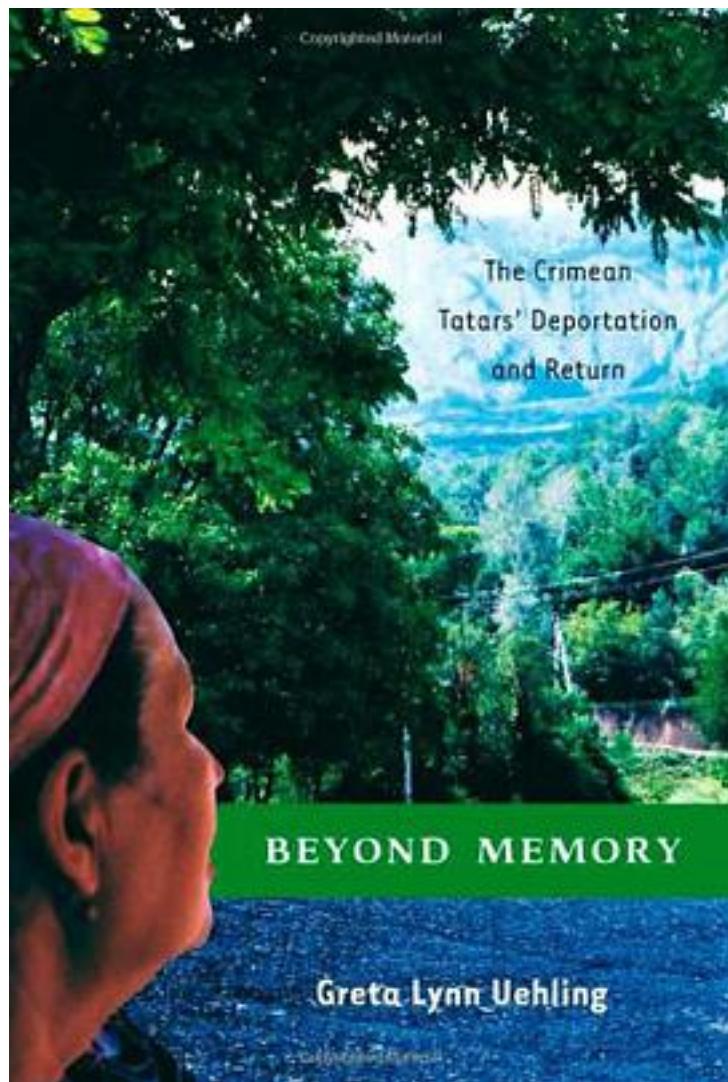


Beyond Memory



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Photography possesses a powerful ability to bear witness, aid remembrance, shape, and even alter recollection. In *Beyond Memory: Soviet Nonconformist Photography and Photo-Related Works of Art*, the general editor, Diane Neumaier, and twenty contributors offer a rigorous examination of the medium's role in late Soviet unofficial art. Focusing on the period between the mid-1950s and the late 1980s, they explore artists' unusually inventive and resourceful uses of photography within a highly developed Soviet dissident culture. During this time, lack of high-quality photographic materials, complimented by tremendous creative impulses, prompted artists to explore experimental photo-processes such as camera and darkroom manipulations, photomontage, and hand-coloring. Photography also took on a provocative array of forms including photo installation, artist-made samizdat (self-published) books, photo-realist painting, and many other surprising applications of the flexible medium. *Beyond Memory* shows how innovative conceptual moves and approaches to form and contenechoes of Soviet society's coded communication and a Russian sense of absurdity--were common in the Soviet cultural underground. Collectively, the works in this anthology demonstrate how late-Soviet artists employed irony and invention to make positive use of difficult circumstances. In the process, the volume illuminates the multiple characters of photography itself and highlights the leading role that the medium has come to play in the international art world today. *Beyond Memory* stands on its own as a rigorous examination of photography's place in late Soviet unofficial art, while also serving as a supplement to the travelingexhibition of the same title.

作者介绍:

目录: Foreword, Gregory J. Perry

1 Preface, Norton T. Dodge

1 Introduction, Diane Neumaier 1

1 On Soviet nonconformist photography and photo-related art

1 Painting versus photography : a battle of mediums in twentieth-century Russian culture, Konstantin Akinsha 31

1 Soviet policy on photography, Elena Barkhatova 47

1 The force of the medium : the Soviet amateur photography movement, Valery Stigneev 67

1 Closer to the body, Alexander Borovsky 75

1 Freeze frame : photography and performance in Moscow conceptual art, Ekaterina Bobrinskaya 91

1 The copy is the crime : unofficial art and the appropriation of official photography, Ekaterina Degot 103

1 Russian photography in the textual context, Boris Groys 119

1 Stretching the limits : on photo-related works of art in the Norton and Nancy Dodge collection, Alla Rosenfeld 131

1 Naked in the grass : absurdity and play in the ideological field, Lev Manovich Nick Muellner 177

1 Subversive photography : U.S. theory meets Soviet practice, Ernest Larsen 193

1 The shock of the posthumous : Vladimir Syomin's casucusus project, Jason Francisco 207

1 The special case of Baltic experimental photography

1 Uses of photography in Estonian visual art, Sirje Helme 219

1 On the verge of snapping : Latvian nonconformist artists and photography, Mark Allen Svede 229

1 Reclaiming the salt of the earth : Lithuanian photography reconsidered, Raminta Jurenaite 247

1 Three conversations with photographer-artists
1 Feeling around, Boris Mikhailov Alla Efimova 261
1 Unusual perspective/fantastic possibilities, Igor Makarevich Gerald Pirog 279
1 Hinting at reality, Aleksandr Slyusarev Mikhail Sidlin 293
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