

**CURRICULUM VITAE**  
**Almira Ousmanova**  
**Professor, Ph.D.**

**B. Educational background:**

- 1985-1990 Undergraduate student, Department of Philosophy,  
 Belarusian State University (Minsk, Belarus). Since 1987 till 1990 hold  
 Belarusian State scholarship “John Bernal” for undergraduate studies
- 1990-1993 Ph.D. student, Chair of Philosophy and Methodology of Science  
 Belarusian State University
- 1993 - 1995 French Dept., Minsk State Linguistic University, BELARUS
- 1997-1998 Courses of Italian, German and English Academic Writing  
 at the European University Institute, Florence, ITALY
- 2003-2004 German class at Volkshochschule (Essen, GERMANY)

**Qualifications:**

- 1990 MA diploma with distinction. Qualifications: teacher of philosophy,  
 English translator
- 1993 Ph.D in Philosophy  
 The title of the thesis: *The semiotic conception of culture of Umberto Eco  
 in the context of European intellectual tradition  
 of the second half of the 20<sup>th</sup> century.*

**Languages:** Russian – native, English, French, Italian – fluent, German – working knowledge.

**C. Academic/ Professional Experience:**

**Teaching positions held:**

- 1993-1994 - Lecturer, Department of Philosophy  
 Chair of Philosophy and Methodology of Science,  
 Belarusian State University (Minsk, BELARUS).  
 Teaching responsibilities: teaching course *Semiotics and  
 Philosophy of Language* (Dept. of Philosophy, Faculty of  
 Philosophy, 4th year students), supervision of BA students’ work
- 1994 - 2002 Associate Professor, Department of Culturology ,  
 Chair of Aesthetics and Culturology, BSU (since 2000 as part-  
 time lecturer, affiliated with the chair of Social Communication)  
 Teaching responsibilities:  
*Aesthetics* (Faculty of Journalism, 3d year students, 1996),  
*Semiotics of Culture* (Dept. of Philosophy, 4<sup>th</sup> year students, 1994 - 2000),  
*Cultural Anthropology* (Dept. of Culturology, 3d year students, 1995-1997),  
*Film Analysis* (Dept. of Culturology, 4<sup>th</sup> year students, 1997-2000),  
*Semiotics of Communication* (Dept. of Communication Studies, 3d and 4<sup>th</sup> year  
 students, 1999-2002),  
*Cultural Studies* (Dept. of Culturology, 4<sup>th</sup> year students, 1997-2000).  
 Supervision of BA and MA students’ work.
- 1995 - 1997 Associate Professor (as part time lecturer), Chair of Philosophy and Culturology,  
 National Institute of Higher Education and Humanities (Minsk).  
 Teaching responsibilities: teaching courses in *Semiotics, Cultural Studies, Film  
 Theory* for secondary school teachers and University lecturers.  
 Supervision of students’ diploma. Organization of research and methodological  
 seminars in Cultural Studies and Film Studies.

**Current positions:**

- Since 2005 Professor, Faculty of Social Sciences, European Humanities University (Vilnius).

Courses taught at MA program in Visual and Cultural Studies: “Introduction to Visual and Cultural Studies”, “Visual practices in the Society of Consumption”.

- Since 2004 Distant learning courses at EHU: “Semiotics”, “Film Analysis”
- Since 1998 Research Fellow and Director of MA Program at the Centre of Gender Studies, European Humanities University (Minsk). Courses taught at MA program in Gender Studies : “Gender Representation in Visual Arts”, “Gender and Culture in Cultural Studies”

