50 Moika-river embankment (entrance from Kazanskaya str.)

Large conference hall (2nd floor, 331)

Language: **Russian**

October 3, 2019

13.20 – 17.00

The colloquium is held as a part of a research project of Russian Foundation for Basic Research 18-011-00570 A «Theory of cultural trauma: individual traumatic experience and experience of historical catastrophes»

«Blood&Culture» by V.V. Savchuk was published in 1995 and became the first research of the importance of blood in formation and functioning of culture. The cultural analyze of blood which was made by V.V. Savchuk, showed fundamental meaning of blood in both cultural practices: modern and archaic. The basic hypothesis of impossibility of comprehensive culture being «bloodless» has been proved in the book.

V.V. Savchuk let the blood out of the «blind spot», where it was placed due to different causes. Modern idea of culture was raised on Christian rejection of blood, that is why it cannot stand any signs of blood (genetic, ethnological, religious, juridical, and other connections with modern rituals, ideas, symbols and signs, mental state and art) and they are blocked by ethical constraints. That is why even blood implications, which are necessary for cultural practices might be considered as an excuse of massacre or even appeal to sacrifice. Considering this, it seems to be logical that the author tends to be cautious in mentioning problems and themes (which are needed to be deeply studied) in his pioneering research.

Nowadays, more than 20 years later, it is still necessary to work the themes out in order to solve the scientific problems, answer the questions appeared after the research of 1995, considering the fact of possibility of modern literature to get into related disciplines. Some of V.V. Savchuk's research tasks (going through postmodern) seem to be irrelevant already, some others (such as apology of "new archaic") need to be reconsidered, although critics of cultural "anemia" tend to be more relevant. So, there is a need not only to preserve the spirit and methodology of V.V. Savchuk but to bring new specialist with their own point of view over next topics:

1. Philosophy and metaphysics of blood

2. Physiological bases of culture
3. Trauma and sacrifice
4. Economics and jus sanguinis
5. Cultural anemia and its overcoming in contemporary culture

Organizers of symposium:

Sergey Troitsky, Irina Busurkina, Alexey Tsarev

PROGRAM

Kirillov A. A. magister in cultural studies, researcher of the Center of
Mediaphilosophy SPbSU

“NEW ARCHAIC” AND AN ARCHIVE IMPULSE

Bojanic P.

**THE CONCEPT OF SACRIFICE AND VICTIM IN “BLOOD & CULTURE”
BY V. V. SAVCHUK**

Sekatskiy A. K.

CONTACTLESS WORLD AND ITS CULTURE

Gryakalov A. A. doctor of the philosophy, SPbSU

BLOOD TESTIMONIES: WHO SPEAKS?

Fokine S. L., doctor of the philosophy, SPbSEU

**BLOOD IS THE STAFF OF LIFE: ONCE AGAIN ABOUT THE PUZZLE OF
DEATH RENA DECART**

Ocheretyanyi K. A. PhD, SPbSU

NOOSPHERATU: DIGITAL DONORS FOR DEUTEROAIMA

Interdisciplinary Round Table “The Problem of Identity in Cultural Exclusion Zones of the Urban Environment - 2”

Herzen State Pedagogical University of Russia, building 5

The Round Table will be organized as a part of research project sustained by the Russian Foundation for Basic Research (RFBR, project No. 18-011-00552), SpbSU

October 5, 2019 11-00 — 18-00

Heraldic hall (the 1st floor, 202-204),

Language: **Russian, English**

October 6, 2019 12-30 — 18-00

Large conference hall, *the 2nd floor, 331*

Conference languages: **Russian**

The research subject area of this interdisciplinary round table comprises into the philosophy of the urban environment (Philosophy of the City) and the study of cultural exclusion zones and Borderlands (Cultural Exclusion & Border Zones Studies).

In the last issue of the conference “Mechanisms for Formation of Cultural Exclusion and Frontier Zones” a whole range of philosophical and cultural problems of the cities studies has been formed. These issues relate to the tendency of searching the specific link between identity processes and the formation of spatial-territorial “fields”. The research direction develops a concept of urban environment with the reference to the situation of the XXI century, describes how zones of cultural exclusion (ethnic and social ghettos, marginalized territories, closed access areas, geographically isolated spaces) correlate with urban spaces and topoi; discovers identities, hierarchy, history and philosophical problems of cultural exclusion zones in the cities.

The theoretical and methodological basement of the research consists of philosophical-anthropological analyses, phenomenology and interdisciplinary approaches including cultural semantic, visual ecology of the city and philosophy of borderline states such as existential alienation (practices of spatial appropriation, states of defeat, despair and loneliness) in the contemporary mediated urban environment.

Modern meta-cities as gigantic public spaces require discourse on identity and identification within the framework of the current philosophy of the city.

website at: <http://cult-exclusion.ru/en/konferenczii1/tekushhie/kulturnoe-otchuzhdenie>.

Organizers:

Nikoleva Zhanna z.nikolaeva@spbu.ru; zh.v.nikolaeva@gmail.com;

Troitskiy Sergei sergtroy@yandex.ru.

Koroleva Vlada vladacanglong@gmail.com

Nekipelova Ekaterina kate_nek@mail.ru

October 4

Moderator: Nikolaeva Zh.V, associate professor of Saint-Petersburg State University

11-00 — 11-30

EXCLUSION, TRANSITION AND RECOGNITION:

NORMATIVE ARCHETYPES FOR CROSSING THE SOCIAL SPACES

PIRNI Alberto (*Sant'Anna School of Advanced Studies, Institute of Law, Politics and Development, Pisa, Italia*; alberto.pirni@santannapisa.it)

11-30 — 12-00

SOCIAL BORDERS IN THE SPACE OF MODERN CITY

SHOLOMOVA Tatiana (*Herzen State Pedagogical University of Russia*; tatyanasholomova@yandex.ru)

12-00 — 12-30

ON THE TOPOLOGY OF DWELLING PLACES AND THE DESIGN OF THE ENVIRONMENT

IN M. HEIDEGGER'S ESSAY "BUILDING DWELLING THINKING"

KOLESNIKOVA Daria (*St Petersburg state University, Bauhaus University*; daria.ko@gmail.com)

12-30 — 13-00

THE ARTIST AS A CONDITION OF URBAN IDENTITY

SAVCHUK Valeri (*St Petersburg state University*; savcuk.valeri@gmail.com)

13-00 — 15-00

LUNCH

15-00 — 15-30

**POSTWAR HEURISTIC STRATEGIES OF EXCLUSION AND INCLUSION IN
MOSCOW'S ARCHITECTURE**

TAVI Leila (*Roma 3 University, Italy; tavi@uniroma3.it*)

15-30 — 16-00

"WOMEN'S SPACES" IN U.S. CITIES OF THE 1960s -- 1980s

KOROLEVA Vlada (*St Petersburg state University;
vladacanglong@gmail.com*)

16-00 — 16-30

**IDENTITY THROUGH DESIGN:
URBAN ENVIRONMENT AS A MECHANISM FOR UNIFICATION**

BYSTROVA Tatiana (*Ural Federal University, Ekaterinburg;
taby27@yandex.ru*)

16-30 — 17-00

**THE CATHEDRAL IN PYTAYA GORA VILLAGE — THE EXCLUSION ZONE
OF THE MODERN CULTURE**

KREIZER Alexander Victorovich (*Russian State Pedagogical Institute, Museum, Saint-Petersburg; avkreizer@mail.ru; muzeirgpu2013@yandex.ru*)

17-00 — 17-30

**AN EXCEPTION AS A RULE.
BOUNDARIES AND EXCLUSION IN THE HISTORY OF URBAN CIVILIZATION**

NIKOLAEVA Zhanna (*St Petersburg state University; Research Center for Cultural Exclusion and Frontier Zones, Sociological Institute of Russian Academy of Science; culturaitalia@yandex.ru; z.nikolaeva@spbu.ru*)

17-30 — 18-00

**MAINTAINING NATIONAL IDENTITY IN THE MAJOR ITALIAN CITIES
USING THE EXAMPLE OF THE AUTONOMOUS
REGIONS OF TRENTO-ALTO ADIGE AND FRIULI-VENEZIA GIULIA**

KRAVCHENKO Elizaveta (*St Petersburg state University; kravchenkoliz@mail.ru*)

October 5

Moderator: Nikolaeva Zh.V, Saint Petersburg State University

12-30 — 13-00

IMPLICIT ZONES OF CULTURAL EXCLUSION

USTIUGOVA Elena (*St Petersburg state University; elena.ust@gmail.com*)

13-00 — 13-30

INSTRUCTIONS FOR MAKING A BORDER: BRINGING ROUSSEAU TO THE EDGE

PAPA Ernesto C. Sferrazza (*Instituto de Filosofia, Pontificia Universidad Católica de Chile, Chile*) ernesto.sferrazza.papa@gmail.com

13-30 — 14-00

THE SATISFACTION OF MIND IN MODERN TIMES: SITES OF THE RELAXING SELF

APYKHTIN Alexandre (*St Petersburg state University; sashatin44@gmail.com*)

14-00 — 15-00

LUNCH

15-00 — 15-30

THE FACTS OF ESTRANGEMENT OF SAINT PETERSBURG'S URBAN ENVIRONMENTAL PHENOMENA

NOSKOV Alexei (*Saint Petersburg State University of Industrial Technologies and Design; alexei.yoyo@gmail.com*)

15-30 — 16-00

ST. PETERSBURG DATCHA'S AS A CULTURAL FRONTIER ZONE

CHURAKOVA Polina
(*University A. S. Pushkin, Leningrad Region; sniaja@mail.ru*)

16-00 — 16-30

RETHINKING OF URBAN SPACE IN CONTEMPORARY RUSSIAN HIP-HOP

TSAREV Aleksei (*St Petersburg state University; ilovenewwave@mail.ru*)

16-30

Final Discussion

The round table «Reassembling boundaries: posthumanism and postcolonialism»

(Large Conference Hall, № 331, floor 3, building 5, Herzen State University)

Conference languages: **Russian**

Moderator: Alla Mitrofanova

October, 4 2019

10-00 – 18-00

During the round table we are going to discuss alternative anthropological projects, which were presented by modern researches in such disciplines as postcolonialism and posthumanism. These projects are united by the critique of the Enlightenment concept of «Human».

The focus of discussion will be devoted to the issue of the social context of knowledge production and connected with its further issues of discursive articulations, which are embodied in academic research and everyday practice. During the round table, we would like to consider the projects of authors such as D. Haraway, B. Latour, W. Evans, F. Ferrando, E. De Castro and also the projects, which were suggested by feminist philosophy.

ORGANISING COMMITTEE

Alina Kholmovaia (SPBU)

Mikhail Fedorchenko (SPBU)

Yozhi Stolet (SPBU of Culture)

Program

Valeria Vyazovskaya (HSE)

The Hidden Danger of the Object

Ilya Deykun (Maxim Gorky Literature Institute)

Be in media: praxis of utopia and novelty of archaic

Alina Kholmovaia (Saint Petersburg University)

Maria Danzis (Saint Petersburg University)

Holy Video Scripture: new forms of the motherhood on youtube

Lika Kareva (Intimate Connections Research Centre)

Dissituated cyberfeminism. What it feels like without genealogy?

Ivan Belonogov (Russian academy of science)

A body without organs as a topos of assemblage

Vik Laschenov (The Laboratory of art critics)

PERFORATIVE CONSTITUTION LAB: the practice of producing knowledge based on multiple opinions and personal experience

Alexandra Abakshina (MAAILMANLOPPU theatre)

"Play-speciation"

Nikita Shevchenko (Saint-Petersburg University of the Humanites and Social Sciences)

Becoming an animal: the boundaries of bodily experience

Daniil Pochukaev (Saint-Petersburg University of the Humanites and Social Sciences)

Social intelligence of human and non-human as a factor in the transforming collective and communication within collectives

Nilokai Kshevin (Pacific National University)

Non-human ecology: on the necessity of reassembling eco-practices

Valerii Belyaev (Saint Petersburg University)

The problem of "inhuman" and anti-humanistic concepts in social research

Jozhi Stolet (St. Petersburg state Institute of Culture and Art)

Alien, matrix, surrogacy: concepts of hospitality in feminist philosophy

Mikhail Fedorchenko (Saint Petersburg University)

Towards Terrestrial: Bruno Latour and object-oriented left politics

Maxim Ukhin (Moscow State University)

Topology of the ontological revolution: split subject politization

Georgy Livadnov (Ural Federal University)

Reassembling political Imaginary: Roland Barthes/Donna Haraway

Presentation of the book «"Go to the East!" Documentary Essays of Russian Policy in the Far East in the Late XIX – Early XX Centuries» by V. P. Kazantsev and E. A. Popravko

aulas: **Heraldic hall** (the 1st floor, 202-204),

Languages: **English, Russian**

October, 4 2019
18-00 — 19-00

The relevance of present book is determined by the place that the Far East keep in the system of geopolitical and geostrategic interests of the Russian Federation. The current decade can be called a turning point in terms of increasing the attention of the Federal center to the Far Eastern region. Difficult socio-economic and political processes from the late 1980s to the 2000s focused attention on other regions. About importance of the Far East only occasionally statements were made. But real policy left no doubt - it is geographical and political periphery. Encouraging symptoms for the region come at the turn of the 2000s - 2010s: the creation of the Far Eastern Federal district, the choice of Vladivostok as the APEC forum venue, the approval of regional development programs, the intensification of state leaders visits and etc. Attempts to create and implement a program for the comprehensive development of the Far East are being made at the highest level.

In these conditions, the appeal to the experience of the past, the actualization of its positive and negative lessons in the public consciousness, is more relevant than ever. This is what the book of V. P. Kazantsev and E. A. is designed to contribute to the Amendment «"Go to the East!" Documentary Essays of Russian Policy in the Far East in the Late XIX – Early XX Centuries».

The book is based on materials of doctoral dissertation and monograph of V. P. Kazantsev, «The Forming the System of Civilian Administration of the Russian-Leased Territory: the CER, Kwantung (Mid 1890's – February 1917)». E. A. Popravko transformed and supplemented this text with new materials (which became the basis for several essays) and adapted the complex language of science for the perception of a wide range of readers.

The book consists of twenty essays, each is independent story, but at the same time can be integrated into a system of consistent narrative, revealing the features of political decision-making more than a century ago.

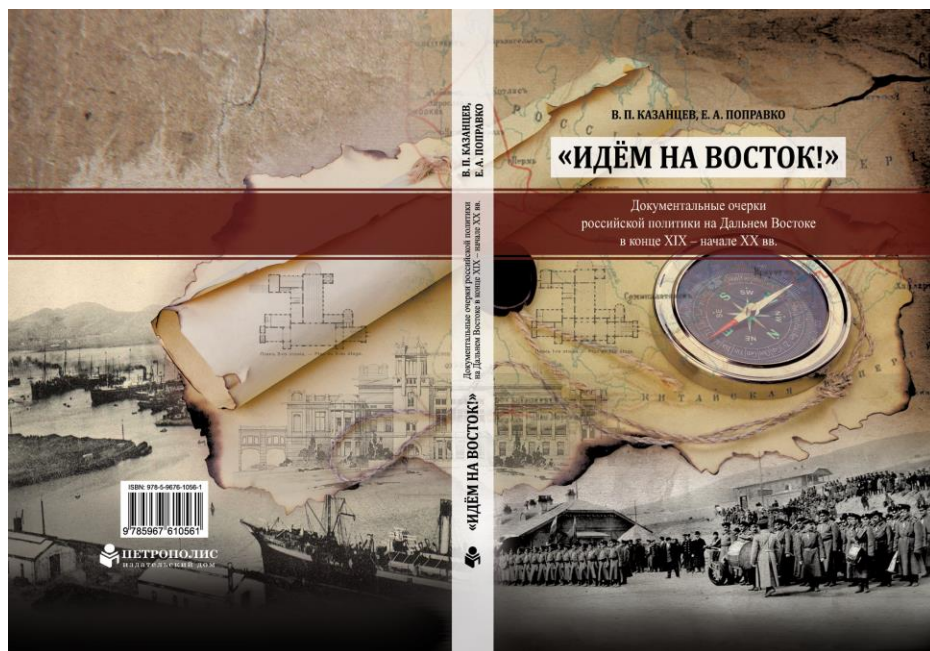
The authors in the genre of documentary and popular science prose

acquaint the reader with the difficult problems of choosing the course of the Far Eastern policy in the reign of the last Russian Emperor, show the role of the capital and regional elites in making important decisions.

The book is published under the affiliation of the St. Petersburg Regional Branch of the Academy of Military Sciences (AMS). V. P. Kazantsev full member, academician of the AMS since 2018. E. A. Popravko since 2018 – corresponding member of the AMS.

Kazantsev Viktor P., Doctor of History, Associate Professor, Rector of the Smolny Institute of the Russian Academy of Education, Professor of the Chair of Humanitarian and Artistic Education. 195197, Polyustrovsky av., 59, St.-Petersburg, Russia. Ph: 8 (812) 540–14–03; e-mail: smunspb@rambler.ru.

Popravko Elena A., Doctor of History, Professor, Army General A. V. Khrulev Military Academy of Logistics. 199034, Makarov emb., 8, Saint Petersburg, Russia. E-mail: elena_popravko@mail.ru.



International Scientific Colloquium “TRAUMATIC TOPOLOGY AND TOPOGRAPHY”

*(Herzen State Pedagogical University of Russia, building 5
address: 48-50 Moika-river embankment (entrance from Kazanskaya str.),
Heraldic Aula)*

**October 5, 2019
12-30 – 19-00**

The colloquium is held as a part of a research project of Russian Foundation for Basic Research 18-011-00570 A «Theory of cultural trauma: individual traumatic experience and experience of historical catastrophes»

The theory of cultural trauma has recently developed into a true humanitarian scientific paradigm, aimed at studying chaotic and catastrophic moments of the history with far-reaching social and cultural consequences.

