

“RUSSIAN CULTURE AFTER 2010” SYMPOSIUM

Friday 7th February 2020

**C1.18 Ellen Wilkinson Building,
The University of Manchester, Manchester, Oxford Road,
M13 9PL**

10:30-11:00 Coffee and Welcome

11:00-12:30 ‘The New Old’: Popular Music in Russia Now

Chair: Marco Biasoli (University of Manchester, UK)

Speakers:

Caroline Ridler (University of Nottingham, UK)

Aleksei Semenenko (Umeå University, Sweden)

Ilya Yablokov (University of Leeds, UK)

Denis Boyarinov (Colta/Rush, Moscow, Russia)

12:30- 13:00 Lunch

13:00-14:30 Contemporary Russian Cinema: Aesthetics, trends and new movements

Chair: Adelaide McGinity-Peebles (University of Manchester, UK)

Speakers:

Natalija Majsova (University of Ljubljana, Slovenia and Catholic University of Louvain, Belgium)

Irina Schulzki (LMU Munich, Germany)

Åsne Ø. Høgetveit (University of Tromsø – The Arctic University of Norway)

Jade McGlynn (University of Oxford, UK)

14:30- 14:45 Tea and coffee

14:45- 16:15 Contemporary? Visual Art in Russia

Chair: Nathan Brand (University of Leeds, UK)

**Speakers:**

Margarita Kuleva (National Research University, Higher School of Economics, St. Petersburg, Russia)

Vlad Strukov (University of Leeds, UK)

Fabienne Rachmadiev (University of Amsterdam, Netherlands)

16:15-16:30 Break**16:30-18:00 Contemporary Russian Literature: Mission Impossible?**

Chair: Alessia Benedetti (University of Manchester, UK)

Speakers:

Sarah Hudspith (University of Leeds, UK)

Sarah Gear (University of Exeter, UK)

Anna Ponomareva (UCL/ Imperial College London, UK)

“Russian Culture After 2010” is part of New Russias: UK Festival of Contemporary Russian Culture, held in Manchester, UK, 7-9th February 2020. For more information, please visit www.newrussias.com

Biographies**MUSIC****Caroline Ridler (University of Nottingham, UK)**

Caroline is a first-year PhD student at the University of Nottingham. Her research, supervised by Dr Polly McMichael and Dr Claire Shaw (University of Warwick), focusses on the Soviet rock musician Viktor Tsoi and the assimilation of rock music into the Soviet cultural foreground during glasnost. Caroline's interests encompass popular music studies, contemporary LGBT music, Soviet youth cultures and the cultural politics of the Soviet Union 1985-1991.

Aleksei Semenenko (Umeå University, Sweden)

Aleksei is an Associate Professor in Russian at Umeå University, Sweden. His background is in Russian literature and culture, semiotics and translation theory. Aleksei has published on different aspects of Russian and Soviet culture, including canon formation, satire, censorship, and myth. Between 2016-2018 he worked on a project that studied the censorial control over political satire on TV, the Internet, theatre, and literature in modern Russia and he is currently preparing an edited volume on this topic.



Ilya Yablokov (University of Leeds, UK)

Ilya received his M.A. in Nationalism studies with Distinction from Central European University (Budapest) and a Ph.D. degree in Russian Studies from the University of Manchester (UK). He currently is a Lecturer in Russian culture at the University of Leeds (UK). His research interests include conspiracy theories, nation-building and politics in post-Soviet Russia, history of post-Soviet journalism and international broadcasting. He has recently been studying music, particularly the influence of conspiracy theories and political messages in contemporary rap.

Denis Boyarinov (Colta / RUSH, Moscow, Russia)

Denis Boyarinov is the chief music editor of the culture magazine *Colta* and one of the leading music journalists in Russia today. He is one of the coordinators of the British Council project “UK-Russia Year of Music 2019” and the founder of the organisation for Russian music export RUSH. His incessant work has uncovered, discussed and promoted many new talents in the Russian musical panorama of the last two decades. His latest initiative on *Colta* called “10 or so” (10 s lishnim) offers invaluable insight on the evolution of music in Russia since 2010, and discusses music’s relationship with society, politics and international trends.

CINEMA

Åsne Ø. Høgetveit (University of Tromsø – The Arctic University of Norway)

Åsne has a PhD in Russian Studies and works as a Senior Academic Librarian at the University of Tromsø – The Arctic University of Norway. Her research focuses on female pilots, flight attendants, cosmonauts and aliens in Russian cinema over the last century and the representation of female soldiers in Soviet and post-Soviet Russian cinema. She writes film reviews for *KinoKultura* on a regular basis.

Natalija Majsova (Catholic University of Louvain and University of Ljubljana)

Natalija is an Assistant Professor of Cultural Studies at the University of Ljubljana and a Postdoctoral Researcher at the Catholic University of Louvain, where she researches iconographies of the world in Belgian early popular visual culture (1830-1940), as part of the B-magic research consortium. Her first monograph, *The Constructor, Aesthetics, and the Cosmonaut: Outer Space in Contemporary Russian Film (2001-2017)* was published by the Faculty of Social Sciences, U of Ljubljana Press in 2017.