**Invited lectures and courses:**

- 2006 *Re-Making Love: On Love and Sexual Difference in Soviet and Post-Soviet Cinema.* Public lecture, Central European University, December 7
- 2006 “Visual Studies in the context of East-European Borderland”, course taught in the framework of HESP Re-SET Project “East-Central Europe Borderland in the context of “New Humanities” (Minsk, BELARUS), February 5 -10).
- 2005 “(De)constructing Reality through Fiction Film: The Case of Soviet Cinema”, seminar taught in the framework of the Summer Session *Finding Voice for Eastern European Anthropologists* (HESP project *Teaching Anthropology: means and Meanings*), Cluj Napoca, Faculty of Sociology and Social Work, University Babeş Bolyai” (ROMANIA), August.
- 2005 “Center of Sociological Education, Institute of Sociology, Academy of Sciences (Moscow, RUSSIA). Course taught: *From Walter Benjamin to Guy Debord: Visual Practices in the Society of Consumption*, June 4 – 6, 2005.
- 2005 “Visual Studies as a Social Theory of Visual Culture”, lecture given at the Sociology Dept., “Babes-Bolyai” University of Cluj (ROMANIA)
- 2005 “Between Moscow and Warsaw or Just Outside of Europe? Minsk and the Questions of Visual Studies”, lecture given at Zachęta National Art Gallery, January 17 ( Warsaw, POLAND)
- 2005 “What is to be Done after the Visual Turn: Rethinking Visual and Cultural Studies”, lecture given at Center for Contemporary Arts, Zamek Ujazdowski, January 18, (Warsaw, POLAND)
- 2004, October  
2005, October Center of Sociological Education, Institute of Sociology, Academy of Sciences (Moscow, RUSSIA). Courses taught: *Text, Context, Interpretation: the methodology of Reception Studies*, and *Sociology of Art: current debates*.
- 2004 - 2005 Teaching in the framework of HESP Re-SET project *Rethinking Cultural and Visual Studies*” (Minsk, EHU). Course taught at Summer Session 2004: *The Discursive Matrix of Art Theory*. Course delivered during Winter Session 2005: *Film Analysis: methodologies and tools*
- 2003, November Center of Sociological Education, Institute of Sociology, Academy of Sciences (Moscow, RUSSIA). Courses taught: *Text, Context, Interpretation: the methodology of Reception Studies;* *From Walter Benjamin to Guy Debord: Visual Practices in the Society of Consumption*
- 2003, September VII Summer School in Gender Studies, Kharkov Center for Gender Studies, Foros (UKRAINE). Course taught: *Gender and Cultural Studies in the Post-Soviet academia*
- 2003, August Summer School on Gender Studies (Dushanbe, TADJIKISTAN) . Course taught: *Gender Representations in Visual Arts and Mass Media*

- 2003, May Center of Sociological Education, Institute of Sociology, Academy of Sciences (Moscow, RUSSIA). Course: *Gender and Mass Media: methodology of analysis*
- 2003, April “Gender Representations in visual arts”, on-line seminar, in the framework of Regional Seminar on Gender in Literature and the Arts (Erevan, ARMENIA)
- 2002 - 2005 Tutor at the Distant Learning program “Introduction into Gender Studies” (Kharkov Center for Gender Studies, UKRAINE). Course taught: *Gender and Culture in Cultural Studies* (<http://www.gender.univer.kharkov.ua>)
- 2002 “Visual Turn” and Gender History: issues in Soviet Cinema of the 1920s”, lecture presented at the Kulturwissenschaftliches Institut (Essen, GERMANY, November)
- 2002, September VI International Summer School *Gender and Globalization*, Kharkov Center for Gender Studies, Foros (UKRAINE). Course taught: *Gender and Culture in the age of globalization*
- 2002, August International Summer School in Gender Education, Institute of Cinematography, Erevan (ARMENIA). Course taught: *Gender Representations in Visual Arts*
- 2002, May Center of Sociological Education, Institute of Sociology, Academy of Sciences (Moscow, RUSSIA). Course taught: *Gender and Mass Media: Methodology of Analysis*
- 2001, May Summer School *Social Theory and Research Methods*, Ulianovsk (RUSSIA) Course taught: *Feminist Critique of Art Theory and Art History*
- 2000, January International Winter School “Cultural Studies in Societies in Transition” (European Humanities University, Minsk, BELARUS). Course taught: *Visual Representations and Gender Identities in the Countries in Transition*
- 1998, March Course delivered at the European University Institute (Dept. of History and Civilizations, Florence, ITALY): *History and Text: Soviet cinema of 1920s and its Ideal Spectator.*

### **3. Administrative responsibilities:**

Since December 2005 - Dean of the Faculty of Social Sciences, EHU

2003 -2006 Co-Director of the HESP Project ‘Rethinking Visual and Cultural Studies’ (Minsk, EHU, with Andrei Gornykh) <http://viscult.by.com>

Since October 2003 – Co-director of the monthly courses *Sociology of Art*, Center for Sociological Education, Institute of Sociology, Russian Academy of Sciences, and *Sociology of Everyday* (Moscow, RUSSIA) <http://www.sociology.ru>

Since September 2000 – Director of MA Program in Gender Studies, EHU (Minsk) <http://gender.ehu.by>

1997 - 2000 Vice-Dean, Arts Faculty, European Humanities University  
 1995 - 1997 - Coordinator of undergraduate research activities, Belarusian State University  
 1995 - 1996 - Coordinator of the project «Young researchers of Belarus», Soros Foundation, Minsk