We are going to discuss forming social and cultural communication the cultural topos' relation with some traumatic occasions which are destructive for the collective memory and identity, and need the cultural topology to be remade and reconfigured. Big and important events for the cultural history of the West which are about overcoming the cultural traumas and axiological crisis and changing into the modern culture and formation of new institutional and spiritual systems, as well as the new way of keeping and sharing the experience will be considered. The described processes include both: religious traumatic narratives with variety of path to salvation and post religious new European narratives of trauma caused by «death of God». These narratives are connected with cultural, social, ethic and esthetic consequences of the breakdown of the Christian worldview. We will give particular attention to the problems of collective memory and representation that are essential for traumatic experience being, as well as symbolic meditation processes in cultural topology and topography.

The round table is about problematic linking issues of memory, identity, cultural topos and the process of trauma where its importance is being formed in the context of «forgetting-remembering» in different discourses such as religious, esthetic, juridical, bureaucratic, etc. As the result, trauma takes its place in our social consciousness, collective memory and identity.

ORGANIZING COMMITTEE

Dr. Natalia Artemenko, PhD in Philosophy, the chairman
Dr. Sergey Troitskiy, PhD in Philosophy, the co-chairman
Prof. Alexander Brodsky, Doctor of Philosophy
Dr. Alexey Sidorov, PhD in Philosophy

The program of the colloquium

12-30 – 14-00

Alexander Brodsky (St. Petersburg State University, Russia / Research Center for Cultural Exclusion and Frontier Zones, Sociological Institute, RAS, Russia)
In the Presence of Divine Impotence. “Traumatic” Theology in the History of European Culture

Ksenia Kapelchuk (Research Center for Cultural Exclusion and Frontier Zones, Sociological Institute, RAS, Russia)
Trauma and Event: The Problem of Representation

Svetlana Nikonova (Saint Petersburg University of the Humanities and Social Sciences, Russia)
Europe as Territory of Trauma

14-00 – 15-00 Lunch

15-00 – 16-30

Natalia Artemenko (St. Petersburg State University, Russia / Research Center for Cultural Exclusion and Frontier Zones, Sociological Institute, RAS, Russia)
Trauma as an Affect of Individuals and as a Cultural Process

Alexey Sidorov (St. Petersburg State University, Russia)
Historical Traumas and the “Sites of Memory”

Sergey Troitskiy (St. Petersburg State University, Russia / Research Center for Cultural Exclusion and Frontier Zones, Sociological Institute, RAS, Russia)
Victimal economy and saving of memory

Alexey Smirnov (St. Petersburg State University, Russia)
Trauma Studies in the Context of Russian Memorial Policy

16-30 – 17-00 Coffee-break

17-00 – 18-30

Daria Khokhlova (Higher School of Economics)
Overcoming Collective Post-Truth Trauma: Post-Soviet Fiction and New Sincerity Through the Russian Popular Music on the USSR Since 2010

Anna Novikova (Saint Petersburg University of the Humanities and Social Sciences, St. Petersburg State University, Russia)
Ambivalence of the Traumatic Experience in R. Wagner’s Operas

Valeria Dudinets (St. Petersburg State University, Russia)
“Authoritarian syndrome” in the Philosophy of Theodore Adorno

18-30 – 19-00 Discussion

SUMMARIES

Rastyam Aliev

(Laboratory for the Study of Socio-Political and Cultural Dynamics of the Lower Volga Region and the Caspian Region, Russia / Astrakhan State University, Russia / Journal of Frontier Studies, Russia)

THE EXPERIENCE OF MODELING THE IMAGE OF THE OTHER IN THE FRONTIER TERRITORIES OF THE FAR EASTERN REGION

The article is devoted to the study of Other images in the frontier territories of the far Eastern region. Based on the principle of a tripartite structure of the construct images of otherness (Food markers, appearance markers, sexuality), developed by the Russian historian and anthropologist S. N. By yakushenkova, the author proposes on the basis of data collection on the Internet new method of modeling an Imaginary Alien that is relevant to the Russian reality.

Sergey Troitskiy

(Herzen State Pedagogical University of Russia / St. Petersburg State University, Russia / Research Center for Cultural Exclusion and Frontier Zones, Sociological Institute, RAS, Russia)

CONSOLIDATION OF BORDERS IN THE CONTEXT OF THE THEORY OF THE ZONES OF CULTURAL EXCLUSION AND FRONTIER

The problem of consolidation (condensation) of borders is usually studied in the historical context and relation to totalitarian states. However, borders periodically increase their potential for “consolidation”, which indicates the urgency of the problem. The consolidated border is the reverse side of transparent (dismantled) borders. The phenomenon of phantom borders justifies this claim. The paper addresses the phenomenon of the consolidation of borders in the context of the theory of the zones of cultural exclusion and frontier.

Daniil Anikin

(Lomonosov Moscow State University, Russia / Saratov State University, Russia)

THE SOVIET PAST AS AN OMISSION: THE SPECIFICS OF THE BORDER REGION

In a modern Russian city, memorial culture is affected by various and often rival commemorative practices. From a political point of view, the rehabilitation of the Soviet past through a selective reinterpretation of individual positive elements (Immortal Regiment) is an obvious tendency; on the other hand, this rather evident process is associated with the various strategies for the formation of regional identity. A wide range of these strategies is determined by the search for the optimal combination of both political and economic/cultural factors accentuating the importance of one or another image of the past for the modern Russian region. Architecturally (and even culturally) “Sovietism” is an important attribute of urban space: it should be considered when it comes to

the projects of the construction of urban memory. In our opinion, the research methodology should be chosen after the consideration of two essential factors: the dynamic nature of memorial processes and the network nature of collective memory (i. e. the intertwining of various factors that determine the formation and transformation of images of the past). Here we prefer the process-relational methodology by G. Olick, focusing on the identification of cultural, political, and economic contexts of the transformation of memorial practices¹. The process of trivialization of the past described by M. Sturken plays an important role; in this process memory is turned into an object of the consumer industry, while the layer of negative connotations is erased².

The Kaliningrad region is exceptional because there it is possible to observe the process of mismatch between the political and economic components of the formation of regional memory on the example of transformations of the urban cultural landscape. On the one hand, Kaliningrad is presented as the western outpost of the “Russian world”, while on the other hand, the limited symbolic potential of its Russian past prevents its effective economic use (for example, in the sphere of tourism it is more important to enhance its cultural and architectural references with Königsberg).

Today the romantic appeal of old Königsberg is an inherent element of the daily life of Kaliningrad citizens. Kaliningrad souvenirs, which represent the region (the sights and sources of local pride), are much less associated with the “traditionally or typically Russian” images (matryoshka, gzhel and Khokhloma, Soviet paraphernalia) and much more — with the German pre-war heritage (postcards, chocolate and marzipan with views of Königsberg, tourist guides listing the surviving attractions of the pre-war era, fountain pens and key rings with gingerbread German houses). The pre-war material culture (buildings and household items placed in museums, old toponyms on the street nameplates) and continuity of traditions (the craftsmanship of jewelers working with amber and marzipan manufacturers) take an important place in the Kaliningrad cultural landscape.

Krzysztof Duda

(Akademia Ignatianum in Krakow, Poland)

STANISŁAW VINCENZ’S CROSSING BORDERS AS A SOURCE OF CREATIVE OUTPUT

The Polish philosopher, writer and expert on ancient culture Stanisław Vincenz

¹ Олик Дж. Фигурации памяти: процессо-реляционная методология, иллюстрируемая на примере Германии / пер. с англ. Д. Хлевнюк // Социологическое обозрение. 2012. Т. 11. № 1. С. 40-74.

² Sturken M. Comfort, irony, and trivialization: The mediation of torture // International Journal of Cultural Studies, 2001, No. 1. P. 7. (p. 1-18).

(1888-1971) is one of those who are rather forgotten in Polish culture. Lovers of the Eastern Carpathians as well as a handful of researchers into his output make efforts in order to ensure that his significant work, which is definitely of a timeless character, will still be reviewed by critics and become inspiration for studies on the position of man in nature and on relation with other cultures. Vincenz, who was the spiritual master of the Polish Nobelist Czesław Miłosz, demands this at least for his outstanding contribution to the studies on folk culture of the Hutsuls based on which he created his philosophy of dialogue and philosophy of culture. It was undoubtedly the childhood and living in a multicultural environment, in Sloboda Rungurska, where Hutsul, Polish and Rumanian influences merged with each other, that became an inspiration for Vincenz to study the cultures which surrounded him and which lay at the foundation of the world in which he existed. It was also there that he being a child made himself familiar with the language of the Hutsuls which inspired him to repeatedly return to that place almost like to an actually existing Arcadia. In his long life, Vincenz experienced the crossing of both physical and mental borders. It was both these aspects of life that determined his attitude towards that which is beyond him and that which, upon cognition, might become dear to him, at least through inspiration for creative work. One of such spiritual aspects was the decision to translate Fyodor Dostoevsky into Polish¹. Thus, from the unconscious entry into another dimension in the childhood, through the choices made during his life, Vincenz became the citizen of many cultural worlds and endeavoured to acquire something valuable so that he might at the same time bring these contents into his own cultural circle. And his cultural circle was determined by the Polish language, and thanks to his crossing of the borders and returning to his own place, Vincenz created works that enriched Polish culture but praised other cultures, too. Vincenz is currently becoming an inspiring researcher for creating the cultural identity of Ukraine.

Nikolai Karbainov

(The Sociological Institute of the RAS – Branch of the Federal Center of Theoretical and Applied Sociology of the Russian Academy of Sciences, Russia)

THE IMAGE OF IVAN THE TERRIBLE IN POST-SOVIET TATARSTAN: ELITIST VERSIONS AND MASS

The paper first considers the image of Ivan the Terrible, which is constructed by the intellectual and political elites of post-Soviet Tatarstan.

Secondly, shows how the image of Ivan the Terrible is presented at the level of mass historical representations of Kazan residents. The empirical base of the paper based on materials from the collective project “War of Memory” and “Memory Convention” in post-Soviet Tatarstan: elitist versions of the historical past and mass representations”(Center for Cultural Studies of Post-Socialism of the KFU with the support of the Program for the Development of Partner

Centers of the European University at St. Petersburg, 2013 - 2014) .. We will reveal the versions of the elites by analyzing textbooks on the history of the Tatar people and Tatarstan, popular science literature, media sources, and expert interview materials.

For the analysis of mass historical views, we use interview materials (N =170) and a questionnaire survey of Kazan residents (N = 1000 respondents).

For the field of the Tatar national ideology, there is a competition between various trends and ideas, primarily between moderate and radical nationalists. In turn, in Tatarstan there are other ideologies whose supporters are trying to challenge the dominant Tatar ideology. According to the results of the project “War of Memory” and “Memory Convention” in post-Soviet Tatarstan, we single out the following oppositional ideologies: Russian, Kryashen, Bulgarian, and Turkic-Tengrian. Within the framework of the dominant Tatar historical ideology, Ivan the Terrible is represented as the main enemy of the Tatar people, who destroyed Kazan in 1552 and deprived Tatars of statehood. In the Russian and Kryashen versions of the history of the role of Ivan the Terrible, neutral or positive assessments are given.

Based on the analysis of interviews with residents of Kazan, three main images of Ivan the Terrible can be identified: 1) a negative image; 2) an ambivalent image; 3) "Ivan the Terrible - Tatar (Bulgarin)". The results of the questionnaire show that despite all the efforts of the Tatar intellectual elite, many Kazan residents, including Tatars, positively evaluate the activities of Ivan the Terrible, not only in the history of Russia, but also in the history of Tatarstan.

Julia Zevako

(The Institute of History and Archeology of the Ural Branch of the Russian Academy of Sciences, *Russia*)

DEVELOPMENT OF “AFFILIATIVE MEMORY” ABOUT THE ERA OF POLITICAL REPRESSION IN ADOLESCENT STUDENTS (9-11 FORMS)

The paper analyzes the development of “affiliative memory” (M. Hirsch) about the “era of political repression” among the high school students (9-11 forms).

The paper presents a study of memory practices “about the era of political repression” introduced during the lessons and extracurricular activities involving the high school students. The process of formation and functioning of key concepts of the era of repressions is analyzed on the material of the in-depth interviews with students, who participated in these memory practices as actors or recipients.

It should be noted that Russian society still has not comprehended and overcome the “trauma” of the XX century (and the “GULAG trauma” in particular), and therefore goes through a split: nowadays there are three key conceptions about the “era of political repressions” in Russia — the official, liberal, and Orthodox one (T. Sneagon).

While the official and Orthodox discourses mutually support and reinforce each other, the views, values, and ideas shared by the representatives of official (governmental) and liberal (dissident) discourses are increasingly polarized: mutual distrust and wariness turn into rejection, opponents become enemies, and their actions and decisions are considered unacceptable and meaningless.

Despite the fact that the “Conception of state policy aimed at the perpetuating the memory of the victims of political repressions” was adopted in 2015 (this program offers a compromise interpretation of the events and a wide range of measures), the representatives of each of the discourses implement their own memory policies and diverse commemorative practices.

The paper analyzes whether the participation of older students in memory practices organized by representatives of different discourses contributes (within the framework of the “divided space” of discourses about the “era of political repressions”) not only to the formation of an idea of the “difficult past”, but also the development of emotional attitude towards it (e. g., state drum-thumping jingoism / negative relation to the authorities and the state / cynical and practical attitude both to the state and to its people).

Natalya Gramatchikova

(The Institute of History and Archeology of the Ural Branch of the Russian Academy of Sciences, *Russia*)

“THE ARSON CASE...”: EGO-DOCUMENTS AND CULTURAL MEMORY ABOUT THE FIRE IN THE FORGE-AND-PRESS SHOP OF THE URALMASHZAVOD (1933)

The main questions addressed in the presentation are the following: to what extent did the official version of events, which reinforced the personal experience of contemporaries or contradicted it, affect their memory; what are the forms of representation of this position in the diachronic aspect; and how the show trial of the “arsonists” was orchestrated at the “firstborn of heavy engineering” only six months after its official launch.

The research is based on 1) archival documents of the trial conducted in 1934 (“The arson case in the forge-and-press shop of the Ural Heavy Machine Building Plant on December 19, 1933”); 2) the memoirs of the Uralmashzavod workers (1960-1980s); 3) films about the giant plant (the film “For those who remain among living”, 1982). The archival materials are currently under study. L. P. Averbakh (1903-1937), the editor of the series “History of Factories and Plants”, who at that time was the first secretary of the Ordzhonikidze District Committee of the All-Union Communist Party (b) in Sverdlovsk, inspired the show trial; his image is captured in correspondence, journalism, and literary texts of the era. The repressions of 1934-1937, which affected Uralmash personnel at all levels, have radically changed the list of names of the “memorable” first builders of the giant plant. There were two “founding fathers”

of Uralmash, director A. Bannikov and chief engineer V. Fidler, whose ashes rested in one mausoleum at the factory entrance since 1932 (they both died during a trip to Moscow, Bannikov in April, Fidler — in October 1932, before the official launch of the plant on July 15, 1933). Paradoxically, it was V. Fidler who was posthumously accused of preparing sabotage in December 1933; he (and his family) paid for this “crime” posthumously.

The recollections of the plant’s first builders about the event are particularly interesting; the problem is, whether their memories of the Soviet era differ from the version of memory that we find in the post-Soviet narratives of “the children of Uralmash”. In our opinion, the repression of memory about this terrible fire (which deeply affected the entire population of the city) from the official late-Soviet discourse led to the symptomatic transformation of the image of V. Fidler in the anniversary film shot at the Sverdlovsk film studio by the director V. Gusarov.

The study was conducted with the financial support of the Russian Science Foundation (project № 19-18-00221 “Ego-documents: Inter-source dialogues about Russia from the first half of the XX century in the historical and literary context”).

Alexander Brodsky

(St. Petersburg State University, Russia / Research Center for Cultural Exclusion and Frontier Zones, Sociological Institute, RAS, Russia)

JUSTIFICATION OF HUMAN NATURE, OR THE NEW “KRITIK DER KRITISCHEN KRITIK“

The author intends to criticize the bicentennial criticism of the abstraction of a “Human” as formulated in the Enlightenment. The speaker is convinced that all the data of recent decades obtained in the field of linguistics, logic, semiotics, and anthropology prove that the unite Human Nature is not a fiction or even “abstraction”, but a perfectly recognizable (though nondescript) reality. All humans are the same, and human nature does not depend on culture.

However, the paper addresses not so much the data (which, according to the author, do not need further defence) as their consequences. In particular, the idea of the existence of a universal Human Nature is, apparently, not completely compatible with the idea of the equivalence of cultures, an important element of the so-called “Postcolonialism”. The universal Human Nature implies the existence of uniform standards of thinking and behaviour (ethics), unaffiliated with historical experience, traditions, and beliefs. These standards are available to everyone. But they are unevenly implemented in various cultures due to various historical circumstances. Moreover, the author aims to prove that the idea of the equivalence of all cultures is a latent form of modern racism.

The research was conducted with the financial support of the RFBR (№ 18-011-00673, “Methodology of ethical expertise in the sphere of culture”).

