



ORIGINAL PAPER

Post-Soviet Era and Postmodern Image Production

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Abstract

The Russian avant-garde is one of the most effective movements of Art History as theory and practice. Consequently, the concept of Ostranenie, which was found and developed by Viktor Shklovski and Russian Formalism have been remained original in postmodernism as well as in modernism. Moreover, New Media reflects the characteristics of Russian avant-garde due to new digital hardware and software technology and the new aesthetic potential of this technology. This update of 'avant-garde new' has been carried out by Lev Manovich. After the collapse of the Soviet Union, the Lomo camera, a product of the Russian optical industry, became a symbol of attraction and nostalgia. As a result of Austro-Russian cooperation, Lomography today has become an international analogue photography brand and a photographic genre. Post-Soviet social chaos is an inspiration source for art photographers, documentary photographers and photojournalists. In this context, Case History of Boris Mikhailov(1999), Winterreise of Luc Delahaye (2000), City of Shadows of Alexey Titarenko (2001), The Last Riot of AES+F (2005-2007)and Space of the City of Georgy Pervov (2004) are remarkable samples of a New Romanticism. These photographers have contributed to the development of postmodern photographic language, as well as *fulfilling the historical witness mission with a humanist approach*.

Keywords: *new; ostranenie; lomography; new romanticism; total realism.*

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Art moves, transforming. It changes its methods, but the past does not cease to exist (Shklovski, 2011: 19).

Introduction

Nowadays, Communism is no longer a political practice except North Korea as an exception and China –partly-, certain political parties present within democratic regimes, some radical organizations and related Marxist individuals. However, some experimental approaches and experiences of Communist Art and Culture continue to exist in the field of media, art and aesthetics. Russian Formalism maintains its appeal globally for many creative minds and cultural heritage of communism continues to exist in postmodern image production, new media theory and practice and cyber culture. Moreover, freedom of expression, which was established after the collapse of the Soviet Union, allowed for the making of social descriptions that were not possible at the time of communism. Misery, solitude, auto-destruction and despair of human being are displayed clearly and uncensored.

The chaos of Soviet Union collapse and dissolution became great opportunity for historical testimony and fascinating inspiration source for photographers. Moreover, a new photographic genre has been developed that we could identify it as New Romanticism.

In this context, focusing on Soviet Union, I will discuss using descriptive method some components of postmodern image production as notion of New, Ostranenie of Viktor Shklovsky, Lomography, New Romanticism and related photo- project samples of Boris Mikhailov, Luc Delahaye, Alexey Titarenko, AES+F and Georgy Pervov.

1. New

New is an 'élan vital' sign -until becomes old; it connotes awakening, beginning, action, change, energy and alternative existence. New is revolutionary and futurist by its nature. New has a regenerative power. Therefore, notion of new exist also in the postmodern mentality- despite anachronist postmodernist conjuncture- as in modern thinking.

However, in the postmodern age, it is sometimes observed that the simulation of new has been replaced with the realnew, especially in political context. Even simple social changes can be named as new, making metonymy.

However the technology is intact from this kind of distortion of meaning. Because, technology evolves continuously and new scientific developments and technological evolution involve always new environments. Besides, the idea of III. Millennium has created a passionate new metaphysics while we were passing from 20th century to 21th century. This is a futuristic reflex, but on the other hand it also explores the origins of the new in various contexts. On the other hand, in the 20th century, the evolving digital revolution and cyber culture, along with the World Wide Web (2000), have gained more and more powerful momentum. For this reason, 21th century is also a revolution era but this is a revolution of information. By the way, the cultural determinations of digital technologies have naturally led to paradigm shifts. But "to move from an old paradigm to a new one is not merely a question of becoming informed in the sense of adding new facts to old ones with which we are already familiar, but rather in the sense that new facts, and old facts in a new light, change our world view

entirely (Bard and Söderqvist, 2012: 27). Due to these changes, there have been some photographic paradigm shifts in the 21st century:

- Photo has completed its global development as a democratic project, and millions or all the photo-image producers in the world have been united on Instagram!

- Analog photography and digital photography dialectics have strengthened experimental photography creativity by conventional applications and software possibilities.

- Photo History is constantly updated as an algorithmic project.

- Photo is considered not only as an image but also as a sustainable raw data for new creation. Googlegrams (2005) of Joan Fontcuberta and Phototrails (2013) of Lev Manovich are some samples in this context.

- Photojournalism has become at the same time a conceptual photographic category.

