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The collection of articles presents the materials of the International Conference of Young Specialists held at the Faculty of History of St. Petersburg State University on October, 31 – November, 4, 2012. It deals with the actual problems of art history and theory from Antiquity to the present day. The articles by Russian and foreign authors (in Russian and in English) present the results of research in the art of the Ancient World, Byzantium, Medieval Russia, Western Europe from the Middle Ages to the 21 st c., Russian art from the 18th to the 21st cc., theory of art.

The edition is addressed to art historians, historians, art students and art lovers.

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Photography of Modernism and Postmodernism. Theory and the Ways of Representation

One of the leading art critics of the XX c. Clement Greenberg said in his essay *Modernist Painting*: "The essence of Modernism lies, as I see it, in the use of the characteristic methods of a discipline to criticize the discipline itself – not in order to subvert it, but to entrench it more firmly in its area of competence...Modernist art does not offer theoretical demonstrations..." [12, pp. 774 – 778] For Greenberg the art of photography "is literally art before anything else..." [11, p.357] Avant-garde photography techniques did not fit to Greenberg's understanding of photography. Not just because they are based on destruction of photography representation, but because Clement Greenberg equated avant-garde to kitsch. The difference between the two terms is that: "...avant-garde imitates the processes of art, while kitsch, we now see, imitates its effects." [10, p.546]

We can find many adherents of Greenberg's attitude in European photography (Straight photography, New Objectivity) as well as in the USA. Among them is Edward Weston, the most important figure in modernism photography in America and the leading member of group "f.64". From the early photographs such as *Armco Steelworks* (1922), through the nudes *Neil* (1925), landscapes *Dunes*, *Oceano* (1936), or vegetables *Cabbage leaf* (1931) realism and aesthetic contemplation achieved by rhythm of forms, shapes and tonal gradation were typical for his style.

Nearly similar attitude was expressed by other curators, art historians and critics of modernism. In André Bazin's essay *The Ontology of the Photographic Image* [4], or in curatorial practice of John Szarkowski [19]. Szarkowski was not so radical as Greenberg. It was actually through the exhibitions "Mirrors and Windows: American Photography Since 1960", "New Documents" and "New Topographic" in the 60s and 70s that Szarkowski introduced artists with a new approach to photography such as Garry Winogrand, Diane Arbus, Le Friedlander, Stephen Shore, Bernhard and Hilla Becher. Negative consequences of modernism, especially of Clement Greenberg's theory, were the following: exclusion of other techniques of photography from reviews and analyses; rejection of non-art theories and practice (theory of language, theory of text, psychoanalysis); preference to description of art than theoretical analyses.

The problem is that photography cannot be treated like other technological products and cannot be valorized and studied only from the point of view of technical mastery of photographer too.

Written under the influence of Marxist theory essays *A Small History of Photography* (1931) and *The Work of Art in the Age of Mechanical Reproduction* (1936) by Walter Benjamin became crucial for the art, culture, society and media studies in the second half of 20th c. They are among the first attempts of a philosopher, theorist and critic to analyze role, authenticity and function of photography in the art and society of capitalism. At the same time they represent a kind of a prophecy: "The illiteracy of the future, someone has said, will be ignorance not of reading or writing, but of photography". Parallel to revitalization of Benjamin's ideas, a few authors, mostly philosophers, structuralists and semioticians introduced a completely new view on photography. In the 60s Roland Barthes published his classical semiotic research *The Rhetoric of the Image* (1964) in which he used very simple advertising photography to point out that all images are full of a different notes, signs and meanings. He identified three types of messages: 1) linguistic mes-

sage, which is simply a text understandable to everyone; 2) symbolic message or connoted image (for example, tomatoes and peppers signify Italianicity); 3) the literal message (denoted image) or message without a code.[3] Similar understanding photography was expressed by Umberto Eco. In his opinion, photography is one of the most developed systems of representation, it is full of various codes which operate our perception and understanding of media.[8, pp. 32-38] In another essay *The Dead of the Author* (1967) Barthes subverted an old myth, traditional literary criticism practice and author's identity: "Classic criticism has never paid any attention to the reader; for it the writer is the only person in literature...we know that to give writing its future, it is necessary to overthrow the myth; the birth of the reader must be at the cost of the death of the Author." [2] In the field of art, the birth of the reader emerged with conceptual art.

In his last work *Camera Lucida* Barthes distinguishes three primary perspectives of a view photographs: 1) the view of an operator, photographer or anyone who takes the photographs; 2) Spectrum person in front of apparatus, someone who is posing; 3) Spectator or the viewer of photographs [1, pp. 16-17.] The main characteristic features of Barthes's last work are, firstly, the fact that is very personal (because he used photographs of his mother) and, secondly, the idea that the photography is not directed towards the process of decoding (as it was asserted in "The Rhetoric of the Image") but to experience and importance of looking at photographs. Instead of classical structuralist and semiotician position, Barthes has taken the role of spectator. In this analysis Barthes not just stated that photography is not what you see, but also rejected his prior conclusion that photography is a message without code.[1, pp. 16-17.]