Oleg Uppit

(Russia)

WITHOUT EVIDENT BOUNDARIES: CONTEMPORARY PARALLEL COMMUNITIES IGNORING THE SURROUNDING DOMINANT CULTURES AND STATES

There are many communities of varying degrees of self-awareness and organization which exist inside modern global institutions which call themselves “states”: often directly in their territories, but sometimes — across the borders. Some of them declare themselves newly constructed ethnic groups and consciously create appropriate attributes (from traditions and mythology to practices). Others are not only “silent”, but also have no auto-representation; being purely spontaneous in their origin, form, and structure, they do not comprehend themselves as phenomena. Among these are the representatives of so-called “garage economy” and similar forms of social and economic interactions or just residents of territories where the state and its apparatus are not represented or ephemeral; the state can cherish the idea of being there, but in practice, it is impotent or ignored.

All these structures are self-organized, but they often have more differences than similarities. These kind of “parallel communities” are not something new — they arise from such phenomena as XX century Kowloon in Hong Kong or squatter practices; historically they are connected with sects, whose members “rejected the world”, frontiers in the period of exploration of North America or Siberia, and such structures as the Zaporizhzhya Sich or pirate groups on the islands of the Caribbean or Southeast Asia.

Nowadays the awareness of the potential of such communities and the practical application of their experience is essential to the process of the “construction of the future” and philosophical preparation for the most probable images of future society. The paper describes the history of the phenomenon, its modern forms, and prospects.

Dina Karavaeva

(Ural Branch of the Russian Academy of Sciences, Russia / Ural Federal university, Russia)

DIASPORA IDENTITIES AS DISCOURSES OF CULTURAL AND SOCIAL BORDERLANDS: BRITISH MUSLIMS OF BANGLADESHI AND PAKISTANI DESCENT IN MODERN BRITAIN

The paper presents a study of the identities of modern third-generation “British Muslims” (born and educated in Britain, the so-called *British in-between*), with a focus on their extremely problematic attempts to fit into the contemporary discourse of British national identity and in social and cultural structures of British society, in general. Even conditional unity of “British Muslims” is problematic, given the ethnic, social, and even religious diversity of specific groups (various branches, degrees of radicalization of Islam, etc.), their

historical relations with Britishness, the politicization of the term, and the radicalization of the “third” generation. The local community centres — mosques (a territory for community socialization, mobilization, and public discussions), sports clubs, stadiums, and schools (territories for external communication and competition) are the hubs where the formation and presentation of identities take place; a home as a territory for family socialization, protection of personal, family, and local heritage is also in the list. The identities of “British Muslims” are closely associated with religious projections and territorial “brands” and “ideas” (which are not always real) and should be considered in discourse, situational and volatile “dialogues” in the academic, political, sports environments, art and culture, everyday life, within the contexts of immigration, multiculturalism, integration, Islamophobia, etc. The identities of British Muslims form a complex interweaving of closely related spiritual, religious ideas, concepts of community and territory, territorial brands. They are often idealized and locally oriented, but at the same time, they become symbols and exist in isolation from a specific territory. The paper analyzes the following cases: the modern “ethnic ghettos of Oldham and Bradford as a community within the community”, the problem of “visibility” and the modern British-Islamic Muslim entertainment culture, hijab as a “zone of exclusion” in female British-Islamic culture.

Vera Galindabaeva

(The Sociological Institute of the RAS – Branch of the Federal Center of Theoretical and Applied Sociology of the Russian Academy of Sciences, Russia)

CONSTRUCTION OF KRYASHEN HISTORICAL MEMORY IN TATARSTAN: POPULAR PERSPECTIVES AND ELITE VERSIONS

There have been several rival elite concepts of Kryashens’ historical memory in Tatarstan for the past 25 years. The special category of “Kryashen”, “Baptized” or “Baptized Tatars” in the census of 2002 and 2010 became one of the acute political problems of Tatarstan. The paper analyzes elite versions of popular ideas about the origin of Kryashens. Institute of History (Academy of Republic of Tatarstan) actively supports the political discourse of regional elite concerning the “unity of the nation”. In the seven-volume “History of the Tatars” published by the Academy of the Republic of Tatarstan a predominant version of the history of Kryashens is recounted. According to it, Kryashens appeared in the XVI-XVIII centuries, when part of the Tatars converted to Orthodoxy. A significant part of history textbooks follow the “moderate” Tatar conception: the aggressive policy of Christianization failed, as the church was more occupied with material acquisitions in the Volga-Ural region. The radical national conception calls the baptism of the Tatars one of the main tools for the destruction of the Tatar nation, which the Russian Empire has been using for five centuries.

Two historical myths about the origins of Kryashens prevail in the everyday discourse of Kryashens themselves: 1) Kryashens appeared before the Kazan Khanate became a part of the Moscow state: they voluntarily converted to Christianity before the Russians arrived; 2) Kryashens appeared during the Kazan war. But even though the republic elite pursues the policy of secular assimilation of Khryashen by Tatars, and all Kryashens were recorded as the Tatars (in the passports and all the other documents), in their daily life the border between two groups is strictly observed. According to a mass survey (n = 1000) conducted in Kazan in 2013-2014, the majority of respondents, regardless of ethnic identity, chose the following answer in question № 30: Kryashens are a part of the Tatar people professing Orthodoxy (55.4%). The second most popular answer: Kryashens are an independent Turkic-speaking people professing Orthodoxy (23.8%).

Vladimir Ilyin

(St. Petersburg State University, Russia)

THE RURAL TERRITORIES OF THE OLD RUSSIAN NORTH AS A ZONE OF SOCIAL AND CULTURAL EXCLUSION

In the rural territories of the old Russian North, where the rural way of life has been reproduced and developed over the centuries, there is a clear tendency for the formation of the zone of sociocultural exclusion and social desertification. The essence of this phenomenon is that traditional forms of economic activity die off, while the new ones never emerge.

The subject of the research of the paper is the mobility of the rural population in the territories of the old Russian North. The main research problem is: If the natural conditions of the North are far from optimal, then why have people lived here for centuries? And another more modern version of the same problem: If people have lived here for centuries, following the life track of their ancestors, then why is the tendency for the rejection of such a life track in the form of departure to other regions currently growing?

The paper offers explanatory models of the behaviour of rural residents at different stages of history, based on the methodology of existential sociology. The past is key to the explanation of the modern forms of mobility. The main conclusion is the following: at present, individuals comprehend the possibilities for their social self-realization in a fundamentally different way. The possibilities for individual self-realization and the overcoming of social restrictions connected with the rural way of life have expanded through free migration to cities; the rise of an information society has allowed for widening of the assortment of lifestyles available for rural people; a revolution of ambitions has whirled away rural youth; the new culture implying replacement of traditional values of labour by hedonistic values (first of all, the values of consumer society) is being shaped. The processes of migration of the rural population into cities have already passed the line beyond which sociocultural exclusion becomes irreversible.

Dmitriy Kaunov

(The Russian Academy of Sciences N.N. Miklouho-Maklay Institute of Ethnology and Anthropology)

POST-SOVIET RUSSIAN COSSACKS IN THE NON-TRADITIONAL ENVIRONMENT: HISTORY AND STRUCTURE (ON THE EXAMPLE OF BOROVSKY DISTRICT AND THE CITY OF OBNINSK, THE KALUGA REGION)

The paper surveys the post-Soviet history and the current structure of the Russian Cossacks in non-traditional places of residence — Borovsky district and the city of Obninsk, the Kaluga Region. It gives a review of the history of the regional and local Cossack movement in the post-Soviet era. The emergence and development of the post-Soviet Cossacks on the territory of the Kaluga Region as a whole and in the territories under consideration, in particular, was accompanied by active re-actualization of the memory about Russian pre-revolutionary Cossacks (forgotten in the Soviet era) by the descendants of the Cossacks. This process is still far from conclusion. Besides, the entire post-Soviet history of the Russian Cossacks is accompanied by the development (including spontaneous) of various forms of its institutionalization; at the moment, the most common for the Kaluga region are the Cossack Military Society “Central Cossack Army” (CMS CCA) and the Union of Russian and Foreign Cossack Warriors (URFCW).

Since the 1990s, in the territories under consideration various forms of organization of Cossacks has been arising; in order to legitimize the Cossacks, this process is enhanced by the evidence of the “Cossack trail” — the existence of Cossack settlements in the Borovsk neighbourhood (for example, the Cossack Sloboda on the site of the modern Cossacks district of Borovsk). Moreover, the memories about the role of the Cossacks in military events in the territories under consideration is being actively actualized (for example, in 2012, in the village of Kolodezi of the Borovsky district, the memorial cross was established at the burial place of the Don Cossacks from Ataman Platov’s regiment participating in the events of the Patriotic War of 1812).

During the 2010s as the attempts to create a registered society in the Borovsky district (as a branch of the Central Cossack Army) have been made as a part of so far unsuccessful governmental campaign. This process is accompanied by discrimination of the unregistered, “unofficial” Cossacks (according to the authorities, there is no place for them in modern Russia). At the moment, all the Cossacks of the Borovsky district and the majority of the Obninsk Cossacks do not have “official” status.

At the same time, “unofficial” Cossacks believe that the local population does not perceive them as something alien, and actively promote their culture and prove their benefit to society.

Luiza Bayramova

(Kazan Federal University, Russia)

EXCLUSION AND ARRIVAL TO A FOREIGN LAND AS A MORAL ACT AND ITS REFLECTION IN THE LANGUAGE (PHRASEOLOGY)

According to some philosophers, exclusion or alienation “is a historically transient form of objectification of personal abilities... (It) has a certain psychological expression in the individual’s consciousness (the gap between expectations/desires and the norms prescribed by the antagonistic social order, the perception of these norms as alien and hostile, feeling of isolation and loneliness, destruction of behavioural norms, etc.)” (Ogurtsov, 1975, p. 22).

A stranger in a foreign land feels that the environment is harsh:

Woe to a mute in a foreign land. Once upon a time, there was a young man: in the homeland, he was not happy, but then he came to a foreign land - and cried. Foreign land does not believe your tears. Foreign land is a stepmother.

In a foreign land, a person yearns for the homeland:

Even bones mourn for the native land/homeland. (When a person dies in a foreign land, relatives at home often see him/her in their dreams. It is believed that bones mourn their homeland; therefore, there is a custom to rebury at home those who died in a foreign land.)*

In a foreign land, a person is happy with everything that is connected with the homeland or resembles it:

In a foreign land, I’m happy with a crow from home.

In a foreign land, a person is not appreciated:

In a foreign land, they call falcon “crow”.

Better at home than in a foreign land:

The frog sings in its native swamp, the nightingale is silent in a foreign land. In a foreign land happiness is foreign, in the homeland grief is your own.

The same axiological patterns can be observed in other languages.

E. g.:

Engl. *Every dog is a lion at home.*

Germ. *Eigenes Dach gibt Mut.* — Family home gives you courage.

Fr. *Charbonnier est maître chez soi / dans sa, en sa maison.* — At home each coal miner is a king.

But the attitude to cosmopolitanism is ambiguous among representatives of different nations.

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Natalya Sinyavina

(Moscow State Institute of Culture, Russia)

FRONTIER AND BOUNDARY AS STRUCTURAL ELEMENTS OF THE CONCEPTION OF “BORDER” IN THE CONTEXT OF RUSSIAN CULTURE

In the context of social, cultural, and political environment a border aims at the formation of somebody’s “own” space, whose comprehension produces a special type of conceptualization. The problem field of the conception of “border” reveals inherent dichotomy “friend or foe”, which produces several semantic chains identifiable on the following grounds: religion, tribal affiliation/nationality, kinship, social status, etc. The peculiarities of Russian culture are to a great extent connected with its frontier situation between East and West (two absolutely different social and cultural paradigms characterized by an endless list of semantic antinomies). Nowadays scholarly discourse use as synonymous both the concepts of “border” and “edge”, which proves that the last is semantically unclear. Proceeding from the literal meaning of the word, it means “limit”, “border”, or “permissible norm”. The reference to semantically similar terms allows interpreting “edge” as “facet”, “end/beginning”, or “transition”. Sometimes it is used to clarify the chronological or spatial framework (in particular, “at the edge of the century”, “fall off the edge”). The edge means a line separating (and simultaneously connecting) one from the other.

Russian society experience the end of the X century, the end of the XVII — the beginning of the XVIII centuries, the end of the XIX — the beginning of the XX centuries and the 1990–2000s as transitional, hard historical periods. We can talk about the synonymy of “frontier” and “edge” (the latter also imply the contact and correlation of adjacent phenomena). In other words, the “edge” should be seen as the locus where the spatial or temporal encounter of different cultural traditions takes place. The edge was comprehended as a semantic category as early as in the pre-state period when people began to realize the original discreteness of the world. Among the characteristics of the edge, we should mention transitivity, vagueness/clarity, borderline, conventionality/specificity.

Marina Krivenkaya

(Moscow Pedagogical State University, Russia)

FEATURES OF THE BORDERLINE BETWEEN CULTURAL ENVIRONMENTS IN THE TERMINOLOGY OF INTERCULTURAL INTERACTION

The author focuses on a special cluster of concepts reflecting national specificity and the degree of interpenetration of cultures in different countries and regions of the world. The list includes the following terms: polycultural, multicultural, cross-cultural, and intercultural (unfamiliar to Russian researchers but making the perfect sense in English).

A certain discrepancy between the terms of the sphere of intercultural interaction in language pairs has both linguistic and historical/cultural prerequisites. In addition to the known problematical character of translation of the terms “culture”, “nation”, “people” and “ethnos”, which form the foundation for the very concept of “intercultural” interaction, the author draws attention to the problem of the borderline between cultural environments. Its peculiarities make it difficult to choose the method of “demarcation” while determining the equality of the participants of intercultural dialogue; these problems are difficult to reflect by means of different languages. The author correlates the preferable terms in different languages with the nature of intercultural interaction in a certain territory, the involvement of various numbers of participants, and the presence of a culturally mixed environment. Thus, intercultural and cross-cultural options for intercultural interaction can characterize the multidirectional regional features of cultural and linguistic communication or dialogue. The problem of the translation of terms with the prefix “poly-” deserves special attention: it is predominantly Russian scholars who develop the terminological apparatus for intercultural interaction with this word-forming morpheme. The author gives international translators some practical advices about the appropriateness of usage of these terms and concordance of language pairs, proceeding from the results of the analysis of the semantics and connotations of terms that reflect different degrees of the conjugation of languages and cultures.

Kirill Serebryakov

(Saint Petersburg State University, Russia)

IMPERIAL AND NATIONAL IN THE GEORGE MODELSKI'S THEORY OF LONG CYCLES, OR ON A CRITICAL REAPPRAISAL OF THE STATE-BUILDING IN THE “MODERNITY”

The paper examines the theoretical legacy of G. Modelsky, his conception of long cycles and the existence of hegemonic states. This scholar is an adherent of the world-system approach (neo-Marxism in international relations). According to G. Modelski, the Modernity began in the XV century, when the imperial idea found itself in the state of the crisis, while national state celebrated the victory. The author of the paper disagrees with this thesis. Although the crisis of the imperial idea is confirmed by the works of French legists and Italian humanists of that era, at the top of their power the hegemonic states of G. Modelski themselves represented different forms of empires (they had all the necessary features of empires named by D. Lieven) and preserved the ontological shell of this phenomenon (A. A. Bychkov). The author employs a theoretical approach based on the works by S. Eisenstadt, S. I. Kaspe, D. Lieven, and others and methodological tools including synchronous and asynchronous comparative, neo-institutional, and traditional (for texts and documents) analyze. He arrives at the following conclusions.

Along with the economic, the national factor greatly influenced the configuration of the main macro-political actors, but at the third and fourth stages of the long cycle a hegemonic state demonstrated growing “imperial” tendencies. This took place due to the strengthening of bureaucratic structures and reorientation to foreign policy (as well as interest to the borderlands) as the fundamental sphere of the state functioning. Each long cycle implied the emergence of a new form of empire (G. Modelski himself paid little attention to the concepts of both empire and nation-state; he absolutized these concepts and considered them as something given; some scholars regard France as a “pure” form of a nation-state (V. A. Achkasov, V. A. Tishkov, etc.), while for the neo-Marxist scholar France is a challenger-state). At a certain historical stage, a nation not becomes an opponent of the empire but its legitimator, as both conceptions share the constructivist origins. These conclusions will allow enriching the discussion around the world-system approach and clarify some of G. Modelski’s initial theoretical premises, providing new material for the analysis of immaterial factors in the process of the construction of modern capitalistic states.

Maria Vyatchina

(Kazan Federal University, Russia / European University in Saint Petersburg, Russia)

HALL OF DONBAS MILITARY FAME: MATERIALIZATION OF A PATRIOTIC AGENDA IN THE CULTURAL MEMORY OF THE CONFLICT IN SOUTHEASTERN UKRAINE

The conflict between Ukraine and Russia inspired a large number of propaganda materials and processes of rethinking in the field of historical memory. The paper addresses the phenomenon of the Hall of Donbas Military fame, which was opened in Saint-Petersburg in 2015. Since its foundation, the project has changed its format and turned from a stationary military art space into a mobile museum, which embodies a new form of propaganda. Using patriotic discourse, the museum applies for governmental support and gets the state sponsorship and legitimization. The project is a vivid example of a “civil society” that is consistent with the vision of the Putin administration. The author uses Pierre Nora’s concept of places of memory to demonstrate how the museum activists construct the popular history of the conflict within the frameworks of Neo-imperial discourse. Special attention is paid to the onomastic games around the names “Donbas”/“Novorossiya” and reflection of the debates from both sides of the border in the museum text.

Lada Shipovalova

(Institute of Philosophy, St. Petersburg State University, Russia)

DECISION-MAKING IN DIGITAL CULTURE: WHICH ROAD IS PAVED WITH GOOD INTENTIONS?

