



Taras Polataiko

**Maryna Romanets**



## Taras Polataiko:

**Taras Polataiko** Helen Marzolf, Dunlop Art Gallery, Taras Polataiko, 1999-01-01      **Taras Polataiko** Taras Polataiko, Mark Arthur Cheetham, Shirley Madill, Art Gallery of Hamilton, 2002      **Glare Taras Polataiko - : [exhibition Catalogue]**. Taras Polataiko, 1994      *Taras Polataiko* Taras Polataiko, 1996      **Taras Polataiko** Glen Edward Cumming, Ihor Holubizky, Art Gallery of North York, 1997      *Taras Polataiko* Taras Polataiko, 2009      *Glare* Karen Schoonover, Anand Thakkar, Rosemont Art Gallery, 1994      *Ukrainian Erotomaniac Fictions: First Postindependence Wave* Maryna Romanets, 2019-04-25 *Ukrainian Erotomaniac Fictions* explores the aggressive sexualization of the Ukrainian cultural mainstream after the collapse of the USSR as a counter reaction to the Soviet state's totalitarian repressive politics of the body. While the book's introduction includes concise sections on such pornified cultural forms as advertising, mass media, visual art, and film, its major focus is on textual production that has contributed significantly to the literary explosion in Ukraine which began in the 1990s. Drawing on cultural, postcolonial, feminist, and gender theories, the book examines transgressive potentials of the erotic under postcolonial, postcommunist, and post-totalitarian conditions. It offers insight into the convoluted dialectics between the imported conventions of Western porno-chic and the received oppressive Soviet gender and sexual ideologies. Within a broad historical and cultural framework, the study considers writers' engagements in dialogues with their own tradition and colonial legacy as well as with a variety of transcultural flows. By bringing together diverse erotomaniac fictions, Maryna Romanets charts the ways in which they are embedded in the processes of Ukraine's cultural decolonization.

**Anamorphotic Texts and Reconfigured Visions** Maryna Romanets, 2012-02-10. In *Anamorphotic Texts*, Maryna Romanets turns a discriminating lens on a still liminal Ukrainian cultural space and, through its relation to the experiences of one of the earliest decolonized nations, Ireland, puts it on the discursive postcolonial map, thereby destabilizing the paradigm of homogeneous Eurocentricity adopted by much postcolonial critique. Bringing together two peripheral European literatures, Romanets uses Irish and Ukrainian histories as a shared point of reference, charting an essentially untouched area of comparative typology in postcolonial cultural politics. Returning to the chiaroscuro terrain of respective nineteenth-century Revivalist movements, she projects their volatile energies onto contemporary struggles of the two cultures to represent their occluded traumatic pasts and ever evasive presents. In five linked essays, Romanets explores, in their sociocultural contexts, the works of Kostenko, N. Dhomhnaill, Zabuzhko, Pokalchuk, Vynnychuk, Poderviansky, Longley, Heaney, Murphy, Carson, Montague, Banville, and Izdryk. She examines the ways these authors evoke the signifying powers of their traditions to forge imaginary ones, interrogate the boundaries and slippages among personal, national, social, gendered, and historical disjunctions, and make every history open to revision and contestation. Drawing on postcolonial, intertextual, representation, and gender theories, *Anamorphotic Texts* reveals the mechanisms of conversion whereby Ukrainian and Irish writers, by engaging in epistemic dialogues with their own traditions, colonial discourses, and multicultural influxes, devise

political strategies of empowerment and enunciation Ty Oksana Balas, Polataiko, Taras, Oseredok ukrains'koï kul'tury i osvity. Galeriï i a, 1993

**Contemporary Ukrainian and Baltic Art** Svitlana Biedarieva, 2021-09-21 This volume focuses on political and social expressions in contemporary art of Ukraine Estonia Lithuania and Latvia It explores the transformations that art in Ukraine and the Baltic states has undergone since their independence in 1991 discussing how the conflicts and challenges of the last three decades have impacted the reconsideration of identity and fostered resistance of culture against economic and political crises It analyzes connections between the past and the present as seen by the artists in these countries and looks at their visions of the future Contemporary Ukrainian art portrays various perspectives addressing issues from controversial historical topics to the present military conflict in the East of the country Baltic art speaks out against the erasure of past historical traumas and analyzes the pertinence of its cultural scene to the European community The contributions in this collection open a discussion of whether there is a single paradigm that describes the contemporary processes of art production in Ukraine and the Baltic countries With contributions by Ieva Astahovska Svitlana Biedarieva Kateryna Botanova Olena Martynyuk Vytautas Michelkevi ius Lina Michelkevi Margaret Tali and Jessica Zychowicz