### **D. Research:**

**Research fields:** Cultural Studies, Poststructuralist philosophy, Semiotics, Gender Studies,

## Film Theory

**Professional affiliations:**

Member of SHERA – Society of Historians of East European and Russian Art and Architecture (since 1999)

**Individual research fellowships and grants:**

- 2002, January Kennan Institute Short-Term Research Grant (Washington, USA)
- 1999 - 2001 Research Support Scheme Individual Grant (OSI, Prague)  
Research project: *Soviet Visual Culture and its Historical Imaginary (1920-1940s)*
- 1999, August - September  
British Academy Visiting Fellowship (Oxford, UK, one month). Research project:  
*Film and History: Soviet Visual Culture and its Historical Imagination*
- 1999, July - August  
Getty Fellowship for participation in the Summer Institute in Art History and Visual Studies (Rochester, USA), directed by Michael Ann Holly and Keith Moxey
- 1997/98 - Jean Monnet Fellowship (Department of History and Civilization, European University Institute, Florence, ITALY). Research project:  
*Power and Visual Representation: A Cultural History of Soviet Art*
- 1996, August - December  
Fulbright Visiting Scholar; University of Madison- Wisconsin, Dept. of Communication Arts, Madison, USA. Research project:  
*Gender Representation in culture: myths, ideology and practice*

**Participation in international projects and collective grants:**

- 2006 – 2007 CASE collective grant *The Transformation of Public Sphere in Post-Soviet countries (Belarus – Ukraine)*, co-directed by Vladimir Furs and Almira Ousmanova (EHU)
- 2005 – 2006 CASE collective grant *European perspective for Belarus: intellectual models* (EHU)
- 2003 – 2006 HESP Re-SET Project ‘Rethinking Visual and Cultural Studies’, directed by Almira Ousmanova and Andrei Gornyx (EHU)
- 2002 - 2004 - Research Fellow, 2 years research project “Europe: Emotions, Identities, Politics”, directed by Luisa Passerini, Kulturwissenschaftliches Institut (Essen, GERMANY). On the activities of research group see the web-site of the KWI:  
<http://www.kwi-nrw.de>
- 2004, March Participant of the Session on Gender and Culture at Curriculum Research Centre, Central European University, HUNGARY
- 2001 IATP-IREX grant on the development of web-site *ImagoS* (for the Program of Visual and Cultural Studies at EHU)
- 1999– 2000 Participant of 4<sup>th</sup> Regional Seminar on Gender and Culture Central European University; Budapest, HUNGARY.
- 1999, March – Participant of the Session on Gender and Culture at Curriculum Research Centre, Central European University, HUNGARY
- 1996 - 1997 - Participant of the 2d Regional Seminar on Gender and Culture (HESP, Central European University); Budapest, HUNGARY.
- 1997, June-July

Visiting Scholar (TEMPUS project on Communication Studies,  
University Aix-Marseille I), FRANCE

1995, February - May

Visiting Scholar (TEMPUS, University Aix-Marseille I, and  
University Stendhal-Grenoble III); FRANCE

**Editorial responsibilities:**

Since 2000 Member of the Editorial Board of philosophical journal *Topos* (EHU, Belarus)

Since 2003 Chief Editor of the book series in *Cultural and Visual Studies* (EHU, Propilei)

**Conference organization:**

2004, March “*An Intercontinental Affair: discourses on Love in Europe and the USA in the 20<sup>th</sup> century*”. The workshop organized in the framework of the research project on Europe and Love (KWI, Essen)

2003, April “Gender and Transgression in Visual Arts”, one day conference,  
Center for Gender Studies, EHU (in cooperation with Lithuanian scholars)

2002, May “The Art of Feminism: Glance from Eastern Europe”, (Center for Gender Studies,  
EHU), 2 days workshop, in cooperation with Polish artists and art curators

2001, October “Gender and Mass Media in Belarus”, two days workshop,  
Center for Gender Studies, EHU

1999, November “Liminality as the way of life, or Actual art in the countries of  
transition”. Round-table discussion with Josef Bakstein (Institute  
of Contemporary Art, Moscow), Arts Faculty, EHU

1999, October “Gender History in Eastern Europe”, 3 days international conference,  
with 73 participants from 21 countries, Center for Gender Studies

1999, May “Experimental Art in the 1990s: what is Media Art?”, round-table discussion with  
Nina Czeglédi (artist, Toronto) and Jon Rubin (filmmaker, New York), Arts Faculty,  
EHU

1998, May “*Film and History: The Conflict of Interpretations*”, European  
University Institute, Florence (ITALY), co-organized with Erik Tangerstad.