Nowadays a negative attitude towards various kinds of exclusion is almost mainstream. Even though violent or illusory inclusion has already been criticized, its cases are not always noticeable and therefore elude the attention of researchers and public figures. Therefore, it is worthwhile to look closely at real practices, which inspire any hopes or promise to overcome injustice and exclusion. For example, it seems possible that digital technologies can help to overcome cognitive injustice (a rather non-trivial case of cultural injustice) thanks to the relatively affordable means of virtual communication, the openness of the main search tools and sources of information on the web, the prospects of on-line education. Besides, it seems that digital culture provides more opportunities for citizen participation in dealing with socially significant issues and governance. On the one hand, this process is rather circumstantial, since the availability of sources of information and means of education make it increasingly more difficult to exclude citizens from the decision-making process on the basis of the lack of information or the sufficient level of education. On the other hand, this process is quite evident. Digital technologies make it possible to simplify contacts with the administration and authorities, organize open expert discussions on various issues (garbage processing, construction of various facilities in public areas, environmental issues), involve citizens in negotiations, etc. However, the invocations to digital culture and democracy which it provides hide the actual lack of equality, while the nominal inclusion and participation in practice are illusory. The paper considers several strategies for the possible participation of citizens in governance and decision-making regarding socially significant issues. In particular, it deals with proactive management in the case of the adoption of scientific innovations, expert discussions, and deliberate democracy. It will be shown that the participation and dialogue of experts in these cases are not always successful. Moreover, there is a simulation of the involvement of citizens into the process of decision-making, and digital technologies (if any) result not only in such involvement but also in its simulation.

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Aleksander Drikker

MUSEUM MIRACLE OF SILENCE

"What are museums silent about?" The question posed as the title for the round table is extremely interesting. But, perhaps, the cause of their silence is more important. How can we evaluate this silence? Moreover, does the silence protect a modern museum?

The museum is synonymous to silence, which was strictly guarded by social, educational, and other barriers. For many centuries this aristocratic institute

has been keeping silence. However, democratic progress is irresistible, and today the museum should “serve to all the mankind” (ICOM). In the information era, this high mission implies loud projects, noisy actions, and vivid dialogue with a visitor. Silence and peace disappear, and the renovated museum actively speaks and clearly articulates its ambitions. The modern museum is one of the institutes of the communication society, and the most important criterion for its effectiveness is the speed of information transfer. The goal of a democratic museum is an accessible and fascinating story about the world, a story which activates the attention and complicity of a visitor. On this path, not a classical but digital museum rivals its obvious successes.

The classical museum, of course, bears a trace of its parental ideology and culture. However, ideological nuances have been lost over the centuries, and in the desert silence of exposition, we can cast a fresh glance at the sculpture of Anubis in the form of a jackal and independently imagine a fragment of the Ancient world. In practice, the purity of the experiment is knocked down by inevitable labels, pointers, and diagrams. But the museum silence gives the visitor a chance to discover a spinning wheel, the dress of the Native Americans, and the Siberian Khanate on Surikov's canvas, to feel the emanations of Michelangelo's marble (or high-quality gypsum copy). The museum does not need words (they are even destructive). It knows and shows the untold.

The young communicative museum is talkative, sociable, and pro-active. It is democratic, benevolent, it acts for the benefit of billions. However, activity and openness to the society result in saturation of the museum with the public spirit and ideology of information consumption. In the space of the museum (art museum, ethnographic museum, the museum of railway transport...) ethical and social criteria are inappropriate; it can be appraised only aesthetically.

Ivan Kuzin

DELUSION AS A FORM OF OBLIVION (PHILOSOPHICAL PSYCHOANALYSIS OF MEMORY)

In the “Genealogy of Morality” F. Nietzsche gave quite a comprehensive description of the historical milestones which have led humanity to the loss of “short” and cultivation of “long” memory.

The formation and activation of the mechanisms of rationalism in the Modernity reinforced various tools maintaining the long memory and turned oblivion into a negative phenomenon of human existence. Nevertheless, the totality of rationalism could not eliminate the need for the oblivion as a natural state of consciousness, though it was forced to hide in the shadowed and secret places.

The very structures of rationalism with the delusion as their integral element provide the oblivion with one of such asylums. In the atmosphere of the predominance of rational “passions”, inevitable mistakes acquire a

paradigmatic character and secretly restore the existentially and organically inescapable norm of human existence — the ability to forget. Thus, they make sure that a human being would not turn into an animal full of resentment. There is no doubt that in the logic of rationalism oblivion (in the form of delusion) should be exposed and condemned as an obstacle on the way towards true or scientific knowledge. But as long as this form of delusion seems natural and inevitable, the oblivion, so to speak, gives it absolution, clarifying the nature of this phenomenon. That is why one can make mistakes not because of mental underdevelopment or lack of education, but sincerely, due to the need for the “loss of memory”, manifested in phantasmagorical ideas which block the understanding of seemingly obvious things. Mistakes are inevitable not only for ignoramuses but also for top-notch intellectuals, perfectly understanding the inadmissibility of mistakes and making efforts to expose their own errors and get rid of them. These are the prerequisites for the distortions of historical memory (and here they are certainly unintentional), influencing the formation of various paradigmatic delusions of national consciousness, cultural stereotypes, and identifications.

At the rational level the repression of the traumatic experience and concealment of uncomfortable, unsightly memories under the ruins of the past, the ignoring of details for the sake of hasty generalizations allowing for the adoption of the consistent convictions, and so on are regarded as historical aberrations, delusions, or even fabrications. However, these are also hiding places for the “practice” of oblivion inherent to a human being.

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Aleksey Smirnov

REPRESENTATION OF CULTURAL TRAUMA AS A FACTOR IN THE DE-OBJECTIVATION OF MUSEUM

The modern museum has a history of objectivation, that is, its formation as an institution performing a number of cultural functions and solving many scientific, ideological, political, educational, and other problems. However, at the end of the XX century, processes began which make it obvious that the museum is losing its status. A whole range of organizations claiming to be museums does not aim to solve all these tasks (or at least the majority of them), focusing on other goals, for example, commercial or recreational.

Therefore, such organizations are embedded in completely different discursive structures compared to those in which the modern museum was objectivated. This process can be regarded as the de-objectivation of the museum or the loss of those principles which laid the foundations for the rise of the museum as an independent cultural institution in the XIX century.

The ongoing processes of de-objectivation are considered on the example of the representation of cultural trauma in the modern museum space. Studies on

social and cultural trauma (“trauma studies”) has become an important part of modern cultural studies, or rather, “memory studies”. Along with the science of history they aim to study the past but solve a fundamentally different problem. However, they have similar methods of public representation of the obtained knowledge, which makes museification of this knowledge relevant. The principles of verification of the knowledge about traumatic experience and cultural injuries in the space of museum are different than those employed by the historical science. Visitors gain personal (first of all, existential) experience based on the ethical value judgments formulated by the agents of modern memorial policy.

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Elena Ovchinnikova

ETHICAL ASSESSMENT OF MUSEUM IDEOLOGY: THEORETICAL, METHODOLOGICAL, AND PRACTICAL ASPECTS

As a creation of the Enlightenment, the museum is designed to educate, nurture, and thus, to shape certain values, ideals and reproduce them in historical narratives, artistic images, and literary plots. How is it possible to represent the past in the museum space? what is the role of moral attitudes, prohibitions, and omissions in the ideology of the museum? These problems of museum theory and practice are themselves a kind of “zone of omission”. The role of museums in moral education and the formation of public morals is declared by society. The preamble of the Code of Professional Ethics of the International Council of Museums (ICOM) (1986) states the need to “improve knowledge and understanding of the nature, functions, and role of museums in the service of society and its development”. However, the museum ethical codes regulate the professional sphere, constitute the universal values, and regulate professional relations. Thus, the moral codification of the museum activities is only one side of the problem. The other side is the ethical assessment of the museum exposition and, first of all, the totality of ideas embodied in the exhibition. Ethical assessment involves discussion of a number of theoretical (e. g., the object of ethical assessment, the subject of expert ethical judgment, the museum in the space of public morals, the problem of responsibility, etc.) and practical problems (the consequences of ethical assessment, the sanctions imposed as the result of the ethical expert opinion). Ethical expert judgment can be made about both the ideology (determining the museum exposition and its conceptual dominants) and the means of its implementation (museum image, narrative, and the organization of exposition). In modern culture the obviously controversial problem of ethical assessment and ethical expert judgment in the museum sphere is relevant for the discussion about public morals.

The research was conducted with the financial support of the RFBR (№ 18-011-00673, “Methodology of ethical expertise in the sphere of culture”).

Evgeniy Makovetskiy

IDEOLOGY IN THE MUSEUM

The public museum is the creation of the Enlightenment. Like any other element of this culture, the museum is steeped in ideology, and ideology assumes the existence of “blind spots”.

Authenticity ideologeme which convinces a visitor to come to the museum for the sake of authentic objects stored and exhibited there. At the same time, the visitor forgets for a while that it is feelings that are authentic, not the objects.

Brilliance (conventionality) ideologeme meaning that the tacit consent of society allows the institutions of memory to preserve only the monuments recognized as treasures, fanned with glory, etc. At the same time, it is clear that there is no such thing as an insignificant element of cultural heritage.

According to *contribution ideologeme*, each nation seeks to contribute to the treasury of world cultural heritage. But this contribution always remains the unclaimed dead burden of civilization, because the monuments are inextricably linked with their culture. An object becomes a monument only within the framework of its culture, and this is its only possible environment.

Daniil Anikin

RELIGIOUS MUSEUM: BETWEEN COLLECTIVE TRAUMA AND OMISSION

The theme of religion is becoming increasingly noticeable in the modern museum space, and not only in the specific expositions in state museums or specialized museum institutions implying the presentation of religious motives (for example, the Icon museum). The organization of religious museums is an important trend in the development of modern Russian museums. As a rule, they are hosted by eparchies and archeparchies of the Russian Orthodox Church and represent a certain image of the collective memory of the religious community. At the same time, this image is constructed to perpetuate historical trauma as an element of collective identity but also to conceal those elements of the past which do not fit into a harmonious design.

The representation of the Soviet era as the time of persecution is an obligatory element in the exposition of a modern religious museum in Russia. This exposition often occupies a separate room or takes the form of the exhibition of the images of new martyrs. Besides, it inevitably focuses on the “victim ideologeme”. Another significant element which became common as early as in the 2000s is the expositions about the participation of the Church in the Great Patriotic War. They emphasize the positive role of priests and, more broadly, faithful soldiers in the successful outcome of the war. At the same time, the “victim ideologeme” presupposes omission of the historical facts which debunk this image (first of all, the events from the Soviet period: collaboration with German

troops at the occupied territories, cooperation with Soviet security apparatus, etc.).

Olga Bezzubova

“CITY OF THREE REVOLUTIONS” IN THE CONTEXT OF THE CONTEMPORARY RUSSIAN MEMORIAL CULTURE

As an institution, whose mission is in many significant ways connected with the formation of the image of the past, at the present stage of its development the museum reflects the contradictions caused by the ambiguous vision of the past in modern society. The re-actualization of memory about significant historical events is one of the most important mechanisms for the formation of social unity. However, without a unifying metanarrative in modern society, traditional forms of representation of the past are questionable. The profound polarization of society and yet unformed culture of public discussion are also of great importance. In the absence of a single dominant idea of the past, the museum workers should answer a new question: How and by what means a complex, multifaceted image of the past can be reflected in the museum exposition so that, on the one hand, this image could meet the generally accepted criteria of scientific and ethical museum work, and, on the other hand, the possibility of different interpretations would be preserved. Unfortunately, in museum practice these contradictions often lead to the desire to avoid problematic topics.

Saint-Petersburg is a city with a unique historical fate. The paper examines the place of Saint-Petersburg — Leningrad history in the historical memory of modern Russia. Special attention is paid to the representation of the events of the XX century and, in particular, the transformation of the image of the “City of Three Revolutions” during the post-Soviet era. Nowadays the network of the political history museums which has been already formed in the USSR (the Museum of the Political History of Russia, the Smolny Historical and Memorial Museum, several museum-apartments of different political figures, the sections of the exposition of the State Museum of the History of Saint-Petersburg, etc.) has to appeal to a wide audience in the conditions of constant reinterpretation of historical events. An analysis of specific expositions reveals both the discursive structures into which historical narratives about revolution are embedded and numerous omissions.

Alina Venkova

PERFORMATIVE EXPERIENCE AND MUSEUMIFICATION OF INTANGIBLE CULTURAL HERITAGE

Intangible cultural heritage (cultural practices whose symbolic and historical value lies not only in their result — a material object, — but also in a process, that is, a method of manufacture) is described and protected by the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (2003).

The range of objects of intangible cultural heritage is wide: from music played on the traditional musical instruments to culinary subtleties of national cuisine. Methods and forms of conservation of the intangible cultural heritage are insufficiently described and developed. Countries which have ratified the convention as well as those having *de facto* acceded to it maintain registers of such objects. But this can ensure only recording and, at best, popularization. There are no general requirements for the conservation and protection of such objects; it is even more so when it comes to any attempts of museumification. As a rule, a spontaneous or commercial accumulation of such practices takes place, in which museum professionals do not participate. In the case of the history and preservation of an artistic practice of performance, the situation looks even more unsettled. Despite the presence of a performer's figure (body), and sometimes a number of objects or a specific environment, the very essence of a performance (presence, processuality, bodily and emotional involvement) is an intangible experience. As is the case with practices of the intangible cultural heritage, an attempt of preservation leads to the question: What exactly is done in the performance and if it can and should be preserved? Can this experience be reproduced without becoming meaningless? The most famous attempt has been made by Marina Abramovich, who tried to repeat her own performances (as part of the exhibition "In the presence of an artist", MOMA, 2010) and to replay the performances of other artists (Seven Easy Pieces, Guggenheim Museum, 2005). She also made an attempt to create the world's first performance museum (within the framework of the Marina Abramovich Institute, MAI), where for the first time questions are raised about how the intangible cultural heritage (in this case, recognized masterpieces of one of the main branches of modern art) can be museumified, what ideas are born in the process of such museumification, and how changes the experience of the audience, disoriented by the requirement to combine knowledge of the rules of traditional museum and experience of participating in performative practices (which traditionally resist these rules). The forms of performative experience, their classification and description as practices of intangible cultural heritage, the study of possible ways to preserve and present them are an interesting topic for a modern museum, which inevitably faces new challenges from artistic practice reflecting the transformations of the audience's life experience.

Valentina Dianova

MONUMENTS AND MUSEUMS OF THE TOWN OF RAKAW (ALSO KNOWN AS AGROTOWN)

The history of the Minsk suburbia where Rakaw is situated takes us back centuries: there are two barrows there, surviving from the Neolithic era. Nowadays, there are many small museums on the territory of Rakaw; several monuments have been erected, gravestones have been preserved in local

Catholic, Orthodox, and Jewish cemeteries. All these places belong to the different levels of memorialization and only fragmentarily reflect the long history, as well as the tragic fate that befell the inhabitants of this area, which occasionally occurred the borderland.

Let's name a few objects of memorialization, which, although presumably intended to preserve memory, in practice testify to its oblivion and make us reflect on the reasons for silence.

Catholic cemetery. Here there are two burials with the name "Brzezinski": these are the ancestors of an American political scientist of Polish descent Zbigniew Brzezinski. According to residents, he offered to participate in the life of this small town, but in the Soviet period his help was, of course, rejected. Catholic chapel in the same cemetery. On its back wall, there are three inscriptions about burials of people from the Zdziechowski clan — the only testimony about the Polish landowners Zdziechowski, who in 1804 acquired an estate in Rakaw. The building of the historical and ethnographic museum has been erected on the foundation of the Zdziechowski manor house. Unfortunately, there is no sign plate with this information which has recently been installed on its facade. Meanwhile, this was the parental house of Polish writer Kazimir Zdziechowski and the literary critic and Polish Slavophile Marian Zdziechowski. Over the years of his transboundary creative life, M. Zdziechowski invariably spent in the summer months in the family estate near Minsk. There are no mentions of this fact in the museum.

Next to the majestic church, there is a wooden monument to Polish soldiers killed in the Polish-Soviet war of 1919-1920; this monument is a reproduction of the granite monument, dismantled in the Soviet years. A monument to Soviet soldiers who died in 1944 during the liberation of Rakaw is erected nearby. These and others memorable places are silent witnesses of different historical events. They prompt the actualization of memory and the reproduction of real history.

Elena Popravko

THE REPRESENTATION OF RUSSIA (USSR) IN THE EXPOSITIONS OF CHINESE MUSEUMS

To a greater extent, bilateral relations are determined by the mutual perception between the two nations. Museums constitute the structure shaping a certain idea of a neighbour (which often precedes any direct contacts) through the images (objects) and the words (texts on display). The paper analyzes the expositions of the Chinese museums, where Russian (Soviet) theme plays an important role: the Naval Museum in Qingdao; Museum of Architecture (St. Sophia Cathedral), and Heilongjiang Provincial History Museum in Harbin; "The White Building", the Museum of History and the New Museum, the Museum of the Chinese Eastern Railway, Memorial Museum "Angel of Peace - Galya" in Suifenhe; Museum of History of Aigun (Aihoy), Museum of Chinese Em-

igration in Russia, and Museum of Students Studying in the USSR and Russia in Heihe. Regardless of all the differences between the museums (from the museums of local history to the memorial exhibitions) the information about Russia (USSR) presented in such a way as to form a negative image of the northern neighbour. Unlike the Russian image of China, which has been modified following the changes of the official relations of two states, the Chinese image of Russia is static and little depends on the political changes in the PRC itself or the vicissitudes of bilateral relations. In the expositions of Chinese museums Russia (USSR) presented as a dangerous and treacherous neighbour, who uses any Chinese fail to expand into its territory and does not shy away from violence or dirty means. Over the past three decades, this image has been actively inculcated in the minds of Russians, and one can note the transition from too direct and hard methods of propaganda to an implanting of softer and veiled variety of a “guilt complex” and a “shame complex”.