**Indecent Exposures** Sarah Anne Gordon, 2015-01-01 A revelatory look at how Muybridge's photographs of nudes in motion propelled crucial scientific and cultural advancements of the modern era Photographer Eadweard Muybridge 1830 1904 often termed the father of the motion picture presented his iconic Animal Locomotion series in 1877 Produced under the auspices of the University of Pennsylvania and encompassing thousands of photographs of humans and animals in motion the series included more than 300 plates of nude men and women engaged in activities such as swinging a baseball bat playing leapfrog and performing housework an astonishing fact given the period's standards of propriety In the first sustained examination of these nudes and the remarkable success of their production wide circulation and reception Indecent Exposures positions this revolutionary enterprise as central to crucial advancements of the modern era Muybridge's nudes ushered in new attitudes toward science and progress including Darwinian ideas about human evolution and hierarchy quickened debates over the role of photography and scientific investigation in art and offered innovative perspectives on the human body This fascinating story is copiously illustrated and includes many lesser known photographs published here for the first time

*Need for Sleep* Lisa Pavlik-Malone, 2016-01-14 This book explores the influence of fairytale details and imagery on adult cognition It presents an exploration of possible changes in an individual's schematic representations that reflect certain artistic re-interpretations of the Sleeping Beauty fairytale including works of performance art fiction and film Integral to this cognitive change is what the author describes as being In A Boudoir state of mind in which daydreams and fantasies may soothe an individual enough to facilitate new understandings of beauty love and fate This book will be of interest to scholars and other researchers concerned with how cognition including psychology and the brain psychology and literature psychology and art philosophy of the mind and metaphor might relate specifically to understanding the subjective

experience of daydreaming      Art Criticism Online Charlotte Frost, 2019-05-16 The mainstream press often celebrates the tweeting facebooking and gramming of art commentary Yet online forms of art criticism have a much longer and more varied history than we think Far preceding the art discussions happening on the likes of Twitter and Facebook Before art discussions took place on social media there were networked art projects and art critical Bulletin Board Systems email discussion lists and blogs Art Criticism Online A History provides the first in depth history of art criticism following the Internet The book considers the core stages of development and considers where critical practice is heading in the future Charlotte Frost s Art Criticism Online provides a much needed account and indispensable survey of the ways in which Western art criticism has been profoundly affected and changed by the online environment Building on the history of networked and participatory criticism predating the Internet Frost traces three different phases of online art criticism unfolding in early discussion groups on listservs and within today s blogosphere and social media platforms The book expertly captures nuanced transformations in art criticism s content form and style analyzing how approaches have shifted in response to the evolution of the art world terrain Art Criticism Online successfully manages to provide readers with a map of the dynamic expressions of today s critical culture Christiane Paul Adjunct Curator of Digital Art Whitney Museum Director Chief Curator Sheila C Johnson Design Center Parsons The New School So what happened to art criticism anyway This lively history is a vital resource for anyone interested in this question Drawing on a half century of examples the book discusses the new experimental writing practices the internet has made possible and its destructive effects making a persuasive case that art criticism hasn t gone away it s just changed radically Michael Connor Artistic Director Rhizome      Contested Interpretations of the Past in Polish, Russian, and Ukrainian Film , 2016-01-19 Questions of collective identity and nationhood dominate the memory debate in both the high and popular cultures of postsocialist Russia Poland and Ukraine Often the Soviet and Russian identity are reconstructed as identical others remember the Soviet regime as an anonymous supranational Empire in which both Russian and non Russian national cultures were destroyed At the heart of this empire talk is a series of questions pivoting on the opposition between constructed ethnic and imperial identities Did ethnic Russians constitute the core group who implemented the Soviet Terror e g the mass murders of the Poles in Katyn and the Ukrainians in the Holodomor Or were Russians themselves victims of a faceless totalitarianism The papers in this volume explore the divergent and conflicting ways in which the Soviet regime is remembered and re imagined in contemporary Russian Polish and Ukrainian cinema and media      **The Art of Ukraine (World of Art)** Alisa Lozhkina, 2024-07-16 An in depth overview of Ukrainian art from the dawn of modernism in the late nineteenth century to the start of the Russian invasion in winter 2022 This new volume in the World of Art series provides an overview of Ukrainian art artists and art movements from the dawn of modernism and the 1900s to the Soviet period to post Soviet times and the beginning of the Russian invasion in February 2022 Ukrainian art and artists are discussed within historical and political contexts as well as how they have contributed to