**Interdisciplinary seminars**

(for graduate students and scholars in Visual Studies (co-organized with Andrei Gorniykh at the EHU):

Academic year 1998/1999 – *Historicizing Hitchcock*

2000, fall semester - *The Politics of Authorship in Cinema*

2000, spring semester - *Bi-Textuality and Cinema*;

Academic year 2000/2001 - *Visual (as) Violence*;

Academic year 2001-2002 - *Visual Anthropology of Soviet Culture*

**E. Publications\***

***Books*** (in Russian):

2000 *Umberto Eco: the Paradoxes of Interpretation*, Minsk: Propilei, 2000, 200 p.  
The book explores theoretical and cultural backgrounds, influences and  
complex relations between Umberto Eco and European intellectual tradition  
of the 20<sup>th</sup> century. Eco’s major theoretical innovations are articulated through  
and related with French poststructuralism, medieval studies, communication theory,  
Moscow-Tartu semiotic school, postmodernism, reception theory and visual

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\* The titles are translated from Russian to English, the publications in French, English and other languages are marked separately. Translations from English, French and Italian (all together about 10) are not included.

studies.

**Edited collections:**

- 1996 (ed.) *The Philosophy of Postmodern Age* (Minsk: Krasiko-Print), 207 p.  
The collection of translated texts by F. Jameson, U. Eco, J. Baudrillard, M. Foucault, G. Deleuze and other 'classics' of postmodernism. Includes introductory essay by myself and two translations of mine (Deleuze and Eco).
- 2000 (ed.) *The Anthology of Gender Theory* (Minsk: EHU Press : Propilei, co-editor – E. Gapova), 384 p.  
The collection of texts by well-known western feminist theorists in sociology, anthropology and philosophy of gender (J. Butler, G. Rubin, N. Chodorow, M. Messner, T. De Lauretis, A. Davis, etc.) All texts are accompanied by general preface and chapter introductions written by co-editors (pp. 1 – 11).
- 2002 (ed.) *Gender Histories of Eastern Europe* (co-editors – E. Gapova and A. Peto), 415 p.  
The book includes selected papers from the international conference on Gender History in Eastern Europe held in Minsk in 1999. This is the first collection of articles dedicated to various aspects of gender history which has been published in Russian. Includes an essay by myself "Visual Turn and Gender History" (pp. 38 – 66) and an introduction entitled "Reflections on the themes of geography and history" (pp. 5 – 12), written together with Elena Gapova.
- 2003 (ed.) *Bi-Textuality and Cinema* (Minsk: Propilei), 187 p.  
The book discussed the question of the heterogeneity of the visual text and relates it to the complexity of social context that made *certain* strategies of representation and *certain* modes of interpretation possible. Both problems - illegitimate sexuality (multiple forms of sexual identification) and textual heteroglossy (multiple ways of interpretation "against the grain") create the phenomenon of *bi-textuality* that society tends to oppress. The contributors approached this issue from different theoretical perspectives: phenomenology, psychoanalysis, feminist theory, queer studies, semiotics. Among the films that have been analysed there are films representing the tradition of *cinema d'art* (experimental, avant-garde and underground cinema – A. Warhol, D. Jarman, R. W. Fassbinder), American mainstream cinema (A. Hitchcock), European national cinemas (P. Almodovar, P. P. Pasolini, S. Potter). The book includes four texts of mine: "Homoerotic desire and textual polysemy", pp. 5 – 27; "Multicolored sexuality and visual pleasure in Pedro Almodovar's films", pp. 43 – 63; "Indecent Hints: Hitchcock is experimenting", pp. 80 – 104; "The ethics of antivoyeurist gaze: Andy Warhol in the history of close-up", *ibid.*, pp. 124 - 157