Elizaveta Fedoseyeva-Svetlova

PICTURE OF DEATH AS AN ARTIFACT OF LIFE: THE MODERN TRADITION OF POSTHUMOUS PHOTOGRAPHY

The previously taboo topic of death is becoming more environmentally friendly under our eyes. The borderline between “silence” and “discussion” is more and more shifting towards “discussion”. One of the forms of these “conversations” is a reviving tradition of posthumous photography. The author studies this morphogenesis to understand who, how, why and wherefore has the need and courage to push these boundaries with such an artistic means. The paper is about modern postmortem photographs: the very fact of their existence and their predominantly family-oriented nature (it is inspired by the need to preserve memory and intrafamilial communication). Posthumous photography is a method of autotherapy and coping with the traumatic experience. It is also a method of reflection and reinterpretation of the phenomenon of death through body and memory, employed by modern photographers. And, of course, this is a way to comprehend transcendental and accept irreversible.

Maria Dantsys

NEW MEDIA IN THE MUSEUM: AN EXPERIENCE OF A VIEWER

In the art discourse, Video Art or new media is described as something non-material, unstable or as a variable form of art. On the one hand, these terms reflect the problem of video formats which replace each other so quickly that an artist willy-nilly has doubts about the fate of his or her work. On the other hand, they indicate the problems of the exhibition process. During the preparation of an exhibition, a video artist and curator are forced to resolve the problem of presentation of one and the same work, taking into account such aspects as the technical method of image transmission, projection size, various

conditions (where and when the exhibition is held), architectural features of the exhibition hall, etc. The main objective of the presentation is to create an atmosphere in which the viewer could naturally comprehend the work of art. At the same time, the staging of an object of art is an integral part of the work itself. Many different factors from cultural to technical comprise a viewer's experience. That is why there are two perspectives 1) the perspective of an artist/curator and 2) the perspective of a viewer. These two positions are united by one vital question: How can we strategically solve the problem of presentation and set up a video installation so that a viewer perceives it as close to the author's message as possible? The paper focuses on the problem of presentation of video art and its perception by a viewer concerning the cultural background of an audience (using the works of the Austrian curator and art historian Katharina Amman as well as the latest studies of Institut für Museumsforschung Berlin). The presentation gives a detailed description of the process of exposition of two significant and politically provocative video works by Artur Żmijewski and Paul McCarthy; it intends to investigate the exposition strategy, which in this case becomes the basis for a new cultural experience.

Ferenc Bódi

(Centre for Social Sciences Hungarian Academy of Sciences, Budapest)

HUNGARY ON CROSS ROADS BETWEEN EAST AND WEST EUROPE

Despite of Hungary is located in the middle of Europe – according to the terminology of the geography – it is a special border country between East and West Europe. Hungary closed its gates before migration wave. The cause of this decision was not only sovereignty of a state's interest, but also it was justified by the Schengen Convention, too. It was referred to both reasons, when Hungary closed the southwestern borders of the EU. This measure caused many debates inner the EU and in outside of the EU, too. According to Halford Mackinder, it is not comprehensible the history without geographic approach. Nowadays, it can be said that the politics is not comprehensible in the absence of history. It seems, the history is not end. Therefore, today the migration issues are in a special geopolitical situation which can be more understandable by historical framework, i.e. the phenomena of the present could be more interpreted by the analysis of the past.

Ralitsa Savova

(Sopron University, Hungary)

COSTS OF BULGARIAN LABOUR MIGRATION AND LABOUR MOBILITY: CHALLENGES AND OPPORTUNITIES

The opening of the borders after 1989 and the accession of Bulgaria to the European Union in 2007 created better job and life opportunities for many Bulgarians, but caused a demographic decline in the country. The huge migration wave as of December 1989 to date of approximately 2 million

Bulgarians, who work and live abroad reduced the population of Bulgaria from 9,009,018 by the end of 1989 to 7,282,041 in 2012. The migration phenomenon during the post-socialism era created a profound impact on the country (its total area is 110,994 km²) and on its economics, as a result of that the nation is in a demographic crisis as the most depopulating one in Europe, facing issues as a brain-drain of highly educated and intelligent people, a slowdown of the population growth, and reducing in the working-age of the population. The impact of labour migration and the resulting long-term unfavourable demographic trends created negative consequences for family size decreasing, family composition, intergenerational transfers, and limited labour supply and employment opportunities.

Alongside the negative consequences for the Bulgarian state and the economy, the labour migration of those Bulgarians caused also a positive economic impact. On the one hand, it is on the migrants themselves due to the opportunities for higher wages, for achieving social stability, and acquiring new professional and social experience. On the other hand, it is on the Bulgarian state due to the transfer of skills, knowledge and money to it.

Having in mind that the mirror has two faces, the aim of this paper is to present the complex and two-sided character of the Bulgarian labour emigration: to pay attention to some of the pressing issues, which are not often on the focus of a public discussion, as well as to prove the positive effect of labour mobilities and emigration to the sending country, regarding to the remittances of Bulgarians, who work abroad, in the context of the centuries-long tradition, especially in the market-gardening.

Gabriella Pelloni

(Universität Verona)

ÜBERGÄNGE IN VLADIMIR VERTLIBS ROMAN *ZWISCHENSTATIONEN*

Vladimir Vertlibs Roman *Zwischenstationen* (1999) erzählt die Geschichte der Irrfahrten einer russisch-jüdischen Familie aus der Perspektive eines Kindes, das während der Geschichte zu einem Jungen heranwächst. Was ursprünglich nur als Übersiedlung aus der UdSSR nach Israel geplant war, entwickelt sich zu einer mehr als zehn Jahre dauernden Pendelroute zwischen verschiedenen Exilstationen. Doch erstreckt sich die Narration nicht nur über die Achse des Raums, sondern auch über die der Zeit: Hinter der Geschichte der Emigrationen der Familie stehen die historisch-politischen Umbrüche des europäischen 20. Jahrhunderts. Wie entsteht Narration in diesem permanenten Dazwischensein, in den verschiedenen Zeitverschiebungen und in der Ortlosigkeit zwischen den einzelnen Stationen? Inwiefern kann man sagen, dass Vertlibs Roman eine "Topographie des Dazwischen" formt? Der Vortrag sucht Antworten auf diese Fragen in der erzählerischen Haltung des Textes selbst.

Alexander Belobratow

(Staatliche Universität Sankt Petersburg)

„DAS GLÜCK WARTET AUF UNS ANDERSWO“: BER MECHANISMEN DER BILDUNG/ZERSTÖRUNG DER ZONEN DER KULTURELLEN ENTFREMDUNG (AM BEISPIEL DER DEUTSCHSPRACHIGEN WERKE VON MIGRANTEN AUS DER EHEMALIGEN SOWJETUNION)

Die autofiktionale Prosa von zwei Generationen der Emigranten aus der Sowjetunion vor und nach 1990 (Werke von Vladimir Vertlib und Julia Raby nowich einerseits und Wladimir Kaminer und Lena Gorelik andererseits) wird aus der soziologischen Sicht betrachtet mit dem Ziel, die Prozesse der Herausbildung der „neuen Identität“ darin zu verfolgen und zu beschreiben. Das Übersiedeln (das freiwillige oder unfreiwillige) der in der „östlichen“ Kultur und in einem besonderen sozial-politischen System erzogenen ProtagonistInnen nach „anderswo“, in die „Zonen der kulturellen Entfremdung“ führt zur Herausbildung in ihnen variabler Abwehr-, Überwindungs-, Adaptationsmechanismen, deren metaphorische Representation den Modellcharakter besitzt.

Ievgeniia Voloshchuk

(Europa-Universität Viadrina Frankfurt/Oder)

DAS KONSTRUKT „DES MENSCHEN AUS OSTEUROPA“ UND DIE „WEISSEN FLECKEN“ DER FAMILIENGESCHICHTE IN DER DEUTSCHEN GEGENWARTSLITERATUR

Die beeindruckende Karriere der Familiengeschichten in der deutschen Literatur der letzten Jahrzehnte veranlasst die Forscher dazu, das in diesem literarischen Genre verwendete Modell der Konstruktion der „Mikrogeschichte“ genauer zu betrachten. Als eines der zentralen Elemente dieses Modells gilt oft die Migrationserfahrung, die in vielseitigem Zusammenhang mit Osteuropa steht. In der Regel ist diese mit Traumata und Brüchen verbunden, die durch sozial-historische Erschütterungen bedingt sind und aus dem Familiengedächtnis bzw. aus dem familiären Narrativ verdrängt werden. Zugleich liegen den Darstellungen des osteuropäischen Hintergrunds in den aktuellen deutschen Familiengeschichten entsprechende mentale Karten sowie das Konstrukt „Mensch aus Osteuropa“ zugrunde, die auch bestimmte „Lücken“ und „Leerstellen“ beinhalten. In diesem Vortrag wird an Beispielen aus ausgewählten Familiengeschichten der zweifache Einfluss solcher „weißer Flecke“ und des Konstrukts des „Menschen aus Osteuropa“ erforscht. Einerseits geht es um den Einfluss auf die Topografien der Wanderungen jeweiliger Familien durch die Geschichte des 20. Jahrhunderts. Andererseits um den Einfluss auf die kulturelle und existenzielle Selbstpositionierung der Protagonisten, die als unsere Zeitgenossen ihre Existenz im Zeichen der Konfrontation mit der eigenen familiären Vergangenheit wahrnehmen und überdenken. Anhand konkreter Textanalyse soll die Frage danach beantwortet werden, wie in den zeitgenössischen deutschen Familiengeschichten die

osteuropäische Beschaffenheit der Migrationserfahrungen im 20. Jahrhundert verstanden und konstruiert wird.

Annegret Pelz

(Universität Wien / Wissenschaftskolleg Greifswald)

WEST-ÖSTLICHES ALBUM. DUBRAVKA UGREŠIĆ'S MIGRIERENDE SCHREIBWEISE

In dem international erfolgreichen Roman „Das Museum der bedingungslosen Kapitulation“ (1998) sammelt die Autorin und Literaturwissenschaftlerin Dubravka Ugrešić, die Jugoslawien 1993 verließ, im Berliner Exil Erinnerungen und Episoden an Personen, Lektüren und an ihre bis Odessa verzweigte Familiengeschichte. Der Roman thematisiert das brüchige, migrantische Leben, experimentiert mit Schreibtraditionen der literarischen Vorbilder Šklovskij, Kiš, Nabokov und Brodsky und macht mit Kabakov das Album zum Muster des Schreibens.

Der Beitrag geht den ausgelegten literarischen und literaturtheoretischen Spuren nach und beschreibt die Suche nach einer migrierenden Schreibweise als ein Projekt zwischen Ost und West, dessen Literatur nach 1945 wesentlich durch „Album“ genannte Werktypen geprägt ist. Reflektiert wird die Funktion von Familienalben in Zeiten, in denen die Kontinuität des Selbst fragwürdig und Emigration, Exil und Vertreibung zur normalen Daseinsform geworden sind. Insbesondere in krisenhaften Momenten von Deterritorialisierung verbindet sich die literarische Rückkehr zum Album mit der Hoffnung auf einen temporären Sprung aus dem Chaos in eine ansatzweise gegebene Ordnung. Mit Ugrešić lässt sich aber zeigen, dass Alben mit ihrer rhapsodischen Form, ihrer kontingenten Zusammenstellung und mit ihren Lücken ein Wissen um die eigene Geschichte in einer äußerst unzuverlässigen Form produzieren. Die Äußerungen von Alben bleiben in Bewegung, so eignen sie sich zur Dokumentation eines migrantischen Lebens, lassen sich aber nicht zu einem stabilen Lebensdossier zusammenstellen.

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WANDERSCHAFT UND KARTEN: VENEDIG-BILD IN DER PROSA VON JURI ANDRUCHOWYTSCH

Der Vortrag fokussiert sich auf das Venedig-Bild im Schaffen des ukrainischen Autors Juri Andruchowytsh. Nach seiner ersten Reise zu dieser Stadt hat Andruchowytsh einen seiner bekanntesten Romane „Perversionen“ („Perverziji“, 1996) geschrieben, dessen Handlung in Venedig spielt. Von seinen Begegnungen mit Venedig berichtet der ukrainische Autor auch in dem Buch „Das Lexikon der intimen Städte. Ein unverbindliches Lehrbuch der Geopolitik und Kosmopolitik“ (2011), in dem die Berichte über seine Reisen in verschiedene Städte der Welt versammelt sind.

In voller Übereinstimmung mit den Gesetzen der Reiseliteratur lebt Andruchowytshs „Reise nach Venedig“ von dem Bedürfnis nach Erschließung des „fremden“ Raums und Überwindung der realen und der „Phantomgrenzen“. Hierdurch wird eine (Um)Kartierung des realen geopolitischen Raums in Gang gesetzt, die wiederum mit dem kulturellen Transfer aufs Engste verbunden ist, da die wichtigsten Punkte auf individuellen Landkarten der Reisenden zugleich als Orte des intensivsten kulturellen Austausches fungieren. In „Persionen“ sowie in „Das Lexikon“ umfasst die Karte Andruchowytshs den Raum zwischen L'viv als dem kulturellen Zentrum der Westukraine und Venedig, indem beide Städte halbironisch-halbernst angenähert werden. Mit der Engführung beider Städte geht auch die Einführung zahlreicher realer und fiktionaler Figuren aus der ukrainischen Geschichte und ukrainischen Literatur, der mit Venedig verbundenen kulturellen Artefakte, der Bilder und der Stereotype der westlichen Kultur, der Reminiszenzen an Werke von Thomas Mann, Hermann Hesse, Michail Bulgakov, Rainer Maria Rilke, Iosif Brodskij u.a. einher. Die Kartierung des Raums zwischen L'viv und Venedig wird im Vortrag mit zwei wichtigen Trennlinien innerhalb Europas in Zusammenhang gebracht — einerseits zwischen dem „zivilisierten“ Süden und dem „barbarischen“ Norden, andererseits zwischen dem „hochentwickelten“ Westen und dem „rückständigen“ Osten. Auch wird die literarische Karte dieses Raums in ihren Wechselwirkungen mit den Phantomgrenzen der ehemaligen Habsburgermonarchie betrachtet, in deren Rahmen sowohl Galizien als auch Veneto den zum Vergleich geradezu zwingenden Status von imperialen „Peripherien“ hatten.

Aleksander Kirillov

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“NEW ARCHAIC” AND AN ARCHIVE IMPULSE

This report is about reconsidering of the activity made by art-philosophical association “New archaic” which was founded at the turn of 80s - 90-s. The association was formed around the seminar of the same name organized by a philosopher V. Savchuk and artist V. Drapkin. In addition to seminars, members of the group organized festivals, art exhibitions, theatrical events and performances; gathered around them a lot of talented creative people, and thereby made a great contribution to the formation of the intellectual landscape of St. Petersburg. The “New Archaic” is characterized by many distinctive signs of a holistic artistic / philosophical group: manifestos, an original aesthetic and theoretical program, understanding of one's place and goals in culture, documentation of events. The report is based on work with original sources and involves an attempt to conceptually read the history of the group: identifying the main topics and motives, iconography, genesis and genealogy, vocabulary and poetics. Particular attention is paid to the key idea of returning

archaic structures to the experience of modernity, which found its continuation in the theory of media philosophy and, thirty years later, reveals more and more arguments in its favor. So, we are dealing with a special model of time, which breaks both with ideas about linearity and with postmodern diachronism, instead fixing a complex system of temporality, the collapse of different time layers.

Petar Bojanic

THE CONCEPT OF SACRIFICE AND VICTIM IN "BLOOD & CULTURE" BY V. V. SAVCHUK

The message is devoted to re-read a chapter "Sacrifice" after 25 years, which meant a lot to the speaker when he was preparing the portion of his doctoral thesis about the final war. There is an attempt to explain what speaker drew from Savcuk and how he defined sacrifice (Opfer, Aufopferung).

Aleksander Sekatskiy

CONTACTLESS WORLD AND ITS CULTURE

It should be emphasized that individuals possessed by blood are topologically possible precisely among the spectators of bloody spectacles, such as paleoanthropes admitted to the feast of predators, like modern jackals. At this moment, the involution of the primary transpersonal call is carried out at all frequencies, which, of course, sharply increases the likelihood of influenza (the state of affectation, the opposite of catharsis). Mutual affectation cannot be discounted either - the already mentioned interdiction that blocks program texts of the behavior of selfish genes and releases "something that would be better not to wake up". Among the awakened are primary urges, the list of which Freud prudently left open; the flowing blood also awakens the call of Oceanos, appealing to overcome the fragmentation of the primary substance. Drops of blood seemed to stretch toward each other, like puddles of liquid silver metal from the movie "Terminator", and this craving, in turn, "excites blood" flowing in autonomous circles of blood circulation. The breakthrough of the call through the blockers recalls all the later releases of latent energies already committed by man, homo sapiens: electric current, fission reaction launch and nuclear fusion. A unique set of circumstances is now selected consciously. But the neoanthropic itself became the first result of the breakthrough - when blood rushed into the head of his provoked ancestor.