Media theorist Lev Manovich updated the notion of modernist 'New' that was peculiar to The Communist Revolution and Soviet Avant- Garde-but in a new way- with his book *The Language of New Media* (2001) and his famous article titled 'Avant-garde as Software' (2002) by an astonishing postmodern anachronism.

According to Manovich (2003): "New Media indeed represents the new avant-garde...the new avant-garde is radically different from the old; the old media avant-garde of the 1920s came up with new forms, new ways to represent reality and new ways to see the world. The new media avant-garde is about new ways of accessing and manipulating information. Its techniques are hypermedia, databases, search engines, data mining, image processing, visualization, and simulation" (Manovich, 2003: 23).

2. Ostranenie

Then, New Media is not only the result of a technology-aesthetics dialectic but also transforms the 1920s avant-garde spirit as theory and practice into new virtual and cultural environments. Manovich (2002), in his article entitled *Avant-garde as Software*, describes also the relationship between New Vision and 3-D Data Visualization: "HCI (human control interaction) and computer methods of data analysis inherit aesthetic techniques developed by the 1920s European avant-garde. Putting into practice Russian critic Viktor Schlovsky's notion of ostranenie...a number of photographers in the 1920s begun to use unorthodox viewpoints...Most outspoken defenders of this approach to photographic composition were Moholy-Nagy in Germany and Rodchenko in Russia" (pp.6-7).

At this point, let's remember some photographic ostranenie examples taken by Alexander Rodchenko (1891-1956) from the birds-eye view, worms-eye view with vertical perspective and foreshortening with strong diagonal lines: *The Building on Miasnitskaia Street* (1925), *Pine Trees in Pushkino* (1927), *On the telephone* (1928). These works that represent an aesthetic revolution and experimentation for the evolution of photographic language were criticized in a paradoxical way as "easel art" by Lily Brik (Tupitsyn, 1996, p.41).

Formalism is associated with change and variability. Discovering the extraordinary side of the usual and transforming the ordinary into extraordinary are two main functions of formalism.

Formalism represents always new point of views. Formalist art critic or formalist artist is a visual explorer. Formalism is a research of language covering all

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branches of art from literature to photography, from painting to graphic, from cinema to media aesthetics etc.

Viktor Shklovsky (1893-1984) is one of the main representatives of Russian Formalism. According to Shklovski: "Art always projects itself into the future" (cited in Vitale, 2012: 39). Shklovski, as an art theorist made a neologism that was base of Formalist ideal and New Media and coined concept of *ostranenie* starting from literature, especially analyzing the texts of Lev Tolstoy.

Ostranenie, etymologically derives from Russian word: 'strannyi' that means making strange. This concept is a subject of several controversial translation initiatives and it's translated in English as estrangement, enstrangement, defamiliarization, deautomatization, making strange, alienation (Bogdanov, 2005: 48; Berlina, 2017: 56).

However, since there is a meaning shift for each translation provision, the original use of the concept is generally preferred. On the other hand, there are two 'n' in *strannyi*, but we write *ostranenie* with only one 'n'. Shklovski is also aware of this error (Berlina, 2017, p.334). Although the effort to correct this word as *ostranennie*, the concept is now widely known as *ostranenie*. In this context, the cult text titled as *Isksstvo kak priem* (1917) of Shklovski is available in English in two titles, *Art as Device* and *Art as Technique*.

Shklovski was a humoristic man because he said: "Art as Device "is like a Rubik's cube: you can turn it this way and that (cited in Berlina, 2017: 340). Indeed, *ostranenie* became also a vast interdisciplinary research area for example from science-fiction to theology and so it is not only an aesthetic phenomenon, but also an inspiration source of theoretical studies. If we give some examples:

- According to Rossbacher (1977) *Ostranenie* looks like Aristoteles' *Admiratio* (marvelous): "device of estrangement as a means to break down the barrier of automatic perception and of the problem of indifferentism bring us to the notion of man's amazement at the existence of the world as expressed in Aristotle's term *admiratio*" (p. 1042). Because *admiratio* is an initiative of clear mind, soul power and creative attempt like *ostranenie*.