**Contributions to books:**

- 1999  
(English) "Female Gaze, Subjectivity and Ideology in Classical Soviet Cinema" ,in: *Gender in International Film* (Elzbieta Oleksy, Elzbieta Ostrowska, Mike Stevenson, eds.). Peter Lang GmbH: Europaischer Verlag der Wissenschaften Frankfurt am Main, 1999, pp. 156 – 164.  
Also published in Polish in 2001: "Spojrzenie, podmiotowość i ideologia w klasycznym kinie sowieckim // Gender – Film – Media (pod red. E. H. Oleksy i E. Ostrowskiej (Kraków 2001), pp. 189 – 198.
- 2001 "Women and Art: Politics of Representation", in *Gender Studies Handbook . Part I* (St. Petersburg: Aleteia, RUSSIA, 2001). Pp. 465 – 492
- 2001 "Gender and Culture in Cultural Studies' paradigm", in *Gender Studies Handbook Part I* (St. Petersburg: Aleteia, RUSSIA, 2001) Pp. 427 – 464
- 2002 "Sexuality and Politics in Belarusian Media", in Temkina A., Zdravomyslova E., eds. *In search of sexuality* (St.- Petersburg, European University Press, 2002). Pp. 509 – 524.

**CD-ROM:**

*Art History's Lines of Difference* (with Andrei Gornykh and Alla Pigalskaja).  
An experimental multimedia product which can be used in the teaching of courses on Art History, Cultural Studies, Sociology of Art, etc. Traditional art-criticism regards art history as a straight solid line of evolution of the autonomous field of the 'sublime'. Works of art are placed on this line as logically connected due to traditions and innovations related primarily to other works of art or typological forms of art. This CD draws other historical 'lines', parallel to art (transformations of models of vision, changes in social and economic sphere, shifts in the modes of public representation and consumption of works of art, etc). It demonstrates various forms of correlation (from homology to repression) between art and extraaesthetical historical realities. It enables to see how, on the one hand, art reveals essential differences, splits, in its own history, and how, on the other hand, art unexpectedly continues in other 'lines', different to it.

**Articles:**

- 1993 "The Semiotic model of Culture in the conception of Umberto Eco",  
in *The Herald of Belarusian State University* (Vol. 3, no.3), pp.21 – 24.
- 1994 "The Reality of Language and the Discourse of Power", pp.91 – 100,  
in *Actual problems of contemporary humanities* (Minsk: Izd.Universitetskoe)
- 1997 «Semiotics and the Theory of Communication: methodological issues»,  
in *Working Papers on Communication and Information*, Minsk, TEMPUS, pp.7 – 9
- 1998 Entries to « *New Dictionary of Philosophy*» ( Izdatel'stvo Skakuna: Minsk):  
«Abelard», «Roger Bacon», «Renaissance»,«Anselm of Canterbury»,  
«Semiotics», «Discourse», "Discursive", «Modernism»; « Umberto Eco»,  
«Poststructuralism», "William Occam", «Marginal»,«Hugo Grotius», "Huizinga".
- 1999 "The Political Aesthetics of Women's Cinema in the context of Feminist Film  
Theory", in *Gender Studies Journal*, No.3 , (Khar'kov, UKRAINE), pp.225 – 235.
- 1999 "Defenseless Venus: some reflections on feminist critique of art theory and art  
history", in *ARCHE* (Minsk, No.2), pp.221 – 240.
- 2000 "Visual Turn and Gender History", in *Gender Studies Journal*, No.4  
(Khar'kov, UKRAINE), pp.149 – 176.
- 2000 "Indecent Hints: Hitchcock is experimenting", in *Topos*, Journal of Philosophy,  
No.2/2000 (Minsk), pp.132 – 142.
- 2000 (French) "Umberto Eco et la théorie contemporaine du cinéma", in *Umberto Eco:  
au nom de sens* (J.Petitot, P.Fabbri, Eds. Paris: Grasset, 2000), pp.359 – 374.
- 2000 «From Local to Global: the Politics of Cultural Studies», in *Topos*, # 3,  
2000, pp.161 – 165.
- 2001 "The Society of Spectacle in the age of Commodified Marxism", in *Topos*, # 4  
(1/2001) , pp.116 – 126.
- 2001 "Representation as Appropriation: on the Existence of the Other in discourse", in  
*Topos*, # 4 (2001). Pp.50 – 66.
- 2001 "Double Articulation in Language", "Triple Articulation in Cinematic Code",  
"Genotext", "Overinterpretation", "Debord, Guy", "Iconicity", "Interpretant",  
"Code", "Cultural Studies", "Metz, Christian", "Signifier", Signified", "Poetic  
Function of Language", "Semanalysis", "Phenotext", "Semiosis",  
"Textual Strategies", "Williams, Raymond", "Focalization", "Hall, Stuart",  
"Reader", "Jacobson, Roman", in *Encyclopedic Dictionary of Postmodern  
Philosophy*" (Gritsanov A.A., Mozheiko M.A., eds, Minsk:  
"Interpresservice" – Knizhny Dom, 2001)