Konstantin Ocheretyanyi

SPbSU

NOOSPHERATU: DIGITAL DONORS FOR DEUTEROAIMA

When the sea stopped to hold human, human started to hold the sea inside. Physiologically a blood is a structural double of the primal world ocean. As the founder of endocrinology Claude Bernard ironically remarked: a man left the

sea, taking his own aquarium with him. However, a change in scale from a nutritious generic broth to an autonomous system of individual life support led to the fact that the inner sea periodically threatened to agitate and wear a person again, but not physically, but mentally: hence the first forms of the ritual as a metronome that turns an existential cry into a social rhythm, and a myth fixing sensory contradictions as an internal semantic dynamics of the plot. Rites, myth and culture feed on blood. However, the more sophisticated the control mechanisms become, the more released energy they can hold. At the first stages, the task was to keep communities from madness, today, at the last time to us - on the contrary, any madness can be explained, tamed and allowed without negative consequences. Hence, there is only one step to the next existential formation, when what was seen as the object of censorship becomes a subject - a censoring authority. The story of the media, therefore, is not the story of sublimation and canalization of violence, but the path of blood. As the media develops, it is first a question of how to tame blood, then how to donate it, and finally (nowadays) where to get it in order to maintain a minimum level of presence, because the digital formation of the resource allocated by nature threatens to be insufficient. This is due to the fact that blood is becoming less and less: the ghosts of the media are multiplying. These ghosts are noospheratu or Deuteroaima of the digital age. There is a need for donors. According to our hypothesis, computer games are such donors. How do games work with our psychological, physiological and symbolic resources? How do they distribute impulses and risks - in an era when the most relevant experience is presented in virtual packaging? All this will be discussed in the report.

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THE SATISFACTION OF MIND IN MODERN TIMES: SITES OF THE RELAXING SELF

Historical: dialogue in the formation of your on "I" is, first of all, a historical dialogue. Our situation is not just modern, but historical, and since different "educations of oneself" have a predominantly historical context, this can easily be seen as an example of criticism of the Enlightenment (by M. Foucault). Moreover, it is Foucault whom "our modernity" owes its location and temporary zoning.

It is also known that historically religious structures used the image, which was often canonized, codified, and it put a clear distinction between the sacred and the everyday. It is essential to mention that sacred visualization is considerate from the secular nobility as a work of art point of view and is evaluated from the taste and in categories of beauty point of view. Difficulties in the problems of visualization of the body can be traced not only in issues related to religious traditions but, moreover, concerning aesthetics and ethics. Aesthetics was

born in the 18th century, as a response to the controversial emergence of a "middle position" between the spiritual and the carnal and a new class of "intellectuals" that can become a sophisticated audience for new art.

Widely developed in the 19th century the theme of the necessity to subordinate beauty to truth, i.e., aesthetic appreciation to ethical representations, led to a split in aesthetics as a philosophical discipline or to the creation of the philosophy of art. Since the end of the same century, under the influence of the Nietzschean "philosophy of life" aestheticization of the body as a rehabilitation of the rights of the human body has gained considerable importance, and aesthetic experiences are recognized as the primary forms of human experience. Finally, in the early 1980s, M. Foucault, commenting on his work "The History of Sexuality," often correlated "the ethics of self-care" and "the aesthetics of existence." He understood the "Ethics of taking care of oneself" as "the practice of freedom." Foucault claims that the will to be a moral subject, the search for the ethics of existence, was in Antiquity a way of asserting one's freedom and an attempt to give one's wonderful and memorable meaning.

Foucault has a genealogical project, the product of which is aesthetic of the body. The goal of the aesthetics of the body is to understand the principles of the formation of repressive social mechanisms that impeded the equality of men and women, the dictatorship of the norm, etc. Foucault is sure that such an understanding will allow people to choose their destiny because the universal subject does not exist as its own, but as the product of assujettissements. Also, his archaeological project, which considered the practice of physicality as a condition for the formation of certain configurations of knowledge, is specific to Foucault's research of psychiatric hospitals and prisons, but it is more complicated in the description of the formation of the so-called epistemes of "humanitarian knowledge." In his analysis of bodily Foucault questioned the concept of norm, normality, and that turns out to be the decisive criterion for determining the mental illnesses. That idea is close to the "antipsychiatry" movement that was led by Lang and Cooper in Great Britain. There is only the science of biological situations and conditions considered normal. The empirical concept of a norm is inseparable from its axiological component. Practices are inseparable from knowledge held by such institutions as the clinic. This means that the norm is made by one or another society, through various practices, under certain conditions.

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IDENTITY THROUGH DESIGN: URBAN ENVIRONMENT AS A MECHANISM FOR UNIFICATION

The city should be interpreted not only as a "social laboratory" (R. Park) but also as a space for interaction with objects and environments, whose use implies the de-objectivation of cultural information that was put into them by their

creators and defines their form. Without words, people read the text of the urban environment and urban design directly in the process of interaction. Thus, it provides a continuity of reactions, scenarios, and meanings. For example, the fragmentation and randomness of forms in the industrial areas of large Russian cities exacerbates intergenerational, ethnic, cultural, and other gaps (migrants from Central Asia would not interpret the buildings of the old factory as a symbol of the economic power of the city's district in the past and, especially, in the present; the representatives of younger generation would not associate the same buildings with possible life prospects in this area, in this city, etc.).

Motifs and objects constructed by the designer, new routes and unusual design of generic objects (fireproof, walls, fences) may contain common or unifying senses (moreover, these senses may be directly related to the history and local specifics). Participation and interaction make them even more important: if a person makes efforts to create a city object, in the future this object will have a higher value, and the possibility of vandalism and aggression will decrease. The paper analyzes the urban environment of the industrial district Elmash (Ekaterinburg) and demonstrates examples of "unifying" design (navigation, design of street furniture, small architectural forms, fences, and graphic design). It is necessary to work with citizens and the existing urban environment at all stages of construction work. The paper proves the relevance of post-project surveys of residents. Together, these actions allow for optimization of the modern urban environment, enhancing its characteristics that facilitate the interaction of people of different social groups.

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ST. PETERSBURG DATCHA'S AS A CULTURAL FRONTIER ZONE

In the report, the space of St. Petersburg datcha's in the second half of the XIX - beginning of XX centuries is considered as a cultural frontier zone. In other words, as a space of simultaneous differentiation and interaction of two poles: the village and the city. Particular attention in the report is paid to the impact of the specifics of the datcha space on the nature of the formation and functioning of datcha community.

The intermediate location of datcha determines their uniqueness: dacha is in relatively equal proximity and distance from the city and village, as a result of which the properties and features of both of these spaces are manifested. These properties and traits leave their mark on the everyday life of the datcha community, including the set of sociocultural practices that exist in it. This is expressed in the fact that in the datcha new ones appear and existing ones are being modernized in the urban or rural community ways of interaction, and therefore new sign systems appear and a new space is formed that cannot be unambiguously defined as urban or rural.

The specificity of the sociocultural practices developing in the datcha is traced in the report on the example of such St. Petersburg datcha's as Strel'na, Shuvalovo, Ozerki, Pargalovo, Siverskaya, Lakhta, Lesnoe. In particular, the system of local self-government formed in datcha, forms of organization of leisure and out-of-leisure time of members of the datcha community, ways to develop space are considered.

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ON THE TOPOLOGY OF DWELLING PLACES AND THE DESIGN OF THE ENVIRONMENT IN M. HEIDEGGER'S ESSAY "BUILDING DWELLING THINKING".

The essay "Building Dwelling Thinking" includes one of Heidegger's fundamental considerations about space, place and the connection of humans with their dwelling place. The human existence is determined by the modes of everyday life: building (*bauen*), dwelling (*wohnen*), thinking (*denken*). The building process (*bauen*) is the form and essence of being. In the accomplishment of dwelling – man, meaning of being and things are found in primordial unity.

Heidegger reminds us that the openness that is inherent in space is manifested namely within a boundary, edge, Greek *peras* of the place. A boundary is not that at which something stops but, as the Greeks recognised, the boundary is that from which something *begins its presencing*. Thus, space can be understood in its primary sense as the openness of space. Cities offer numerous examples of indeterminate edges to places. While some boundaries of the definition of a place correspond to physical coordinates of things and can be accurately recognized, others are chimeric horizons. People know such boundaries through experience, but they cannot precisely localize them. Those boundaries cannot be indicated by a line in the drawing, but remain vital in people's identifications of place.

The report focuses on three metatypes of Heidegger's "architectural speech" - *place*, *boundary* and *transition*, which express the existential semantic and linguistic structure of being and the environment.

The concept of dwelling (*wohnen*) will be considered as the guiding concept of architectural practice, as well as an indicator that, given the human and ecological context of environmental design, promotes a genuine attitude to the place, extending to concepts such as *local identity* and *belonging*.

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"WOMEN'S SPACES" IN U.S. CITIES OF THE 1960s -- 1980s

The report examines the creation and formation of "women's spaces" in the cities of the United States in 1960-1980.

The second wave of feminism focused the attention not only on the field of civil rights but also in all spheres of women's life. Prisoners in their homes, women have always been associated more with the suburbs than with the cities themselves.

In order to make cities more women-friendly, feminists began to create exclusive women's spaces that would help women not only get out from their house-arrest but also solve difficult life situations. Shelters, women's health centers, women's libraries, book clubs and kindergartens all of these new spaces helped an American woman move out of the alienation spaces of their houses and gain new opportunities for self-development.

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MAINTAINING NATIONAL IDENTITY IN THE MAJOR ITALIAN CITIES USING THE EXAMPLE OF THE AUTONOMOUS REGION OF TRENTO-ALTO ADIGE AND FRIULI-VENEZIA GIULIA

State and national borders often do not coincide. On the periphery of modern state formations, the assimilation of national minorities is less obvious, while cultural boundaries are more marked. The objects of study in this work are two autonomous Italian regions, Trentino-Alto Adige and Friuli-Venezia Giulia. These regions were not chosen by chance; both are located in the north of the Apennine Peninsula and are historically connected with the culture of Austria and Slovenia. Thus, these regions are zones of intercultural border with active minority groups of German, Friulian, Slovenian, and Ladino speakers.

The purpose of this work is to actualize the problems of cultural self-identification and multilingualism, as well as preserve the languages and culture of national minorities in the urban environment of the regions under consideration (Bolzano, Trento, Trieste, etc.).

This study is interdisciplinary, which is why such methods as cross-cultural analysis, historical, linguistic, sociological, and legal approaches were used. The author examined issues related to the educational sphere and teaching in the mother tongue, as well as the use of ethnic minority languages in the cultural and entertainment sphere, the media, and advertising, and considered the historical and cultural characteristics of the regions. In addition, measures were identified and specialized projects and programs aimed at popularizing the languages and cultures of national minorities were studied.

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THE CATHEDRAL IN PYTAYA GORA VILLAGE — THE EXCLUSION ZONE OF THE MODERN CULTURE

The subject of the report is the exclusion zone of the decaying Trinity Cathedral in antique spirit of Pushkin time in Pytaya Gora village near headstreams of the Oredezh river under St. Petersburg. The above-mentioned zone is considered to be the zone of cultural displacement, the actuality of which is under question in modern times. The cathedral in the field at the park place is ruining before one's eyes but its antique beauty which is the foundation bed of classical St. Petersburg — the last antique city — is seen better with every year.

Nobody is planning to preserve or to restore the church though all the cathedrals in the nearest vicinities have been restored and the new ones are being built. In the process of Trinity Cathedral's decaying it lost its roof and building gable, the masonwork exposed itself but the beauty of antique oval rotunda which is the cathedral base becomes even more evident. Beauty revealing itself in death and based on victim is a foundation stone of Christianity but it is kept in the dark by modern culture and in large part by the Church dealing mainly with material problems. Meanwhile the Christian idea becoming more and more evident while the cathedral is decaying is the only thing which opposes destruction and spiritually feeds all the other prosperous St. Petersburg Orthodox cathedrals and gives sense to their existence.

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AN EXCEPTION AS A RULE. BOUNDARIES AND EXCLUSION IN THE HISTORY OF URBAN CIVILIZATION

The report proposes to discuss an interdisciplinary vision of some topics whose ontology has been of concern to humanity since ancient times and, at this stage, requires updated conceptual tools and "liberation" from traditional patterns of understanding. If we proceed from the understanding of the endless and peculiar entropy of the city as rhizomatic, then it is necessary to describe (imagine) the spaces that it (the city) owns and in which it is located. Ownership and placement of objects in the City space are subjects to dynamics in the first double approximation: through appropriation or alienation. Including through Recognition (inclusion) and / or Rejection (exclusion) as the functioning of these constructs is described in classical, post-classical and post-structuralist philosophy, and as long as they have not been described to achieve maximum clarity.

In accordance with this almost paradoxical break in our research interest, we propose thinking about the city space, not as a place that needs to be cleaned of someone else's, strange, foreign (as well as from excesses), but it should fill, of course, as protective as possible with respect to the previous the landscape. It remains to clarify: what are the possible evaluation criteria, criteria for measuring the need, quality of the recognized? Moreover, are not the mechanisms of recognition (as such) in themselves the main actors and dispositive processes that affect the formation of the urban environment, restrained only by nostalgic movements and canceled by forced destruction?

Our focus is on the historical, cultural practices of recognition/rejection in the urban environment. Some remove old boundaries and contribute to the emergence of new ones, while others draw on the old topography an environment with new functional and semantic spaces. Besides, it is argued that changes (fixations) in the topographies of urban territories lie in the field of moral philosophy and Ethics to a greater extent than in the field of philosophy of space, for example, in the field of the latest theory of transgenerative responsibility and power.

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THE FACTS OF ESTRANGEMENT OF SAINT PETERSBURG'S URBAN ENVIRONMENTAL PHENOMENA

Random facts in the space of modern Saint Petersburg confirm the presence of estrangement and appropriation of the phenomena of the urban environment. Moreover, the phenomena of the urban environment are understood on the basis of the proposed method of facts of the urban environment of A. Rossi from the perspective of a phenomenological consideration. Estrangement and appropriation are determined at various phenomenal levels of the personal, private, and public from the standpoint of criticism of the cynical mind of P. Sloterdijk. The city as the cradle of the cynical impulse forms the daring of self-consciousness as a universal tool of creativity. St. Petersburg can offer a number of examples of both egregious estrangement and rare options for appropriating the phenomena of the urban environment. However, it is difficult to make an unambiguous verdict and give a moral assessment of one or another facts of the processes of alienation-appropriation. The determination of self-consciousness allows us to plan the development of the city: eliminate the negative consequences of accidents and achieve success in critical situations.

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INSTRUCTIONS FOR MAKING A BORDER: BRINGING ROUSSEAU TO THE EDGE

Borders have become a major issue both in public and scientific debate. This increasing interest in borders and bordering practices is undoubtedly related to the spatial and political transformations emerging from the processes of globalization. Nowadays more than ever, borders are produced, created, and crossed. They are zones of struggles, negotiations, riots, as well as of political and ethical decisions. Therefore, understanding borders opens a path to understand the very spatial and political nature of our times. However, a theorization of borders involving a strong philosophical approach is still lacking in the scientific discourse. To summarize with the axe: in the mainstream academic debate on such an issue, a border is still considered as a “line on a map”, falling down into the so-called “territorial trap” (Agnew), or as an object with certain properties and features that define its very essence. My argument here is that both these approaches are unsatisfactory in order to understand the complex nature of borders. In this talk I’m going to critically comment such theoretical positions, suggesting that the best way to understand a territorial border is to analyse it, following a Foucauldian approach, as a complex, ever-changing and heterogeneous dispositif. In order to do so, I will propose an original interpretation of Rousseau’s Discourse on the Origin an Basis of Inequality Among Men (II, I), namely the famous passage on the establishing of the civil society through a fence built on the common space of the state of nature.

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EXCLUSION, TRANSITION, AND RECOGNITION: NORMATIVE ARCHETYPES FOR CROSSING THE SOCIAL SPACES

The paper intends to explore three archetypes of possible interaction between the agent and the social space in which one places one own action. These are modalities endowed with normative validity, that is focused around universal scopes and extra-contextual validities.

With particular reference to the dimension of the crossing of social spaces (a figure that presupposes both the permanent dimension of “acting within spaces” and the dynamic dimension of “passing beyond them”), the modalities of exclusion, transition, and recognition are thus presented.

Finally, the paper intends to propose a phenomenological interpretation of their possible interaction with reference to some ways of transforming urban spaces which are typical of the European context.

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THE ARTIST AS A CONDITION OF URBAN IDENTITY

Urban identity is unnatural, disproportionate to individual form, and consistently redundant. Cultural objects, which are the citizens' assembly point, are topological and not pragmatic.

1. Unnaturalness. It is generally accepted that the source of environmental disasters is industry, production, mining technology, but artists and writers are not involved in this. In reality, the situation is different: artists and writers are precisely the source of the current situation. Thus, the very first record reveals its dislike of the natural forms of the world; it evens out and sterilizes the landscape. The first scribe, an instrument of the aggressive ability of an abstract sign to imply, of an imaginary - to be embodied, begins to prepare the basis of the record, squeezing the surface, mediating goals and utilizing desires. The image of the recording, sterilizing and compacting the space, gains flesh, feeding on the results of studies by prehistorians who believe that the method of the first recording needed preliminary leveling and smoothing of the surface. "Even in the earliest cave art, there are often attempts to prepare some stone surfaces" (A.K. Filippov).