and interacted with Ukrainian culture and identity Filled with rich illustrations each chapter explores a different art period or movement We are at a historical moment where Ukraine and its cultural identity are in grave danger and author Alisa Lozhkina offers a powerful opportunity to connect curious and empathetic readers with the Ukrainian art tradition **From “the Ukraine” to Ukraine** Matthew Kasianov, Georgiy Minakov, Mykhailo Rojansky, 2021-05-11 The contributors to this collection explore the multidimensional transformation of independent Ukraine and deal with her politics society private sector identity arts religions media and democracy Each chapter reflects the up to date research in its sub discipline is styled for use in seminars and includes a bibliography as well as a recommended reading list These studies illustrate the deep changes yet at the same time staggering continuity in Ukraine s post Soviet development as well as various counter reactions to it All nine chapters are jointly written by two co authors one Ukrainian and one Western who respond here to recent needs in international higher education The volume s contributors include apart from the editors Margarita M Balmaceda Seton Hall University Oksana Barshynova Ukrainian National Arts Museum Tymofii Brik Kyiv School of Economics Jos Casanova Georgetown University Diana Dutsyk Kyiv Mohyla Academy Marta Dyczok University of Western Ontario Hennadii Korzhov Kyiv Polytechnic Institute Serhiy Kudelia Baylor University Pavlo Kutuev Kyiv Polytechnic Institute Olena Martynyuk Columbia University Oksana Mikheieva Ukrainian Catholic University Tymofii Mylovanov University of Pittsburgh Andrian Prokip Ukrainian Institute for the Future Oxana Shevel Tufts University Ilona Sologoub Kyiv School of Economics Maksym Yenin Kyiv Polytechnic Institute and Yuliya Yurchenko University of Greenwich **Cradle** Mendel Art Gallery, Taras Polataiko, 1996 *Contemporary Ukraine on the Cultural Map of Europe* Larissa M. L. Zaleska Onyshkevych, Maria G. Rewakowicz, 2014-12-18 The concept of a return to Europe has been integral to the movement for Ukrainian national rebirth since the nineteenth century While the goal of a more fully reformed politics remains elusive numerous expressions of Ukrainian culture continue to develop in the European spirit This wide ranging book explores Ukraine s European cultural connection especially as it has been reestablished since the country achieved independence in 1991 The contributors discusses many aspects of Ukraine s contemporary culture history politics and religion in Part I literary culture in Part II and language popular culture and the arts in Part III What emerges is a fascinating picture of a young country grappling with its divided past and its colonial heritage yet asserting its voice and preferences amid the diverse and at times conflicting realities of the contemporary political scene Europe becomes a powerful point of reference a measure against which the situation in post independence Ukraine is gauged and debated This framework allows for a better understanding of the complexities deeply ingrained in the social fabric of Ukrainian society *Euphoria and Dystopia* Sarah Cook, Sara Diamond, 2020-05-29 *Euphoria and Dystopia* The Banff New Media Institute Dialogues is a compendium of some of the most important thinking about art and technology to have taken place in the last few decades at the international level Based on the research of the Banff New Media Institute BNMI from 1995 to 2005 the book celebrates the belief that the creative

sector artists and cultural industries in collaboration with scientists social scientists and humanists have a critical role to play in developing technologies that work for human betterment and allow for a more participatory culture The book is organized by key themes that have underscored the dialogues of the BNMI and within each are carefully edited transcriptions drawn from thousands of hours of audio material documenting BNMI events such as the annual Interactive Screen and the numerous summits and workshops Each chapter is introduced by an essay from the book editors that discusses the roles of research and artistic co production at Banff from 1990 to 2005 and a commissioned essay from a leading new media theorist Includes the catalogue for The Art Formerly Known As New Media exhibition Walter Phillips Gallery 2005 Edited by Sarah Cook and Sara Diamond Foreword by Kellogg Booth and Sidney Fels Essays by Sandra Buckley Steve Dietz Jean Gagnon N Katherine Hayles Eric Kluitenberg Jeff Leiper Allucquere Rosanne Stone Afterword by Susan Kennard

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