



# PERFORMING BIOGRAPHIES, MEMORY AND THE ART OF INTERPRETATION

*12-14 December 2008 Cracow, Poland*

**ORGANISED BY:**

European Sociological Association, Research Network 3  
"Biographical Perspectives on European Societies"

**IN COOPERATION WITH:**

Pauza Foundation for Promotion and Development of Contemporary Art  
and

Audiovisual Arts Institute, Jagiellonian University Cracow  
History Institute, Jagiellonian University, Cracow



Golding, Mike	p. 16
Golybovych, Inna	p. 17
Gorska-Olesinska, Monika	p. 18
Gregory, Helen	p. 19
Helman, Alicja	p. 20
Horvath, Kata	p. 20
Hung, Ying Lin	p. 21
Kosmarskaya, Natalya	p. 21
Kovács, Éva Judit	p. 22
Krutkin, Victor	p. 23
Kuznetsova-Moreno, Irina	p. 23
Lenz, Claudia	p. 24
Leon, Crina	p. 25
Levin, Irene	p. 26
Lomsky-Feder, Edna	p. 26
Loska, Krzysztof	p. 26
Mamul, Natalia	p. 27
Matijevic, Tijana	p. 27
Mellish, Liz	p. 28
Mica, Adriana Diana	p. 29
Miller, Robert	p. 30
Miyake, Esperanza	p. 31
Myers, Misha	p. 31
Nacher, Anna	p. 32
Nowicka, Hanka	p. 33

**Krutkin, Victor**

(Prof., Dr.Sc., Dep. Philosophy and Sociology of Culture, Udmurt State University Izhevsk, Russia)

PAPER Photographic genres in family album /  
SESSION Biography and Visual Narratives / PANEL Visual Biographies and the Art of  
Interpretation / CHAIR Maggie O'Neill

**Abstract:**

In the photographic message, it may be selected referential side (photography of event) and communication side (event of photographing).

An event of photographing means not only the appearance of image, it includes creation of an order of its seeing. The recipient of photographic image completes the pictorial message, comprehends it. This comprehension is rather emotional, than cognitive process. Following M. Merleau-Ponty, it may be said, that we do not see a picture, we see with the help of the picture. What do we know about the types of photograph?

We may apply to analysis of family pictures the notions of genres, which are well mastered in narration theory - saga, parable, anecdote.

A saga is not our case, because in this type of story (as in choir) all sides are united. It's quite another matter with parable. Domestic photographing is social ritual typifying of circumstances of photographing. P. Bourdieu considered a photograph as a means and index of domestic integration. Here there is a hierarchy of subject and object, those who have the gaze and those, who is subject to this gaze.

The anecdote resists to the parable. It is not only laughable story. Unlike parable the anecdote denies any order in the world, a life in anecdote is a game of cases, individual initiatives clash here. We see monologue in parable, but dialog take place in case of anecdote. The first leads to macrohistory, another leads to microhistory. The anecdote as type of a narration presents a carnival world, where rules are abolished.

Family album is at the intersection of microhistory and macrohistory.

May this analogy between the genres of vocal and photographic narrations be useful in a biographic research? Does it allow us to select kinds of images for our interpretations? And what about limits of these interpretations?

**Kuznetsova-Morenko, Irina**

(Candidate of Science in Sociology, chief of sociological department of CPES, docent, Centre for the Perspective Economic Studies of Tatarstan's Academy of Science; Kazan State Medical University Kazan, Russia)

PAPER Charity as traditional value and professional activity: visualization of biographies of Tatars philanthropists /

SESSION Visual Images about the Past in Biographies / PANEL Memory and Biographical Memorizing / CHAIR Elena Yarskaya-Smirnova and Pavel Romanov

**Abstract:**