Like Barthes, Susan Sontag also thinks of looking at photographs as of a purely subjective act. Through the works of the great masters of photography like Edward Weston, Paul Strand, Ansel Adams, Alfred Stieglitz, Walker Evans, Sontag perceived different aspects and relations between photographer, photography, viewers and the role of photography mostly in American society and culture. She pointed out that the time of the technical perfection of photography, was replaced by Weston's and Stieglitz's attitude with "...a much more inclusive one, with criteria which shift the center of judgment from the individual photograph, considered as a finished object, to the photograph considered as an example of 'photographic seeing'..." "The new position aims to liberate photography as art from the oppressive standards of technical perfection; and to liberate photography from beauty, too. It opens up the possibility of a global taste...."[17, p.100.] She also noticed that every photograph would have different meaning in gallery, magazine, book, contact copy, police file.[17, p.120.]

In 1976 Victor Burgin produced an art work *What does possession meant to you?* or, shortly, *Possession*. Like in his later projects, Burgin juxtaposed commercial photograph of a couple in love with a text. This work was replicated in hundreds of posters and pasted up on the streets of Newcastle.[15] From his early career in theory as well as in practice Burgin analyzed society, the role of a woman in classical representation, and the role of a spectator not just in reading but also in interpretation of photography and in the world of art too. For Burgin each image is changeable and the meaning of the image depends on viewers, places, history.[6, pp. 70-92.] Photography is a text which "opens continuously into another text, the space of intertextuality".[6, p. 73.] Contrary to Barthes he includes Freud's and Lacan's psychoanalysis and the concept of the unconscious because he believes that it is crucial for the analysis in new theory of photography and art.[6, p. 83.]

One of the first definitions of conceptual art was given by artist Sol LeWitt. A conceptual art idea or a concept is the most important element of every art work: "When an artist uses a conceptual form of art, it means that all the planning and decisions are made beforehand and the execution is a perfunctory affair. The idea becomes a machine that makes the art." [14, p.846.]

For LeWitt "conceptual art is made to engage the mind of a viewer rather than his eye or emotions." [14, p.849.] Joseph Kosuth developed this idea further not only in the statement "Works of art are analytic propositions" [13, pp. 856 – 857.], but in practice too. His main work *One and Three Chairs* (1965) consists of a real chair, a photograph of this chair and a dictionary definition of a word "chair". For Victor Burgin conceptual art is semiotic art, and art of analyses is not a linguistic but semiotic transformation of meanings and representations in art, culture and society.

One of the greatest abilities of photography is that it, as a film, can keep the past. In general, the main characteristic of performances, actions and other kinds of interventions typical for conceptualism is transience. Because of its record-keep function, photography was very important for conceptual artists. Thanks to this medium works of Robert Smithson, Kit Arnat, Joseph Boys, or Gilbert and George, became available to a wider audience, and were preserved for the history of art. Due to its documentary role, photography was involved in the art of the 60s and 70s not as an aesthetic object, but as a way to represent ideas. Of course, pop art, especially its most iconic artist Andy Warhol, used photographs from the mass media and popular culture and reproduced them on canvases. But as David Company pointed out, conceptual art was "much less flashy than Pop but perhaps more significant for the future development of photography..." [7, p.17.] One of the crucial conceptual art work is Mel Bochner's research *Misunderstanding (A theory of Photography, 1968-1970)* which consists of two parts: visual (a photograph of artist hand in negative) and textual (different attitudes and statements about photography by Emil Zola, Marcel Duchamp or Marcel Proust). In a form of article with color photographs of family houses, artist Dan Graham created a very critical photo-essay *Homes for America* (1965). Bernd and Hilla Becher are not typical conceptual artists, but rather artists with a conceptual approach to medium. Their forty-years-long project is *Anonymous Sculptures* – a series of black and white documentary photographs of industrial structures (water or gas towers, cranes), houses and buildings. Besides prints, paintings, drawings and films, beginning from the project *Twenty six Gasoline Stations* (1963) over *Some Los Angeles Apartments* (1965), *Every Building on Sunset Strip* (1966), and *Colored People* (1972) photography played an important role in Edward Rusha's oeuvre. All these series of black and white and color snapshots of landscapes or industrial and urban motives, are made without any pretensions to aesthetic documentary photographs. But Rusha presented then in a form of books which are actually works of art.