- 2002  
(Italian) “Umberto Eco et la teoria contemporanea del cinema”, in *Nel nome del senso* (a cura di P.Fabbri and J.Petitot, Sansoni Editore, 2001), pp.383 – 402.
- 2002 “War and the Germans”: gendered subject and ideological interpellation in the war time cinema”, in *Gender Studies Journal* (Kharkov, UKRAINE). # 6. Pp.187 – 205
- 2002 “Violence as a Cultural Metaphor”, in *Topos*, # 5 (2-3/2001), pp.122 – 140.
- 2002  
(German) “Umberto Ecos Überlegungen zum semiotischen Paradox der kulturellen Imitation”, *Zibaldone: Zeitschrift für italienische Kultur der Gegenwart*, No.33, 2002 (StauFFenburg Verlag), pp.56 – 74.
- 2003  
(English) «On the ruins of orthodox marxism: gender and Cultural Studies in Eastern Europe», in *Studies in East European Thought*, Vol.55, No.1, 2003 (E.Swidersky, ed., University of Friburg, Kluwer Academic Publ.) , pp.37 – 50
- 2003  
(English) “Crossing Borders, Shifting Paradigms: The Perspectives of Cultural Studies in Eastern Europe”, in *American Studies International* (ed. by D.Heller), Vol.41, No.1&2, Feb.-June 2003, pp.64 – 81
- 2003 “Critical Intellectuals and Cultural Politics in the Age of Globalization”, in *Gender Studies*, # 7/8, 2003 (Kharkov, UKRAINE), pp.45 – 75.
- 2003  
(English) “Cinematic Form and History: Private Life and “Woman’s Question” in Soviet Cinema of the 1920s, in *KWI Jahrbuch* (Essen, 2002/2003). Pp.247 – 261.
- 2004 “Repetition and Difference, or, “once again” about love in Soviet and Post-Soviet cinema”, in *New Literary Review (NLO)*, Moscow, RUSSIA), pp.179 – 212.
- 2004 “Visual Anthropology of Soviet Culture as a research problem”, in *Topos* (Minsk), # 8 (1/2004), pp.127 - 133.
- 2004 “Conceptualizing Borderland: From Cultural Anthropology to the Semiotics of Culture”, in *Crossroads (Perekrestki)*, Minsk), # 1-2, pp.209 – 234.
- 2004  
(English) “Fake at Stake: Semiotics and the Problem of Authenticity”, in *Problemos* # 66 (1), 2004 (Vilnius, LITHUANIA), pp.80-101.
- 2004 «Trouble with Classicists: notes on the exhibition of Ruslan Vashkevich” (<http://viscult.by.com>)
- 2004  
(English) «From Soviet Russia with(out) Love: Left-wing intellectuals between Love and Politics in the 1920-1930s», in *KWI Jahrbuch* (Bielefeld, 2003/2004), pp.210 – 238.
- 2005 “Philosophy and the position of critical intellectual today”, in *Topos*, special volume dedicated to EHU (“Academy and power in Belarus’), № 10 (2/2005), pp.40 – 62.
- 2005  
(English and Lithuanian) “Re-making Love: Love and Sexual Difference in Soviet and Post-Soviet cinema”, in *Lytys, medijos, masinė kultūra (Gender, Media and Mass Culture)*, Vilnius Academy of Fine Arts, 2005, pp.179-192.
- 2006  
(in English) “Aesthetics of Internet and visual consumption. On the RuNet’s essence and specificity” in *Control + Shift. Public and Private Usages of the Russian Internet*, Henrike Schmidt, Katy Teubener, Natalja Konradova (eds.) Norderstedt: Books on Demand, 2006 (with Andrei Gornyxh), pp.198 – 214.

- 2006 “Belarusian Détournement, or The art of outflanking manoeuvre as politics”, in *Topos*, # 13 (2/2006) (special volume dedicated to the presidential elections 2006 in Belarus), pp.91 - 127.
- 2006 «Pražūtingas žvilgsnis: prievarta vaizdinėse reprezentacijose” // *Baltos lankos*, (Lithuanian) 21/22, 2006 (Vilnius, Lithuania), pp.342 – 362.
- 2006 “The Anarchist, the Partizan and the Artist: on the necessity and ability of constructing the situations”, pARTizan (Belarus), (04), 2006, pp.33 – 39.
- 2006 “Between Art Theory and Sociology: on subject and method of Visual Studies”, in Krutkin V.L., ed. *Visual Aspects of Culture* (Izhevsk, Russia: Udmurt State University Press), pp.10- 20.
- 2006 “Soviet visual culture as an object of anthropological research”, in Romanov Pavel, Jarskaja-Smirnova Elena, eds. *Visual Anthropology: new approaches to social reality* (Saratov, Russia: Academic press), pp.18 – 27.
- 2006 “Learning how to look: about methodology of film analysis”, in Romanov Pavel, Jarskaja-Smirova Elena, eds. *Visual Anthropology: new approaches to social reality* (Saratov, Russia: Academic press), pp.18 – 27.