- Bogdanov (2005) indicates that evangelical Kenosis is also *ostranenie* - naturally his discourse was based on this related part of Holy Bible, "but emptied himself, taking the form of a servant" (Philippians 2:5-8) and he explains: "the astonishment decision of the son of God to become "just like one of us" is revealed in order to demonstrate the overwhelming power of love. It is revealed through form, a form that is identifiable and at the same time strange and fascinating in its miraculous manifestation" (pp. 50-51). On the other hand, crucifixion as a simple human being and resurrection of Jesus is the culmination of Kenosis, because Kenosis manifests his divine otherness (Kronberg, 2018: 29). In this context, crucifix became a Kenosis symbol. Kenosis and *ostranenie*, the both is a matter of form. Kenosis is to discover God in Jesus' self, and *ostranenie* is to perceive the extraordinariness contained in something ordinary. In both cases we need to think and strive to discover the truth and not just settle for what we perceive.

- Bertold Brecht's *Verfremdung* or V- Effect is based on the theory of estrangement .V-Effectis opposite of Aristoteles' catharsis. When we watch an epic theater representation, we understand the work with our thoughts, not our feelings. Therefore, we begin to think not only about the subject of the work but also about theater, art, art language and life, because this is a state of consciousness. Besides, the films of Jean-Luc Godard also, who brought Brecht's epic theater principles

to the screen, are examples of cinematographic alienation effect. “Verfremdung has a strong didactic and political meaning, and clearly is part of the audience’s perception. The V-Effect blocs empathy” (Spiegel, 2008: 370).

- Darko Suvin (1972) identifies Science Fiction in this way: “SF is, then a literary genre whose necessary and sufficient conditions are the presence and interaction of estrangement and cognition, and whose main formal device is an imaginative framework alternative to the author’s empirical environment.... Estrangement which was determined by Shlovski and Brecht, defines meta-realistic vision of sci-fi and cognition keeps its scientific character (Darko Suvin, 1972: 375).

Science fiction is a modern genre; modern science, time travel, speed, futuristic design of life, titan-like heroes, encounters with aliens, sometime, metaphor of alienation as critical way of real world politics, an endless imagination based on the dialectics of the most primitive and the highest one, the archaic and the ultimate one from technological and anthropological point of view, new worlds, intertextuality of mythological sources, sacred texts, legends, popular science texts, alternative-sometimes simultaneous- presences in different dimensions, are main components of sci-fi culture.

- Ostranenie is an effective concept also for interactive computer game experience. Computer games world is the new environment of homo ludens. The player assumes performs and represents perception variability determined algorithmically. In the universe of computer games, the usual and unusual constantly transforms into each other.

Myers (2010) indicates that “formalism can be recognized as an early form of cognitive science... computer game rules and relationships undermine and deny conventional experience in much the same manner that poetic language undermines and denies conventional language” (pp. 43-46).

Avant garde and formalist spectator is an active participant of art representation and performance or with another expression an emancipated spectator in Jacques Rancière way.

According to Kessler (2010): “Defamiliarization is always ”in the eye of the beholder” ... Any defamiliarizing device is bound to turn into a habitualized one as time goes by, so to the readers or viewers of later generations... My suggestion is then to never cease to defamiliarize defamiliarization” (pp. 78-79).

Eventually we consume all notions, even ostranenie. “At this point, let’s recall a sentence of Shklovski who loves really joke: “Automatization eats things, clothes, furniture, your wife and fear of war” (cited in Berlina, 2017: 80).

-An another important detail about our subject, ostranenie is that the Russian society, until the Bolshevik Revolution, has a multi-lingual culture. Even in some social sectors, Russian Language is like a secondary language alongside French and German. This situation of Russian is a linguistic alienation and, with a little exaggerated expression, it can be argued that the development of Russian literature is almost like the development of minor literature of Deleuze. In general meaning, this alienation has become a creative awareness. Russian Literature is written with a –almost-foreign language that is Russian.

Svetlana Boym draws attention to this point; according to Shklovski (1929): “For the Assyrians it was Sumerian, Latin for medieval poetry, Arabism in literary Persian, and Old Bulgarian as a foundation of the Russian literary language” (cited in Boym, 1996: 515-516). According again to Shklovski, “Today, an even more

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characteristic phenomenon takes place. Russian literary language, originally alien to Russia, has penetrated into the human masses so deeply as to level many dialectical varieties (cited in Berlina, 2017: 94).

Shklovski presents himself *ostranenie* as “A new view of the world” (cited in Berlina, 2017: 334). Besides he identifies the characteristics of *ostranenie* in a hypertext design which he has created by navigating from Dostoevsky to Tolstoy, from Cervantes to Dickens, from Andersen to Pushkin, from Khlebnikov to Bakhtin and he determines it as “The world of *ostranenie* is the world of the revolution” (Shklovski, cited in Berlina, 2017: 297). The starting point of *ostranenie* was Literature and especially work of Tolstoy. Thus, “It is from literature that writers learn to write. For they learn push themselves off literature. The history of literature is partly the history of fighting against yesterday” (Shklovski, cited in Berlina, 2017: 335-336).