The second most important trend in art after the conceptual art is, instead of the analytical, semiotic research art of the last two decades of XX c., is now the art of citation, deconstruction, appropriation, intertextuality. It is mass-media art about the power of an exchange and consumption of meanings and symbols, art of presentation of certain myths in popular culture, and the history of photography and art in general. Perhaps the most radical in deconstruction and implementation strategy of simulation and appropriation are Richard Prince and Sherrie Levine. At the beginning of his career Prince worked in *Time* magazine and used its archive for his photographs. Together with *Gangs*, *Sunsets* and *Make up*, his first main series *Cowboys*, produced during the 80s and 90s, are re-photographed photographs of cowboys with horses in classical American West landscapes from famous Marlboro cigarette advertisements. Sherrie Levine re-photographed works of such masters of photography as Edward Weston, Walker Evans, Alexander Rodchenko and titled them *After Edward Weston* or *After Walker Evans*. Canadian artist Jeff Wall in his works *Destroyed Room* (1979), *Mimic* (1982), *Milk* (1984), *Guitarist* (1986) and other large-format color photographs, presented in alighted boxes, used deconstruction and inscena-tion (involving casts and sets) for reinterpretation of masterpieces of Eugène Delacroix, Gustave Courbet, Eduard Manet, or Jan van Eyck.

On the other hand works of postmodernist artists, such as Barbara Kruger and Cindy Sherman, are mostly connected with feminist art. The term feminist art marks art production of women artists who deal mostly with historical examples of female representations, fantasies and sexuality in art and culture, social or political position and role of a woman in the society and culture or woman's psychology. Barbara Kruger has worked as a designer in *Conde Nast Publications*, *Mademoiselle Magazine*, *Aperture*. She engaged photographs of women from magazines and juxtaposed them sometimes with an aggressive and sometimes with an ironic text *Your body is a battleground*, *We don't need another hero*, *Love for Sale*. She represented her works in a form of advertising billboards placed in public spaces (streets, buses, subways), on T-shirts, mugs, matchbooks, bags. In her later production, to be more precise in the Marry Boone Gallery in 1991, Kruger covered floors, walls and the ceiling with photographs and disturbing texts in white italic bold letters on the red and black backgrounds: All that seemed beneath you is speaking to you now. All that seemed deaf hears you. All that seemed dumb knows what's on your mind. All that seemed blind sees through you. As in her previous works, Kruger created an effect of displacement because a viewer doesn't know either who speaks or to whom it speaks. On the other hand, in her first large landmark series of black-and-white photographs *Untitled, Film Stills* (1977-1980). Cindy Sherman photographed the stars of A. Hitchcock's and B-production movies in various poses and with various gestures in exteriors and interiors. (in the swimming pool, in front of the mirror, in the street, etc.) Although Sherman's works have all characteristic features of movie-scenes and women representation in cinematography of the 50s and 60s, they are simply simulations or appropriations of cinema narration. Using the same strategy, but different iconography, in her later works Sherman focused on deconstruction of fairy tales, portraits of the great masters of western painting and fashion.

An Exhibition "Live in your Head: When Attitudes Become Form: Works – Processes – Situations – Information" is one of the first events in which photography is presented within the conceptual art. During the following years, a few more exhibitions organized in London Hayward Gallery *The New Art*, then in Paris *A Certain English Art* in Musée d'Art Moderne de la Ville.[9] Apart from these, this period is marked by such exhibitions as *Photographie Als Kunst 1879-1979*; *Kunst als Photographie 1879-1979* (Innsbruck, Linz, Graz, Vienna, 1979.), *Théâtre des réalités* (Metz, Paris, 1986.) or *Photography and Art : Interactions since 1946* (Los Angeles, 1987).[9] Conceptual and postmodern art and structuralist and poststructuralist theories of photography result not only in the transformation of exhibition practice, but also in the fact that some art magazines, such as *Flash Art International* or *Art Forum*, started to pay more attention to photography, art and theory of photography, and in the meanwhile new tendencies can be observed in works of some photographers.[7, p. 19.] Let us take William Eggleston's exhibition held at the Museum of Modern Art in New York in 1976 as an example. It was the first exhibition in which color photography was introduced as a form of art.[7, p.80.] Since the sixth decade of the 20th century new markets of photography, magazines, festivals (Arles) and biennales (Huston, Rotterdam or Paris Mois de la photo) with different concepts did appear. Furthermore, some of the results of these changes are reflected in different approaches to the history of photography and education. The time of the "post photography" or "photography after photography" [15], when analogue photography mutated into digital one, brought about many different approaches to this medium. For a younger and older generations of artists internet, digital cameras, new types of computer software and scanners became a new instrument for production. Photography now can be presented as a poster, billboard, installation, slide projection, collage, montage, like website art project and can be analyzed and observed from different points of view.

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