**Conference papers :**

- 1994 “Semiotic models and the Logic of Culture”, paper presented at the conference and published in the proceedings: *Philosophy of Social Action and the perspectives of democracy* (International conference, Minsk), pp.123 – 125
- 1995 “Semiotics, Ideology and Society”, paper delivered at *Teaching Communication: Structure and Methods* , International conference ( TEMPUS, Minsk)
- 1996 “Gender Representation in Soviet Cinema: fragmented vision or fragmented image?”, paper delivered at the Annual Conference of the Semiotic Society of America (Santa Barbara, USA); published in the *Proceedings From the Annual Meeting of the Semiotic Society of America* (New York: Peter Lang Publisher, 1996). Pp.73 – 87.
- 1998 «Visual Culture in the age of new technologies», paper delivered at the International Conference *Action - Reflection. Arts and Culture in European media space*. (Tallinn, ESTONIA) .
- 1998 “History and Text: On the Historical Reception of Soviet Cinema”, paper presented at the conference “*Film and History: The Conflict of Interpretations*”, EUI, Florence (ITALY)
- 1998 Participation at the conference “*Eisenstein: l’ancien et le nouveau*”, Colloque a Cerisy-la-Salle (FRANCE), round-table discussion
- 1999 “Female Gaze, Subjectivity and Ideology in Classical Soviet Cinema” , paper delivered at International conference «Gender/ Theatre/ Cinema: A cross-cultural and interdisciplinary conference in film & theatre studies» (Lodz, POLAND).
- 1999 “Feminist Film Theory and Women’s Cinema in Eastern Europe”, paper delivered at Summer Institute in Art History and Visual Studies, Dept. of Art History and Visual Studies (University of Rochester, USA)
- 1999 “The Political Aesthetics of Women’s Cinema in the context of Feminist Film Theory”, paper presented at the 6<sup>th</sup> International Film Festival of Women’s Cinema (Minsk, BELARUS).

- 1999 “Gender, History and Visuality”, paper delivered at the International Conference “Gender and History in the countries of transition” (Minsk, BELARUS).
- 2000 “Feminist Discourse and the Problems of Gender Identity in Belarus”, paper delivered at the conference *Contemporary Gender Relationships in Russia: theory and methodology of research, economics and private sphere* (St.-Petersburg, European University, January, RUSSIA)
- 2000 (English) “Culturology VS ‘Cultural Studies’: epistemological metamorphosis or discursive mimicry? Theoretical debates in Eastern Europe”, paper delivered at the 3<sup>rd</sup> International Conference “Crossroads in Cultural Studies” (Birmingham, UK, June)
- 2000 (English) “Ethics of Writing and Voice of Other in Svetlana Alexievich’s texts”, paper delivered at the conference “Women in Literature and the Arts: Ten Years after Changes”, Central European University (Budapest, October 20 – 22)
- 2000 (English) “Vanishing History, Memory Crisis and Virtual Archives in Belarus”, paper presented at the conference ‘L’Etat des Savoirs dans le domain de la radio et de la television”, Paris (Inatheque de FRANCE) , 7 – 9 Decembre)
- 2001 “Sexuality and Politics in Belarusian Media”, paper presented at the international conference “Gender and Sexuality”, European University of St.-Petersburg.
- 2001 “Ideology and Representation: the construction of gendered/political subjects in Belarusian mass media”, paper presented at the conference “Gender and mass media in Belarus” (EHU, Belarus)
- 2002 (English) “History and Visual Representation: Film as a Historical Text”, paper presented at the International conference “Cultural Semiotics: Cultural mechanisms, boundaries, identities” held in Tartu (ESTONIA), February 2002.
- 2002 “The Murderous Gaze: Violence and Visual Representation”, paper presented at the international colloquium *Visual (as) Violence* (Vilnius, LITHUANIA, april 2002)
- 2002 “Feminist Art and Art Theory in post-Soviet cultural space”, paper presented at the Belarussian-Polish conference “The Art of Feminism: Glance from Eastern Europe” (Minsk, EHU, BELARUS, May 17)
- 2002 (English) “Representations of Love in Soviet Visual Culture and the Problem of Cultural Identity”, paper presented at the workshop of research project “Europe: Emotions, Identities, Politics”, directed by Dr.Luisa Passerini, at the Kulturwissenschaftliches Institut (Essen, GERMANY, May 31 – June 1)
- 2003 (English) “From (Soviet) Russia with Love”: erotic failures and political frustrations in the autobiographical writings of European intellectuals of the 1920-1930s”, paper presented at the workshop of Research project “Europe: Emotions, Identity, Politics” (KWI, Essen, GERMANY), May 31, 2003
- 2003 „M/F: On the impenetrability of female subject in Chantal Akerman’s film *La Captive*“, paper presented at the conference *Gender and Transgression in Visual Arts*, (Minsk, BELARUS)
- 2003 „Re-making Love: Love and Sexual Difference in Soviet and Post-Soviet Cinema“, paper presented at the interdisciplinary conference *Gender and Cinema* (Vilnius, LITHUANIA)
- 2004 (English) “Window to Europe: Social and Cinematic Phantasms of the post-Soviet subject”, paper presented at the conference *New Dangerous Liasons* (KWI, Essen, GERMANY)
- 2004 «Woman as Nation as Commodity”, paper presented at the workshop *Gender and Post-*