Irina Schulzki (LMU Munich, Germany)

Irina studied Russian literature, linguistics, ethnology, and intercultural communication in Perm State University (Russia) and at the Ludwig-Maximilians- Universität in Munich. She is an editor of the open access academic journal *Apparatus. Film, Media and Digital Cultures in Central and Eastern Europe* and a Ph.D. candidate at the LMU Munich (doctoral thesis: Kira Muratova: A Cinema of Gesture). She co-edited *Fictions /Realities. New Forms and Interactions* (2011), and, most recently the special issue of *Apparatus 5* (2017) entitled 'Mise en geste. Studies of Gesture in Cinema'. Her research interests lie in the field of (post)postmodernist theories, literature, philosophy, and film.

Jade McGlynn (University of Oxford, UK)

Jade is a third-year DPhil candidate working on the use of historical allegories in Russian political discourse during Putin's third term. Analysing Russian domestic media, Jade outlines the technique of 'historical framing', whereby the media conflate present events with supposed historical precedents. Arguing that historical framing was part of a wider government-sponsored cultural preoccupation with history, Jade also analyses how GONGOS (especially RVIO), military-patriotic clubs, television, film, and even tourism made historical traumas and triumphs a topic of everyday discussion. Jade has written two articles on these findings, one in *Memory Studies* (2018) and one forthcoming in *Nationalities Papers* (2020).

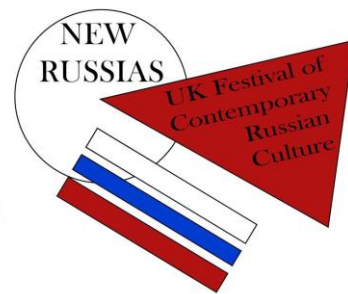
ART

Margarita Kuleva (National Research University - Higher School of Economics, St. Petersburg, Russia)

Margarita is a Senior Lecturer in the Department of Sociology and Chair of the Department of Design and Contemporary Art at the Higher School of Economics, St Petersburg, Russia. She publishes extensively on creative labour and contemporary art in Russia.

Fabienne Rachmadiev (University of Amsterdam, Netherlands)

Fabienne is a PhD candidate at the Amsterdam School for Cultural Analysis, University of Amsterdam and contributor, columnist & (web)editor at literary journals *De Gids* & *De Internet Gids*. Her research, on the aesthetics and politics of contemporary art from former Soviet spaces, is part of the Sublime Imperfections project. Her publications include an essay on Hyunhak Yoon's *Decoding Dictatorial Statues* (*Onomatopée* 157/19).



Vlad Strukov (University of Leeds, UK)

Vlad is associate Professor in Film and Digital Culture, specialising in world cinemas, visual culture, digital media, intermediality, and cultural theory. He is the founding and principle editor of the journal *Studies in Russian, Eurasian, and Central European New Media - Digital Icons* and author of a number of books and edited collections, most recently *Contemporary Russian Cinema: Symbols of A New Era* (2016) and *Russian Culture in the Age of Globalization* (co-editor along with Sarah Hudspith).

LITERATURE

Anna Ponomareva (UCL/Imperial College London, UK)

In addition to teaching Russian at Imperial College London, Anna is a Teaching Fellow at SSEES and SELCS (UCL) where she contributes to teaching Russian, Translation in History, Practical Translation and Comparative Literature. Anna wrote her PhD thesis in Translation Studies at UCL. Anna's areas of research are translation theory, Russian language, Russian Symbolism, and history of ideas. She is the author of 17 articles published in Russian and English.

Sarah Gear (University of Exeter, UK)

Sarah is a PhD student at the University of Exeter, researching on contemporary Russian literature and its translation into English. She is particularly interested in the differences between the commissioning, translation and reception of novels written by liberal writers and those with nationalist views. Sarah will be researching to what extent politics are involved in the commissioning of new translations, and drawing a sociological map of the networks in place within the translation publishing industry. Sarah holds an MA in Translation Studies from the University of Stirling (2019), and a BA Hons in French and Russian from the University of Glasgow (2001).

Sarah Hudspith (University of Leeds, UK)

Sarah is Associate Professor of Russian and co-director of the Centre for World Literatures at the University of Leeds. She specialises in Russian literature from the 19th to 21st Centuries. She has written on Dostoevsky, Tolstoy, contemporary women writers, narrative, humour, and the city. Her book publications include: *Russian Culture in the Age of Globalization*, co-edited with Vlad Strukov (Routledge, 2019), and *Dostoevsky and the Idea of Russianness* (Routledge Curzon, 2004). She has guest-edited a special issue of *Slavic Review* on the theme of 'Moscow: A Global City?'. She has appeared on BBC Radio 4's *In Our Time* and has written for *The Conversation*.