2. Disproportion. The ancient scribe, artist, graphic artist and sculptor not only glide on the form of objects, but at first timidly, and then more insistently and confidently smoothed their original lines, overcoming the resistance of the material. A double-edged, mutually wounding touchpoint bleeds, nevertheless it also gives the first lessons in overcoming the inertness of the world, the first experience of working with desire, outlines the first studies of not yet very straight, but already guessed parallel lines, reveals the first evidence of self-discipline, the first incarnations of the sign. The first straight line is the first event in settlement of the place, "the construction of a place that had not existed before, and that occurs once" (J. Derrida). It testifies to violence over the natural line, and it is also the source of the pollution of the visual environment.

3. Redundancy. The identity of a citizen in a particular city is always redundant, as faith is redundant for all rational proofs of God's existence. So the love for a particular city is irrational from the point of view of people who love another city. Identity requires a "mortgage victim." In current conditions, this is the implementation of large, financially costly projects. (Hristo, Anish Kapoor, Ai Weiwei).

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SOCIAL BORDERS IN THE SPACE OF MODERN CITY

The processes of globalization level the appearance of cities and change the psychology and behavior of citizens. The nationally specific content of meta-

towns is blurry and is possible only as residual phenomena. National differences today mean less than social differences.

The constantly reproduced typical division of the city into zones partly contradicts the concept of the city-rhizomes. If only because a clear idea of the purpose of all zones is preserved, and because social mixing of the population never takes place in the cities (even when such attempts were made under Soviet rule, there was a natural way of eliminating and differentiating).

Social boundaries also change, and if they are erased, the erasing is far from complete. The class division of modern society is preserved, although it looks different: the bourgeoisie and the proletariat (despite all attempts at its reanimation in modern philosophy), who created modern urban civilization, are interesting only as historical phenomena. The development of cities directly depends on the creative class (R.Florida), and the source of social danger is considered to be the prekariat (G.Standing), which is formed from representatives of the creative class too. Since the creative class and the prekariat are described by different authors, from the outside it looks as if they have never met. Nevertheless, there is a problem of passage from one class to another, and the demarcation line has not yet been considered.

Plus the presence in the urban environment of other social groups and the resulting complex social interaction that requires additional understanding (for example, the merger of the bourgeoisie with the bohemian leads to the phenomenon of “bobo” — “bourgeois bohemian”, D.Brooks). The question is: why the positions of the creative class are regarded as “socially confident”, and the prekariat — as vulnerable, and prekariat itself - as a source of constant instability? In contrast with the proletariat, nobody sees prekariat as a bearer of a special world-historical mission, at least for now. Does this mean, for example, that Karl Marx was wrong about the proletariat? Or that the prekariat is still underdeveloped, has not reached the necessary class maturity? Or that the prekariat has not yet found its ideologue, who will formulate its historical mission and prescribe its future historical role? In any case, the fragility of the boundaries between self-confident and vulnerable social groups persists and largely determines modern urban life.

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POSTWAR HEURISTIC STRATEGIES OF EXCLUSION AND INCLUSION IN MOSCOW'S ARCHITECTURE

In the collective imagination, Moscow is associated with the intrigue and espionage of the Cold War years, but the Russian capital is a city of a thousand faces, constantly changing over the centuries. From the "Third Rome" without stratified urbanization, unlike the Rome it would have liked to emulate at the end of the XIV century, Moscow has gone through a long period in history in which the innovations and changes made to its urban landscape over-

lapped the existing structure, erasing the architectural features and, thus, the historical memory. The affirmation of the communist regime brought Moscow back to being capital again in 1918, after two centuries. In the Thirties and Forties of the Twentieth Century, the city was characterized by a new urban appearance, made up of monumental buildings, privilege of *appartchiki*, who lived in *stalinki* characterized by a large and original layout. Imposing expression of Stalin's monumentalism are the "Seven Sisters", or *Stalinskije Visotky*, built between 1947 and 1957, examples of socialist classicism. With the destalinization, the new buildings slowly lost their sumptuous facades, so the "Stalinist" monumentality ended up being associated with the absence of any decor. Soon these *polustalinki-poluhrushchevki* left room for *khruhchevki* and later for *brezhnevki*, which made Moscow's urban space anonymous. On the ashes of a decayed socialist city rises again the new metropolis of our days, a symbol of a State that is trying to regain a role of great power in the world. This multiethnic megalopolis is the habitat today of a generation of young Muscovites who defy the law of gravity by climbing bare hand, without protection, on the new dizzying skyscrapers, symbols of a social and urban change, that once again consecrates Moscow to an extraordinary urban laboratory.

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RETHINKING OF URBAN SPACE IN CONTEMPORARY RUSSIAN HIP-HOP

This report analyzes a contemporary Russian hip-hop (new school rap) in that aspect that correlates with a changed understanding of the city and urban. Since hip-hop is fundamentally deeply urban, it can be said that the concept of a city is meaningful for this culture. Based on how the city was understood in the history of Russian hip-hop, several stages can be conditionally distinguished: 1) end of the 1980s - 1990s. 2) 2000s - mid 2010s 3) mid-2010s - present. The first stage was characterized by imitation of the collective image of American hip-hop in the absence of a specific social, economic and spatial situation, characteristic of large North American cities. In the absence of an ethnic ghetto, a cultural ghetto was formed - in search of its own genre identification, Russian hip-hop discursively created a suitable urban image, and also abstracted from the urban environment relevant to that time. The second stage, on the contrary, is characterized by a desire for localization and adaptation of typical "Russian" urban toposes to hip-hop culture, which was expressed not only in covering the walls of Russian cities with numerous graffiti, but also in the appearance of "stairwell (pod'ezd) lyrics" for example, singing sleeping areas built up by Khrushchyovkas. The appearance of regional schools - Moscow, St. Petersburg, Ural, Rostov, etc., also dates to this period. The third stage is clearly different from the previous ones, which explains the research interest precisely in the problem of the city in contemporary Russian

hip-hop. These changes can be traced in the emergence of new toposes (“block”, “hood”, etc.), as well as generalizing concepts related to the urban environment - for example, the concept of “vibe”, which denotes the energy or atmosphere of a particular part of space. Today, hip-hop has ceased to be exotic and fit into the modern media space, to the music mainstream (radio rotation, streaming services) and to the entertainment industry (television, blogosphere). Hip-hop seems to outgrow subcultural boundaries and become in itself an influential force in popular culture, gaining the ability to broadcast its own understanding of urban. In this regard, a number of questions arise. Firstly, what exactly is this image and how has it changed in comparison with what was typical for hip-hop of the previous stages? Secondly, how modern is this image, and how competitive and successful is it among consumers of popular culture? The first question will be considered in the work in a comparative perspective, taking into account the globalization of hip-hop in the media. The second question involves considering the image of the city, characteristic of the Russian “new school”, as a universal one that goes beyond the genre framework and, as it may seem, meets the request of an ordinary young city dweller. Such research optics can reveal a number of phenomena related to this problem, in particular, to explain the actual disappearance of regional hip-hop schools, as well as a significant change in the understanding of the local identity of the rap artist.

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IMPLICIT ZONES OF CULTURAL EXCLUSION

In the classification of urban spaces (H. Arendt), explicit and implicit zones of cultural exclusion are identified.

Explicit zones inherent in an urban city without sacredness. Its artificial imitation replaces sacred symbolism. In this simulative space, popular culture is spreading with stereotypes of mass consciousness, preferences for obtaining a finished consumer product. The urban space is filled with functionally justified action in the form of active leisure and consumption in modern shopping and entertainment complexes. The authors of this space are designers and designers. Human participation in this system is passive, reactive. The motto: “make a city for people” means that the historical image is recognized as an alien to the modern city dweller.

Implicit zones arise as a result of compromise solutions (environmental approach, palimpsest, actualization and museumification).

The environment is formed by the parallel functions that create the zone-environment: industrial, administrative, pedestrian, park, residential. Functional parameters become decisive here: ensuring the comfort of life prevails over the preservation of the cultural and historical context. At the same time, the authentic feeling of the city’s chronotype as a natural context of existence is

lost. Cross-media interactions form an eclectic environment of parallelism of utilitarian and value, traditional and relevant, elitist and mass. A.

The popular Palimpsest strategy is aimed at giving the classical architectural form the dynamics of transformation in new semantic contexts. Often, the combination of buildings, historical and cultural monuments, and new architectural projects in one space leads to an exacerbation of dissonances that give rise to a traumatic experience of perception. The multi-vector transformation of human sensory leads to the violation of the stable foundations of human identification in urban space.

Trends in actualization and museumification characterize the strategy for preserving the historical appearance of the city. Actualization leads to the loss of the classical structure of cities that forms the urban framework, to emotional indifference, which gives rise to artificial stimulation of perception by shocking architectural and design solutions.

One of the goals of museumification is to exhibit a preserved classic original. This implies the predominance of cognitive and visual attitudes, equivalent to the perception of a tourist. The tourist's view, the programmed media to receive the sum of external impressions outside the context of life, is not able to perceive the unique aura of the city. (V. Benjamin, B. Groys). Since the space of the city is intended for life, any reading space (tourist space) is fake. Therefore, tourism can contribute to the emergence of cultural exclusion from the authentic cultural and symbolic content of the city.

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THE HIDDEN DANGER OF THE OBJECT

Following Harman, who noted in Heidegger's analyzing tool a potential for creating an object-oriented ontology, I'd like to mention that Heidegger's value for leveling the fascist attitude to things, as well as for revealing the violent activity of what was endowed with the value of an object. Unlike Harman, I want to turn to the idea of Attunement, which determines the interaction with another, being in the world, funded by feeling and affect. Heidegger requires us to depart from the understanding of man as a predominantly rational being, as this leads to a complete misunderstanding of the Attunement. The requirement to "look at a person differently" already leads Heidegger out of the discourse that gives subjectivity a privileged position. Routine serves as a stage for the deployment of theatrical action. In this universal setting, it would seem that the role of screenwriter and director is given to man. Nevertheless, the object offends, acts as a co-author. One has only to notice this as the vital horror of an object is revealed in an anguish, where "something goes wrong" (breaks down), forcing you to turn to the scrap. To be hurt is the certainty of immersion, being in the world, as Heidegger notes - going into the existential realm. Fixation on the Self, which builds the vertical structure of relations, is the basis

for the formation of theatricality, which, in turn, should act as an element of protection (which never works, but increases the pain of touching the Other) from the invasion by Other, exposing stupid blindness of the subject.

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BE IN MEDIA: PRAXIS OF UTOPIA AND NOVELTY OF ARCHAIC

1. Post-partum document by Mary Kelly, Ada Lovelace's first description of the analytical engine and the black-out poetry by Doris Cross can trace us back to the strategy of creative appropriation of the machine and the mechanical, which can propose a new disclosure of the Donna Haraway's stake on the post-humanistic emancipation of beings.

2. Authors assign to themselves the machine-writing and the machine and work on the construction of performative utterance, but on a drastically new foundation which lays beyond oppressive patterns of masculine logos seemingly incorporated in technology.

3. However the archaeology of media reveals the feminine writing not simply being the source of programming but representing the completely different mode of usage interfaces, which denies and alters its imperative nature.

4. Thus two strategies can be distinguished. Firstly, the technological writing inserted in the system by analogy with the code, which is the praxis of the cyborganic utopia, secondly, the shift of the circulating media in surfaces for the utterance.

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HOLY VIDEO SCRIPTURE: NEW FORMS OF THE MOTHERHOOD ON YOUTUBE

Rolan Barthes in his work «Rhetoric of the image» examines the question of the language nature of the image. For Barthes, denotative image have hidden ideological message, such as type of the image serves for naturalization of meanings. Our relations with technologies become more intimate; Youtube collects new practices for exposing ourselves. How to explore them, how are they included in individual reality and social relations? With the help of Roland Barthes, Gilbert Simondon, Bernard Stegler, the report reflects on the practices of motherhood on youtube. This phenomenon most clearly shows the interaction with the media in terms of mechanisms of naturalization of the desired meanings. The report also analyzes the video work of the artist Masha Danzis, who explores the topic through artistic practices.

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DISSITUATED CYBERFEMINISM. WHAT IT FEELS LIKE WITHOUT GENEALOGY?

Cyberfeminism is a field of positively charged particles, which contains theories, local knowledges and practices. It is not a secret, that every theory has its place - a place from which it emerges and unravels. What is the epistemology of cyberfeminism? Can there be only one place, actually? Following that question, it is worth to look and cyberfeminism as a part of wider field of cybertheory (Baudrillard, Fisher). I suggest that there differences that matter will emerge. Firstly, it is difference that goes through the subject (it's jouissance and its analytical apparatus). And secondly, it's the difference between modern and post-modern cultural frames. There is a chance that by dealing with that differences we will get close to cyberfeminist epistemologies and extract their characteristics.

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A BODY WITHOUT ORGANS AS A TOPOS OF ASSEMBLAGE

"An identifiable and distinguishable personality represents in some way or another a certain specific assemblage emerging at the intersection of various discourses as well as under the influence of various forces. AST and Assemblage Theory 2.0, while taking over from the Deleuzian conception, emphasize the actual machinery of this assemblage, namely, the currently and potentially available variations. They hereby overshadow the Deleuzian concept that makes possible these variations and bifurcations, i.e. Body without Organs. The same deficiency is inherent in the complexity theory, the synergetics, as well as various theories of self-organizing and self-developing systems, either of which postulates basically a system undergoing consequent states of dynamic chaos, pointing to, while leaving unaddressed, the moment where the chaos crushes any possible definition of the system, while maintaining the virtual unity, only thanks to which it can be said that the same formation has arrived at a new homeostasis."

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PERFORATIVE CONSTITUTION LAB: THE PRACTICE OF PRODUCING KNOWLEDGE BASED ON MULTIPLE OPINIONS AND PERSONAL EXPERIENCE

At first, this is an art project. We (Anna Belousova and Vik Lashyonov) makes navigation inside lab and the mediation of the process. In 2018, more than 40 people participated in the project, it lasted for 5 months and 18 constellations were made. The research method of the laboratory is based on the ideas of

agent realism by K. Barad. Lab is an apparatus of performative research of the Constitution through cuts of specific requests of participants. The laboratory is based on game performativity mechanics and it's close to a strategic political game in which participants find themselves and can act in a political performative space. During the performance, the relations between participants, objects and subjects of the Constitution of the Russian Federation are constantly being clarified and rebuilt. In my report, I want to talk about the structure of the laboratory, the experience of its implementation, about the refraction of ideas of agent realism through practice and performance.

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"PLAY-SPECIATION"

My report is in the form of a play based on the book "Cannibal Metaphysics," by Eduardo Viveiros de Castro, my knowledge of geometry and topology from Wikipedia. I started writing an article, but after spending some time behind this work, I realized that the ideas that I develop require a different format. This play is a full report on speciation and that there is symbiosis does not exist. What does crossing the borders mean, especially if the trajectory of a hare and the trajectory of a Citroen 8398 intersect? I was interested in developing specific mechanisms for sharing perspectives, exchanging eyes. And as an impulse to write the work served the stories of Eduardo Viveiros de Castro, from which I learned that the ferocity of the jaguar is of human origin. Eating prey, the jaguar drinks corn beer and eats fried fish.

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BECOMING AN ANIMAL: THE BOUNDARIES OF BODILY EXPERIENCE

The central plot on which the report is based is the experience (briefly described by Roland Barth in the category of «becoming») of anachoretic monks who left the (social) world, preferring the life of (supposedly) an animal. Anachorets strive to achieve numinous, to the embodiment of holiness (= proximity to God, to the Absolute) due to, in fact, the reverse movement to a non-social existence, to the performance of (resembling) animal practices combined with reading the Gospels.

The specifics of the relationship between the being of a human and an (other) animal, human-as-animal is considered with Haraway's thoughts about the co-existence of human and non-human, about the problematic boundaries of human and animal, and about the experience of their collision, interpenetration to a state of some indistinguishability in «becoming-with».

In a sequence of imitations (similar to those who hunters at Cohn and de Castro became predators, so as not to be eaten) and bodily practices that obey some logic of performativity (the practice of an animal as gender practice by Butler), being-animal is born, a certain kind of animal: a squirrel or wolf, specifically understood and interpreted, played out by man.

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SOCIAL INTELLIGENCE OF HUMAN AND NON-HUMAN AS A FACTOR IN THE TRANSFORMING COLLECTIVE AND COMMUNICATION WITHIN COLLECTIVES

Social intelligence, as a rule, is meant as the ability of an actor (most often, a person) to understand his behavior and the behavior of other actors of social interaction, their causes, motives, consequences of communication between them. In this regard, we can say that social intelligence is largely responsible for the individual's ability to build and maintain effective communication with other members of the collectives, which he is a part of.

By "collectives" I mean, following Bruno Latour, a totality of actors- network that form some kind of open form of interaction.

Social intelligence is manifested in the ability to build communication, taking into account which symbol, icon and index this communicator broadcasts and, accordingly, understanding how information and methods of its presentation will be interpreted by the recipient of this communication.

The development of social skills over the course of evolution was accompanied by a number of advantages within the framework of natural selection and an increase in the complexity of interaction within teams. In this context, the "perspectivism" and "double twisting", that Edward Viveirush de Castro writes about, have biological prerequisites given by the possibilities of perception. So, all kinds of animals (including humans), especially higher primates, that have developed (relatively) social relationships, can be noticed to have complex social interactions based on building a hierarchy, forms of exchanges, including those with a delayed "return of debt". If we consider this in the context of game theory, interactions, whether they were with a zero, positive or negative sum, went to a new, deeper level. The importance of shared knowledge and awareness of its difference from general knowledge is growing more and more.

The possibility of reflection on communication sets the form of an asymmetric relationship between network actors, who have social intelligence and the ability to calculate communication levels and other network actors, which casts doubt on the consolidation of the collective as a rhizomatic structure.

