13 November

16.00 – 18.00   Excursion in the Center of Lviv

18.00 – 20.00   Center for Urban History (Cafe)

14 November

9.30 – 10.00   Registration

10.00 – 12.00 Visual Epistemology

This section of the seminar tackles some major issues of defining basic approaches in digital and visual history. Presenters contend issues of epistemology in the early modern sources and as well as 'visuality' or 'vision' as a research mode. What do we mean by the term historic (or digital) images? What are their limits? How does the image change for historians, especially under digital turn?

Simon Dumas Primbault
Postdoctoral researcher EPFL, France

Lost-in-Transcription: A Visual and Material Epistemology of Digitized Early-Modern Working Papers

Volodymyr Tarasov
Kharkiv State Academy of Art and Design, Ukraine

'Documentalism' of Visual Historical Source: Artistic and Non-Artistic Forms

Yevhen Zakharchenko
V.N. Karazin Kharkiv National University, Ukraine

To See Provincial Town of 19-20 cc.: Visual Turn and Urban Studies, Attempts of Common Approach

Disputant   **Oleksandr Maievskyi**

12.00 – 12.30   Coffee Break

12.30 – 14.30 Soviet/Non-Soviet Representation/Imagination

This section is mainly dedicated to the visual history of Ukraine under Russian imperial or Soviet rule. How do we learn to read images from these periods? How do we avoid the trap of overstatement while analysing images? How image turns from illustration to a problem? What do (digital) images want and which questions they ask?

Valentyna Shevchenko
Institute of History, NAS, Ukraine

The World War I Photos (Russian Empire): Creation, Preservation and Representation

Vasyl Kosiv
Lviv National Academy of Arts, Ukraine

Behind the Scenes of the Soviet Ukrainian Posters: Authors, Censorship, Honoraria, Corruption

Oleksandr Maievskyi
Institute of History, NAS, Ukraine

Image of the "New Soviet person" in Political Posters

Disputant   **Bohdan Shumylovych**

14.30 – 15.30   Lunch

15.30 – 17.30 Images of Peace and Conflict: Genres, Media and Group Violence

Images, produced in the situation of crisis and conflict, usually are targets of analysis or criticism. Different actors compete using various visual strategies and can increase the affective potential of images. But this situation fosters the question to what extent images, especially digital images, can still function as historical witnesses? In the realm of claims to truth, do they move among authenticity, objectivity, forgery and propaganda?

Paulo Jorge Fernandes
NOVA University Lisbon, Portugal

A Visual Turn Proposal to the History of Editorial Cartoons: an Approach to the Iberian Dictatorships in a Comparative Perspective (1933-1975)

Bogdan Trifunović
Public Library Čačak, Serbia

Wiki Wars, Digital Genres and Memory Models Online: the Arrest of Ratko Mladić as Case Study

Andrii Dostliev
Photography researcher, Poland/Ukraine

Lost Karelian Landscapes: How the Winter War Affected Finnish Vernacular Photography

Disputant   **Mykola Makhortykh**

17.30 – 18.00   Dinner

Public lecture

18.30 – 20.00

Mykola Makhortykh
University Bern, Switzerland

How We Can Quantitatively/Qualitatively Research Audio Visual Material from YouTube in the Context of Trauma Studies?

15 November

10.00 – 12.00 VR, Mixed Reality and Historical Reconstructions

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

Alexey Furman
New Cave Media, Ukraine

Virtual Reality in the Fight Against Propaganda Myths

Jean Botev
University of Luxembourg, Luxembourg

Mixed Reality: Potential and Pitfalls for Representing History

Yevhen Hulevych | Roman Huk
writer/media artist, Ukraine

Re-enacting Artistic Heritage Via Augmented Reality

Disputant Taras Nazaruk

12.00 – 12.30 Coffee Break

12.30 – 14.30 Digital Video and Traumatic Experiences

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

Mykola Makhortykh
University Bern, Switzerland

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

Galina Zvereva
State University for the Humanities, Russia

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

Aleksandra Szczepan
Jagiellonian University, Poland

Not Quite a Witness? Video Testimonies of Holocaust Bystanders

Disputant Bogdan Trifunović

14.30 – 15.30 Lunch

15.30 – 17.30 Home Videos, Computer Games and Historical Imagination

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

Lukasz Szalankiewicz
Collegium Da Vinci in Poznań, Poland

Cracktro: Introduction to the Largest Gamedev Parasite

Krzysztof Świrek
University of Warsaw, Poland

Researching Defunct Medium: VHS and 'Transitions' in Social History

Bohdan Shumylovych
Center for Urban History, Ukraine

Why Do We Digitize Private Video Archives?

Disputant Oleksandr Makhanets

17.30 – 18.00 Concluding Remarks

18.00 – 21.00 Dinner

Historicity of the Visuality and Image History:

New Forms of Digital and Visual History/Humanities

Lviv, 14–15 November 2019
Center for Urban History

DHS
digital history seminars