In his famous work, *Art as Technique*, Shklovski (1917) indicates like this: “Tolstoy’s device of *ostranenie* consists in not calling a thing or event by its name but describing it as if seen for the first time, as if happening for the first time” (cited in Berlina, 2017, pp.81-82).

For Shklovski, imagery is common point for all art branches. Shklovski (1917) underlined: “Art is thinking in images”... “Without images, art-including poetry- is impossible”... “Poetry is a particular method of thinking, namely thinking in images; this method creates a certain economy of intellectual energy...the goal of imagery is to bring the meaning of the image closer to our understanding” (cited in Berlina, 2017: 73-74).

Avant garde understanding, while discussing new materiality possibilities for an art branch and developing new creativity strategies, also criticizes the nature of the same art branch; According to Shklovski (1917): “The technique of art is to make objects “unfamiliar,” to make forms difficult, to increase the difficulty and length of perception because the process of perception is an aesthetic end in itself and must be prolonged. Art is a way of experiencing the artfulness of an object: the object is not important (p. 2).

When he describes the properties of *ostranenie*, he also applies to metaphors; for example, to describe the autonomous nature of *ostranenie*, he indicates: “Jean Jacques Rousseau, in his own way, estranged himself from the world; he lived apart from the state” or,

He clarifies glocal and global character of *ostranenie* like this: “Gogol’s troika, which is rushing over Russia, is Russian because it is sudden. But it’s also international; it’s flying over Russia, and Italy, and Spain” or, *Ostranenie* is “the dream of a new world” just as “Mayakovski’s many-colored, belt-free shirt” (cited in Berlina, 2017: 334).

Then, *ostranenie* is now a natural component of our virtual reality and a current way of seeing such that Manovich explains: “Defamiliarization now involves simply a movement of a computer mouse to change the perspective, thus getting a new way of the scene” (2003: 7).

3. Lomography

Lomo factory (Leningrad Optical Mechanical Association) was found in St. Petersburg (1914) to produce originally optical military equipment then photo cameras. Today, Lomography Society, working with Lomo license and Chinese production, is the only analogue photo company in the world that produces analogue tools and materials from the camera to film.

Story of this establishment is described by Russian politician Ilya Klebanov in Lomography Magazine as: “It was the end of 1992. That year I was appointed a General Director of LOMO PLC. At that time a new sales line of LOMO LC-A cameras was established. Three recent graduates from Vienna University had established the “Lomography Society”. They had created something akin to a new branch of art: Lomography. The idea is: you take small-sized pictures with a small, simple, cheap automatic camera and glue them on a stand with almost no order. And you get a picture of an instant section of life. They had exhibitions in Paris, Tokyo, New York, Moscow, St Petersburg, and Vienna, Berlin and so on. They decided to be the exclusive buyers of our cameras. They made an application. But the problem was with the price... We refused. But unexpectedly two Austrian members of parliament happened to be fans of Lomography. They had a meeting with Putin who was the Head of the Committee for Foreign Relations and knocked on me during this visit. Then I met Putin at a conference. He asked me: “Why not help the guys? It would be profitable for both: the factory and the city.”...Eventually we found the solution. This was our first meeting” (“We Want More LOMO LC-A’s The Meeting with Vladimir Putin,” n.d.).

These three aforementioned graduates were Matthias Fiegl, Wolfgang Stranzinger, and Sally Bibawy; finally in 1996 happy end takes place and the agreement is reached. At that time, Vice Mayor of St. Petersburg, Vladimir Putin himself was a LOMO LC-A user and fan.