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NON-HUMAN ECOLOGY: ON THE NECESSITY OF REASSEMBLING ECO-PRACTICES

Modern ecology works differently from what eco-activists expect from it to be. The reasons for environmental protection institutes to be futile are not located in fields of extensive factors, they never been there all along. Number of simple reasons like lack of financing or absence of social awareness could be continued to infinity. Neither of those causes could be considered as the fundamental basis of modern ecological drama.

Perception of world in modern ecology is divided on two fields of being: human-caused and natural-caused. This division by itself is leading to hierarchy of one part on another. It has a problematic status because history proofs hierarchy-based concepts to be far away from grasping the objects, because of splitting effect on reality. This project tries to analyze a number of cases to show the correlation between human-caused and natural-caused objects and reality. In modern ecology, for example, this division creates a reality were native population could be repressed in favor of making the Yellowstone National Park. To both avoid this and continue being ecological we need to reinvent human-nature relation.

Summarizing all being said, problem of conceptual inequality of human-caused and natural-caused objects is the main part of this research. Project capable of perceiving objects as ontological equal was introduced by object-oriented ontology. The aim of this research is to make an investigation into a possibility of reassembling ecology on new object-oriented basis.

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THE PROBLEM OF "INHUMAN" AND ANTI-HUMANISTIC CONCEPTS IN SOCIAL RESEARCH

The idea of being «inhuman» is quite usual for the history of philosophy. With Aristotle, on the one hand, who first problematized the dialectics of the Slave and the Master, which later became an important part of Hegelianism and Marxism, as «dehumanization» and similar concepts of modern philosophy, on the other hand. For instance - the social constructivism. In Aristotle's system the role of the human himself belongs only to the Master, while the Slave is understood as a mere «tool» to him. In Physics, Aristotle also raises the question of the «inhuman» by introducing the notion of «Automaton», which denotes an occasion which is the result of the act of something different from human, as opposed to the anthropic «Tyche». Similarly, the automaton is explained in the philosophy of Descartes, where this notion means a set of bodies strictly subject to mechanical laws. Despite the fact that the similar term «Cyborg», introduced by Donna Haraway, originated in a completely different

philosophical tradition, the ontological foundations of all these concepts have a number of intersections, discussed in the following. Author tends to thematize the concept of «human» as an element of the production of knowledge and practices of power. Many social theorists, apart from Haraway, drew attention to the fact that the person himself as well as the surrounding practices, is a construct. First of all, we are talking about the communicative aspects of human existence could be influenced by discourse, which is also discussed in the report.

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ALIEN, MATRIX, SURROGACY: CONCEPTS OF HOSPITALITY IN FEMINIST PHILOSOPHY

In my report, I want to make out three different approaches to the concept of hospitality that have appeared in feminist philosophy in recent years. Overcoming the boundaries of the Kantian understanding of hospitality created in the paradigm of nation-states, private property and the subordination of the female reproductive system to the state and man, feminist theorists try to think of it through reproduction as biotechnology (Irina Aristarkhova “Hospitality of the matrix”), that is, hospitality as a matter, figure Alien and alienation as the basic principle of subjectivity and the extension of the practice of voluntary and gratuitous surrogacy to areas even far from childbearing. All these theories, on the one hand, are technological and legal possibilities, and at the same time open up a new political imagination. In my report, I would like to understand the differences between these approaches and point to the border that they are trying to overcome together.

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TOWARDS TERRESTRIAL: BRUNO LATOUR AND OBJECT-ORIENTED LEFT POLITICS

Many modern intellectuals say that it is necessary to reassemble the current political narrative based on the need to develop a discursive field, which can accommodate all the protesters into a single force, reorient globalist discourses of diverse left groups towards the integration of geosocial practices. This means that there is a request to change the current political and economical order represented by neoliberalism. In this article, the analysis of this request is based on the new system of geopolitical coordinates proposed by Bruno Latour in the book «Où atterrir? Comment s'orienter en politique» - four attractors: Terrestrial, Extraterrestrial, Global and Local, which denote the crisis of the old project of globalization and the destruction of the familiar forms of political dualism of Modernity. «Progress» and «reaction» did not consider environmental policy as object-oriented, as discursively changing. The new type

of politics proposed by Latour takes into account, among other things, such actors which previously were only acted upon as objects of human impact, but which now, in the anthropocene era, have become full-fledged participants of geosocial relations, of a remontage of new political project by all representatives of the Terrestrial vector.

But since the left is unarmed in the face of the new reality, and they used archaic categories divorced from the reality itself, a metamorphosis of the categories themselves is necessary, the definition of new boundaries of the class struggle through new ontologies. It is necessary to raise the social issue again, sharpening it with geopolitics, including the most pluralistic Terrestrial agenda in the arsenal of «new new left». And the choice between a narrow definition of social ties and a broad definition of associations should be made unambiguously in the means to the end of new utopias and the politicization of new universals.

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TOPOLOGY OF THE ONTOLOGICAL REVOLUTION: SPLIT SUBJECT POLITIZATION

In the following article the author develops the concept of ontological revolution of being through the synthesis of dialectical materialism and onticology. Acceleration of capitalism, achieved through the bringing of breaches' demands to a limit by the reassembled split subject is nothing else but an attack on the logic of Immanent impossibility. Virtual being of capitalism as a social assemblage consists of crises of overproduction and technology, breaching the reproduction logic, natural for current socioeconomical formation. Split subject is an object of social reassembling, allowing to make local manifestations of virtual being of ideal object – project of postcapitalist intentionality, serving as an ideology-outline of modernity.

Developing the bifurcation points of various ontologies, the author also turns to the political projects of modern political thinkers, such as Latour, Srnicek, Negri, Bryant. The selected ontological models allow to revolutionize the chosen strategies: a statement of the relationship of domination and submission encountered in the field of social and the in the dialectic of the slave and the lord raises the question of how real the democracy of objects is and whether it is a project to be conquered and to be hegemonically produced.

The precariat as a new social entity is a split subject. And it itself, being the effect of territorialization, acts as a deterritorializing force, intensifying the breaches of capitalism in his own virtual being. But the question of the openness of the future is the ratio of moment and balance of power. The question is not how much the world has been explained, the question is what exactly is to be tensioned in it.

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REASSEMBLING POLITICAL IMAGINARY: ROLAND BARTHES/DONNA HARAWAY

The article is focused on reviewing «discourse of power» destruction phenomenon in Donna Haraway`s works at times when neoliberal models of political Imaginary are dominating. Basic concepts such as «post-gender myth» and «seriousness in irony» are derived from Roland Barthes's works where he dwells on the possibility of creating a political Imaginary (language) outside the «universally-repeating» discourse of power. The analysis of two complementary theories of Barthes and Haraway gives an opportunity to highlight the general in the practice of creating such «language outside the microphysics of power»: rejection of the classical subject-object dichotomy in politics, irony as a form of paradoxical (opposing the Doxa of language), atopy as a virtual absence of space, from which a speech is being conducted. etc. Such rejection of a single language (a language of «unity through incorporation» according to Haraway or «sociolect» according to Barthes), structuring any socio-political hierarchies, opens the possibility of creating a language (ultimately, countless languages), which is in a state of constant reassembly and renewal («language-in-formation») as well as new social communities based on it.

Alexander Brodsky

IN THE PRESENCE OF DIVINE IMPOTENCE. “TRAUMATIC” THEOLOGY IN THE HISTORY OF EUROPEAN CULTURE

*The secret to which the Jews remain faithful is the horror of the divine
impotence –
and it is this secret that is “revealed” in Christianity.
This is why Christianity could occur only after Judaism:
it reveals the horror first confronted by the Jews.
Slavoj Zizek*

Judaism and Christianity differ not so much in “concealment” or “discovery” of the aforementioned “horror” as in their understanding of means to overcome it. If the Old Testament proposes to replenish the Divine impotence through the “recovery of the world” (Tikkun olam) and a kind of theomachy, the New Testament achieves the same goal with the humility and self-abasement (kenosis). No human becomes God, but God becomes human. A human does not partake in divine greatness, but God partakes in human humility. After the death of Christ, people are still in the captivity to the earthly circumstances: they do not transform their fate but adopt the Almighty as only the Paraclete. Christian theology usually sought to overcome this evangelic pessimism about the earthly destiny of humans. The paper addresses the “means” to this end

and the effect of this search on the nature of European culture in general.
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Ksenia Kapelchuk

TRAUMA AND EVENT: THE PROBLEM OF REPRESENTATION

Studies of collective trauma are a heterogeneous field of theorizing, which involves a variety of strategies for working with both the trauma itself and its consequences. The question of the method of studying collective trauma in this case is directly related to the interpretation of the ontological status of the trauma. The extreme poles here are occupied by the positions that reduce the trauma either to an inexpressible event which can't be referred to a positive statement, but defines the markings of the existing state of things, or to the very process of representation, in which the trauma is produced as an effect of this representation. Present paper aims to identify the philosophical preconditions underlying the discussion about trauma, and to raise the question of the possibility of the alternative ways to describe collective experience as trauma.

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Svetlana Nikonova

EUROPE AS TERRITORY OF TRAUMA

The possibility of studying cultural trauma arises in a strictly defined situation – this is a situation in which experience can be reflected as a traumatic one. The possibility of a traumatic experience can be considered a preceding injury, giving it room for deployment. A certain traumatic angle of view is needed in order to perceive catastrophic events in terms of trauma, its consequences, ways of working with it and overcoming it. The main thesis of this report is that the development of a traumatic reflection requires the existence of a trauma subject, or a subject whose structure of self-understanding is fundamentally traumatic. Such a subject is a New European subject, the formation of which is accompanied by a certain historical catastrophism and which also introduces into the world an element of catastrophism, a total transgressive transformation expressed through radical negativity. This nihilistic subject is structured as a gap, as a point of emptiness in the world, causing as a result of his reflection exclusively paradoxical definitions and justification shifts, deconstructing any wholeness of the narrative about the experience of this subject and about the world in which he finds himself. The subject appears as a trauma to the world, as a gap, as a wound or as a glitch allowing this world to be.

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Natalia Artemenko

TRAUMA AS AN AFFECT OF INDIVIDUALS AND AS A CULTURAL PROCESS

It is proposed to distinguish between trauma as an affect of individuals and as a cultural process. As a cultural process, trauma is mediated by various forms of representation and influences the re-creation of collective memory and identity. Unlike psychological or physical trauma, which involves an experience of pain and intense emotional suffering, cultural trauma indicates a dramatic loss of identity and meaning, a breakdown in social production that affects a group of people who have previously achieved a certain degree of cohesion. In this sense, such trauma does not have to be experienced by everyone in the community or experienced directly by everyone or anyone. While it may be necessary to establish a particular event as a “cause,” its traumatic significance has yet to take hold, which takes time, as does its mediation and representation. There is always a temporal gap, a “latent” period of forgetting and repression, between the event and the trauma experience. This temporal dimension of trauma, both in individual experience and in the cultural process, will be the focus of the report.

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Alexey Sidorov

HISTORICAL TRAUMAS AND THE “SITES OF MEMORY”

Historical trauma causes a violation of historical continuity in the community. In recent decades, a large number of publications have appeared that use the idea of collective trauma, catastrophe, or crisis in the fates of certain social groups or peoples. In 1996 the monumental interpretation of French history “Rethinking the French past: between memory and history” by P. Nora was published, in which the author offered a new look at the historical turning points of modern French history – the Great French Revolution, the Paris Commune, the end of World War II etc. The consequences of revolutions and wars are sharp and profound changes in collective ideas about the past – from history, which was based on the continuity of memory, to memory, which is projected onto the discontinuity of history. In addition, Nora introduced the concept of “sites of memory” – symbolic elements marking such historical gaps.

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Sergey Troitskiy

VICTIMAL ECONOMY AND SAVING OF MEMORY

The paper is continued the study of the victimal economy, that is described as

the basis for cultural practices, including the practice of cultural memory. However practice of cultural memory turns out to be practice of cultural oblivion. A theoretical basis is proposed in the form of the theory of latency, as a state when the subject cannot / does not want to pronounce the traumatic experience and carries it in himself. Also questioned the unambiguity of the judgment that the carrier of latency is only the traumatized subject

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Alexey Smirnov

TRAUMA STUDIES IN THE CONTEXT OF RUSSIAN MEMORIAL POLICY

The report establishes a conceptual connection between modern trauma studies in Russia and the problems of memorial studies in total. The author suggests that trauma studies can be considered as a memorial studies tool aimed at solving the problems of the actual memorial policy.

The report examines the contemporary trends of Russian memorial culture related to the study of the traumatic experience of Russian history. For this purpose, several cases related to the experience of the Great Patriotic War are considered.

The report focuses on the following key issues:

- the possibility and necessity to correlate the results and cases of trauma studies with the “ethical” and “heroic” forms of historical memory and historical knowledge;
- the determination of key facts and the identification of the stages of comprehension of the traumatic experience in Russian culture (starting from the second half of the 1980s);
- the search for patterns of understanding the traumatic experience (and trauma studies in general) in the context of political processes and memorial politics in particular;
- the establishment of key factors affecting the representation of traumatic experience in the memorial culture of modern Russia.

The research was conducted within the framework of the research project № 18-011-00570A with the financial support of the RFBR

Daria Khokhlova

OVERCOMING COLLECTIVE POST-TRUTH TRAUMA: POST-SOVIET FICTION AND NEW SINCERITY THROUGH THE RUSSIAN POPULAR MUSIC ON THE USSR SINCE 2010

The paper begins with the prominent phenomenon of ‘post-truth’ term that describes social media transformation. This term speaks to the anxieties around epistemic impacts of new communication technologies and practices embedded in politics as well as economics. Research focuses on cultural implications of post-truth and deals with the outcomes of fact speculations in

historical and political discourses about the Soviet past. All speculations influence the way of thinking and collective identity of young people that live the most of their life in the post-truth media landscape, who have never experienced life in the USSR by themselves. Post-truth narratives in our case have a form of fantasy or post-Soviet fiction. This type of the phantasmagorical speculation appears in the songs of contemporary singers, aims to speak ironically on Soviet history falsified by media and other agents. Newest popular Russian musicians appeal to the Soviet past as a source of vivid and colorful symbols which could be incorporated in the current routine. Lenin is mixed with the supermarkets, Soviet aesthetics with the club music. Moreover, Lenin could rise in these songs, Soviet Union could live forever without historical collapse, and etc. We suppose that for young people fascinating, obviously false and non-real narratives about USSR became the method for non-political and cultural struggle against falsifications, debates about the Soviet past. Musicians such as Monetochka, Slava KPSS, Komsomol'sk, Noize MC, Face, Lenina Paket create totally post-truth and fictional reality in their songs. Image of USSR is used not only as the instrument of political critique, it becomes utopian non-existent place that penetrates actual reality and works in the register of post-truth. Young people try to find their own place in the history and use references to the Soviet Union as the tool to describe their epoch. The two main criteria we used to create a sample are popularity of the songs (based on the sales on musical online-platforms, charts, YouTube and citations in media) as well as number and intensity of references to the Soviet symbols. To sum up, this kind of irony and fiction on the USSR reveals the mechanisms of contemporary politics and culture in general. The post-truth about Soviet epoch becomes the important part of the self-identification of new generation who never experienced life in the USSR by themselves in order to oppose current post-truth politics, inconsistent ideology and find place for themselves on the historical timeline.

Anna Novikova

AMBIVALENCE OF THE TRAUMATIC EXPERIENCE IN R. WAGNER'S OPERAS

The works by R. Wagner represent the quintessence of expression of a modern subject, where the traumatic foundations which constitute it cease to be implicit, turning from an internal law into the principle of the culture's existence. This report is supposed to consider the functioning of this process within R. Wagner's musical dramas and demonstrate the specificity of the traumatic experience they initiate, the ambivalence of which destroys art as a means of the subject's expression at the same time turning the whole world into an "aesthetic phenomenon."

The research was conducted within the framework of the research project № 18-011-00570A with the financial support of the RFBR

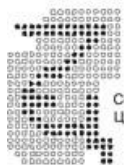
Valeria Dudinets

“AUTHORITARIAN SYNDROME” IN THE PHILOSOPHY OF THEODORE ADORNO

The report aims to examine the “Authoritarian syndrome” in the philosophy of Theodor Adorno and determine the place of the syndrome in the cultural trauma of Germany. Initially, the theory of authoritarian personalities was presented by Adorno in the form of a project based on psychoanalysis, which was aimed at creating a theoretical basis for identifying authoritarian tendencies in humans. In his project Adorno proceeded from the fact that nationalism is unthinkable without a mass basis, and authoritarian potential in the mass is very common. As a result of the analysis of the philosopher's books, it can be concluded that the authoritarian syndrome can not occur without a clear division into “own” and “alien,” so most people with authoritarian syndrome inherent anti-Semitism. Similarly, an individual with an authoritarian syndrome needs to identify with the family or the group through which he finds the basis for his authoritarian beliefs.

The research was conducted within the framework of the research project № 18-011-00570A with the financial support of the RFBR

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The main objectives of the Conference: To reveal the mechanisms for formation of cultural exclusion zones on the example of the totalitarian Soviet past. Though topographical representation of national culture is nowadays quite common in the field of the Humanities (the methods of exposing of geographical borders of national cultures are drawn up, theories of

“cultural borders” are elaborated and imagology is actively developing), borderline is usually regarded as a characteristic of some territory possessing distinct outlines. The research group brought together by this project takes into consideration multifactor influence upon the contents of culture and sees in interaction of different cultures not only frontier zones (marginal and containing elements of two and more interacting cultures) but also exclusion zones, i. e. zones of cultural suppression whose importance for interacting cultures becomes rather questionable.

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