*Soviet nationalisms* (Minsk, BELARUS)

- 2004 «Transnational Capitalism and Women's Question in Lukashenko's Belarus», paper presented at the conference "Globalization and Gender Relations: challenges for Post-Soviet countries" (Moscow, RUSSIA)
- 2005 (English) "Intellectuals and politics in Belarus today", Center for Social Sciences, National Academy of Sciences, January 19, 2005 (Warsaw, POLAND)
- 2005 (English) «Minsk – invisible city», presentation (with Andrei Gornykh) at the conference "Visual Culture and Visual Anthropology", May 13 – 15, Lviv National University (Ukraine)
- 2005 (English) "Disinterested Love or Profitable Exchange? The Encounters with Europe in Soviet and Post-Soviet cinema", paper presented at the ESF conference *Europe in Cinema, Cinema in Europe*, Southampton University, UK
- 2006 "The constructing of political Subject through visual representation (the case of Belarusian TV)", paper presented at the workshop *Fernsehen in der postsowjetischen transformation*, University of Cologne (Germany), December 15 – 16

**Non-academic publications and interventions:**

- 1998 (English) "What is our memory?": conversation with Svetlana Alexievich", in *Belarus in the world*, No.3, pp. 63 – 68.
- 2001 Participant of the European Think Tank Forum «Closing the Gap between Europe and its Citizens» (organized by British Council, Center for European Reform and *Vision*), Brussels, April (BELGIUM)
- 2002 Participation in the European Think Tank Forum "Solidarity in Europe" (organized by British Council, Centre for European Reform, etc., Warsaw, POLAND, June)
- 2002 Participant of the European Think Tank Forum "Next Generation Europe" November 7 – 9, 2002, organized by British Council (Taormina, ITALY)
- 2002, fall A series of talks on the Belarusian radio (channel 'Kultura') on gender issues and contemporary Belarusian society.
- 2005, spring A series of short documentaries (with Andrei Gornykh, Alla Pigalskaja, Dmitry Karas') for the Belarusian TV channel "LAD" (namely, on women's cinema, on love and war in cinema; "Invisible City").

Forthcoming books:

*Belarusian FORMAT: invisible reality* (ed. by A.Ousmanova)  
*Visual (as) Violence* (ed. by A.Ousmanova and A. Gornykh, EHU, Propilei)  
*Gender and Transgression in Visual Arts* (ed. by A.Ousmanova, EHU Press)

Articles:

- 2007 (English) "Window to Europe: Social and Cinematic Phantasms of the post-Soviet subject", in Passerini L., Ellena E., Geppert A., eds. *New Dangerous Liasons* (Berghahn);
- 2007 "Woman as Nation as Commodity, or the cultural logic of Belarusian capitalism", in *Globalization and Gender Relations: challenges for post-Soviet countries* (Moscow).
- 2007 "Eastern Europe as a new Subaltern Subject", in Shparaga Olga, ed. *European perspective for Belarus: intellectual models* (Vilnius: EHU Press, 2006)