10 golden rules of Lomography has a feature of discourse that creates avant-garde connotations:

1. Take your camera everywhere you go;
2. Use it any time – day and night;
3. Lomography is not an interference in your life, but part of it;
4. Try the shot from the hip;
5. Approach the objects of your Lomographic desire as close as possible;
6. Don't think;
7. Be fast;
8. You don't have to know beforehand what you captured on film;
9. Afterwards either;
10. Don't worry about any rules;

The manifesto of lomography, the constitution of 10 golden rules, slogans, the so-called embassy stores located in various parts of the world, international lomo meetings, memory-strategies reflecting a subjective history approach and photo history intuition, where the consumption of lomo products as product name and product design are structured on occasion for example, Petzvallens or black and white films under the name of Postdam or Berlin, the corporate discourse that identifies non-perfectionist aesthetic with life style designed by the rebel, wanderer or flâneur view, and, on the one hand, advertising politics of lomographic euphoria developed by combining a strong individualism with being a member of the universal lomo society, determination of analog photography as an alternative and experimental environment of independence despite the dominant digital photography industry, analogue -digital dialectics, etc...using all these, has been created a doctrine -simulation and then lomographer became a special type photographer of our era almost a militant. The Lomo camera is a ready-made object that represents the nostalgia of the Soviet Union. Moreover, Lomography imposes vernacular photography characteristics like an original

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photographic art genre feature as a context-changing strategy peculiar to avant-garde understanding.

4. New Romanticism

4.1 Case History of Boris Mikhailov

Boris Mikhailov (1938) made a conceptual photography project titled Case History between 1997 and 1998 and this work is published in 1999 as an album. Case History is a historical testimony that cannot be expressed in the Soviet Union period because there are homeless people as protagonists of social change. The photographer portrays this elegiac environment with a naturalist interpretation. According to Frye (1969): “The elegy is often accompanied by a widespread, resigned, and melancholic sense of the passing of time, change and submission of the old order to the new” (Frye, 1969: 50). But this time the heroes on the stage are not mythological heroes, but the homeless of Kharkov. As the inhabitants of a system ruin that has been rendered transparent by the collapse and destruction, these sick, wounded, dirty, miserable people transform their auto-destruction paradoxically into an auto-determination act throughout a kind of exhibitionistic performance with Mikhailov. After that, Bible by Matthew 5,3-5-7: “Blessed are the poor in spirit, for theirs is the kingdom of heaven... Blessed are the meek, for they will inherit the earth... Blessed are the merciful, for they will be shown mercy...

4.2 Winterreise of Luc Delahaye:

Luc Delahaye (1962) traveled from Moscow to Vladivostok in 1998-1999 winter. During his journey he photographed people who live in difficult environments full of loneliness, sorrow, pain and poverty. Then this work is published with the title “Winterreise” in 2000. The title associates Wilhelm Müller’s Winterreise lyrics (1824) and Franz Schubert’s Winterreise Lieds (1828). He displays the elegiac conditions of innocent people with a great compassion. Delahaye photographed everyone and everything without any extra aesthetical vanity effort. On one side, there is naked reality, on the other side, deep melancholy! This photo-project is not only a historical testimony or moral responsibility project of a photojournalist, it is also sign of an existential partnership between Luc Delahaye as wanderer and the people photographed within his journey. Thence, Russians and Delahaye share each other's fate. Everybody has his/her own Winterreise! In this concept, if we remember some verses from one of Winterreise’s song lyrics titled Frozen Tears:

*O tears, my tears,
are you so tepid then
that you turn to ice
like cold morning dew?*

*Yet you spring from your source
in my breast so burning hot
that you should melt
a whole winter’s ice!*

4.3 City of Shadows of Alexey Titarenko

Alexey Titarenko (1962) photographed Saint Petersburg in 1991 and 1994 for project of “City of Shadows”. This project published as an album in 2001. Titarenko

explains (2005) his project in his website: "The idea of the City of Shadows emerged quite unexpectedly and quite naturally during the collapse [of the Soviet Union] in the fall of 1991" In the winter of 1991-1992... I felt an intense desire to articulate these sufferings and grieving, to visualize them through my photographs, to awaken empathy and love for my native city's inhabitants, people who have been constantly victimized and ruined during the course of the 20th Century...A crowd of people flowing near the subway station ...were like shadows from the underworld, a world visited by Aeneas, Virgil's character... As a rule, Shostakovich's 2nd Cello Concerto and his 13th Symphony accompany the exhibit of this series".

Thus, this project has an intertextual structure. Photos of this series are auratic images that were taken by low shutter speed; then the time belongs to Aion in Titarenko's Saint Petersburg.

