

Ukrainian and Baltic Intersections in the Context of Eastern European Art Photography from the 1960s to 1980s.

Abstract:

This dissertation examines the intersections and mutual influences among Baltic and Ukrainian art photographers between the 1960s and 1980s within the socio-political and cultural environment of the Soviet Union. Challenging interpretations that treat Lithuanian, Latvian, Estonian, and Ukrainian photography as isolated national traditions, it argues that these photographic cultures developed through sustained regional exchange. Drawing on archival sources, periodicals, exhibition catalogues, oral history interviews, and visual analysis, the study reconstructs the institutional, professional, and informal channels through which ideas, techniques, and artistic approaches circulated across the region.

Particular attention is given to the role of photographic organisations, publications, festivals, seminars, exhibitions, and personal contacts in facilitating cross-regional communication despite ideological restrictions. The dissertation demonstrates that stylistic innovation emerged through processes of adaptation, reinterpretation, and mutual inspiration, rather than through one-directional influence. It contributes to the history of Eastern European photography by repositioning Baltic and Ukrainian photography as an interconnected regional field shaped by continuous artistic dialogue throughout the late Soviet period.

Keywords:

Baltic photography; Ukrainian photography; late Soviet period; photographic networks; flow of ideas