4.4 The Last Riot of AES+F:

AES+F is a contemporary art collective and its members are Tatiana Arzamasova, Lev Evzovich, Evgeny Svyatsky and Vladimir Fridkes. This group has signed many magnificent projects including *The Last Riot* (2005-2007). AES+F represents a postmodern mannerism and Baroque and explains (2010) this anachronist style in an interview with Art Radar Asia like this: "We feel that contemporary visual culture is very similar to that of the Baroque: everything is extremely expressive, figurative and very visual and founded on images and at the same time very decadent". Throughout exhibitions, their imagery of any project is displayed in multiplied way as digital photography, video projection-sometimes triptych-, sculptures, porcelain figurines, wunderkammers, textile variations etc. Thus, the same visual elements, the same figures, the same compositions are displayed simultaneously or consecutively using different art methods and materials.

The subject of "The Last Riot" is war. For the Wellington exhibition catalog, Abby Cunnane (2008) indicated two points: "*Last Riot's* battle royal occurs in an impossible, contrived, synthetic universe, which could be that of a computer game"...and this artificiality reflects also Brechtian alienation technique in video version of *The Last Riot* scenes.

In fact hyperrealist perfectionism of AES+F has at the same time an astonishing simplistic function. This illustrated fairy tale book aesthetic is ironical because terror, agony and dystopia became de-dramatic components of a pop/kitsch superficiality. On the other hand, the warriors are very young, very beautiful -sometimes androgen- and very cool- some time narcissistic- people; they have an equivalent beauty and innocence as victims and as perpetrators; they represent also crime and violence in the same way. There is no difference. They look like mythological heroes in a sterile, timeless environment.

They are also static performers of frozen *tableaux vivants* of several martial contents.

On their own website, edited by Craig Beaty, AES+F (2006) explains the work in this way: "The heroes of the new epoch have only one identity that of participants in the last riot... This world celebrates the end of ideology, history and ethics".

Thus we could say that "The Last Riot" is also a fantastic parody of William Golding's dystopian novel *Lord of the Flies* (1954) because of the existence of these very young warriors. As we know, within the novel, in a deserted island where there is no

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civilization, any social system or other people, the survivors/children discover the authoritarian rules and methods based on violence and fear.

AES+F observes by a demiurgic gaze, contemporary global situation full of cultural conflict, system crisis and political misery and creates grandeur projects that become new legends of Dasein for international society.

4.5 Space of the City of Georgy Pervov

Georgy Pervov (1972) develops an aesthetic theory called Total Realism, approximately since the beginning 2000's until today. He expresses his total realist opinions by manifestos and he maintains several photo-projects. In 2004, his album titled 'Space of the City' containing some of these total realist photos was published. He underlines the total realist approach in his Manifesto (March-June 2004) published on his own website: "Nonlinear non-equilibrium system, drastically changed, order arising from chaos. The process of permanent becoming. The personal project of completeness of individual experience developing in time in synergy with reality, comprehending the essence of which, a person at the same time approaches the understanding of his own being ... I declare a clear and simple message: the fundamental system of visual art is realism, the main direction is "total realism", technology is photography, and work is realistic photo-painting...".

We can divide Pervov's total realism into 3 categories:

1. He photographed urbanistic impressions with an alienated vision: very remote mass housing areas, barriers, building fragments from the lower angle,; indifferent people walking, waiting, smoking...on Moscow streets...By the way, his non-perfectionist realist style become a strategy of social criticism. In this context, Pervov's Moscow is a silent, pale, sometimes deserted city.
2. He photographed homeless people with a mad realism. Roland Barthes (2011), in his cult text, *Camera Lucida*, described this mad realism like this: "mad if this realism is absolute and, so to speak, original, obliging the loving and terrified consciousness to return to the very letter of Time: a strictly repulsive movement which reverses the course of the thing, and which I shall call, in conclusion, the photographic ecstasy" (p. 139).
3. He photographed countless details of everyday life, inside, outside, streets, public transports, walls, surfaces...everywhere, everything, everybody...Thus, Pervov's photo- activity becomes a conceptual- in vernacular way-accumulation act. Thence, he researches meaning of meaninglessness within the photo-quantities for all of us namely family of man. Pervov summarizes (2008) the concept of art as a winner of Kandinsky Prize: "The stability and vitality of the system are in need of the dialectic unity of two worlds, conventionally: the figuratively-realistic and imageless-formalistic.

Epilogue

The Russian avant-garde was born into the cultural conjuncture of the Bolshevik Revolution of 1917. Same way Post-Soviet Era paved the way for free artistic creativity. The already classical values of Russian Formalism were once again updated in the futuristic environment of New Media. As a result, the contemporary Russian photography, like phoenix, was born from chaos, developing new romantic approaches. Chaos, as always, means both the end and the beginning.

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