



THE INSTITUTE OF MODERN RUSSIAN CULTURE

AT BLUE LAGOON

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STATUS

This is the sixty-sixth biannual Newsletter of the IMRC and follows the last issue which appeared in August, 2012. The information presented here relates primarily to events connected with the IMRC during the fall and winter of 2012. For the benefit of new readers, data on the present structure of the IMRC are given on the last page of this issue. IMRC Newsletters for 1979-2011 are available electronically and can be requested via e-mail at imrc@usc.edu. A full run can be supplied on a CD disc (containing a searchable version in Microsoft Word) at a cost of \$25.00, shipping included (add \$5.00 for overseas airmail).

RUSSIA: National in Form, Socialist in Content?

In Cesarea, on Israel's northern coastline, there is a certain hotel which seems to have been transported body and soul from a 1970s Soviet resort. Advertized as a spa with easy beach access to the Mediterranean, the hotel looks quaintly Soviet Modern, bringing to mind parallel architectonic statements such as the "new" Tretyakov Gallery on Krymskii val or the Academy of Sciences on Leninskii Prospect. The evident reason for this coincidence is that the building was completed at the peak of the Russian-Jewish immigration to Israel, that, undoubtedly, the architects and interior designers were ex-Soviet, and that the hotel was projected to cater to an ex-Soviet clientèle. Wherein lies the resemblance?

First of all, the basic architectonic scheme of the concrete block hotel – in the form of a star, each spoke and point constituting a satellite of ill-painted rooms with slanting roofs and supported by diagonal rusting columns – is eminently unoriginal and yet wildly pretentious. Secondly, in the nest of elevators for each complex only one unit functions, while the staircases are unilluminated, allowing ease of access for the incontinent. Thirdly, the reception office, staffed by a sulky, tall, blond girl wearing high heels reminiscent of one of the nocturnal flowers at the old Hotel Intourist on Gorky Street, is open intermittently, does not change money, and has no guest internet access. The restaurant does not function and the nearest store is three kilometers away across a wasteland of guest-houses, golf courses, landfills and untended scrubland. The sea is three kilometers away in the other direction in the shadow of an ominous electric power station -- except that rip tides and fast undercurrents make it one of most treacherous

watering places on the Mediterranean coast. Of course, you could opt for a dip in the hotel swimming-pool, except that it closes at five p.m., has a saltatory *sanitarnyi den'*, and, in any case, is indoors under a scorching glass roof, hardly conducive to refreshment on a hot summer in July. There is no public transport, but you can haggle a fare with a local taxi or just walk in the summer humidity of 90 degrees Fahrenheit along a rickety sidewalk which eventually disappears into weeds and briars.

You enter the hotel complex only via a single bar-gate, where a Daghestan *vakhter* in a forlorn *budka* demands your guest pass – otherwise you will not proceed. The other gates to the territory are locked and have been, surely, for thirty years, guarding jealously, if not sullenly, the threadbare lawns, the wilting flower-beds, the painted metal urns, and the cast iron benches. All pay homage to the ambitious stellar complex, be that of David or of Soviet gravity.

The rooms are a riot. Overflowing with capacious, heavy armchairs upholstered in brown and black plastic and boasting fanciful chandeliers lacking lightbulbs, the rooms are decorated with vases of artificial flowers and slightly risqué half-tone photographs. The heavy, cascading drapes, made in Pakistan, are perhaps more worthy of Versailles than of a provincial resort, while the tiles in the bathroom are cracked and do not reach as far as the walls, and the shower unit has no curtains. There are confusing double French windows opening on to a balcony which is too narrow to inhabit and a giant Jacuzzi is adjacent to the king-size bed, except that “hot” water remains tepid and the water drains away only reluctantly. Weary of this *bardak*, you might wish to hit the sack, except that the sheets are in the form of an engulfing duvet, the mattress sinks like quicksand, and each pillow is as flat as a *blin*. But strangely enough, this distinctive, if dilapidated, ambience elicits a strong nostalgia for the Soviet twilight when the faithful still viewed such annoyances as but minor setbacks on the glorious highway to Communism -- except that the Cesarea hotel, a monument to hasty Capitalist exploitation, has no such saving grace.

THE HOME FRONT

Readers are urged to visit the IMRC website which contains a historical overview as well as detailed commentaries on the holdings of the IMRC Archive and Library, including Special Collections. For example, through sound, image and word, the website describes the Ferris Collection of Sovietica, the Lev Ladyzhensky collection of books and photographs relating to Boris Pasternak, and the acoustic collection of vintage recordings. Visit: www.usc.edu/dept/LAS/IMRC

EXPERIMENT

The nineteenth number of Experiment, devoted to the Russian satirical journals of 1905-07 and guest-curated by Marcus Levitt and Oleg Minin, will appear in October.

Experiment 19 is the third collaboration between the IMRC and Brill Publishers of Leiden, Holland, which will be printing and circulating subsequent volumes. Brill makes Experiment available on-line complete with DOIs and meta tags, offering full text search, extensive linking and navigation tools, PDF downloads, and saving and printing facilities. Brill increases the visibility and, therefore, the impact of Experiment by making it available through a wide collection of major online gateways and discovery services. Experiment will also be included in Brill's online journal archive, which is sold worldwide to large libraries and library consortia. This online archive currently gives access to more than 100,000 articles. Experiment back files will be digitized and published online as well. A subscription to Experiment will include access to the back files (if the customer opts for the print + electronic subscription). For information contact brillmktg@jangomail.com or visit: www.brill.nl/slavic

The List of Contents for Experiment No. 19 is as follows:

Section 1. Marcus Levitt and Oleg Minin: Introduction

Section 2. Essays

1. Jeffrey Brooks: Marvelous Destruction: the Left-Leaning Satirical Magazines of 1905-07
2. Louise McReynolds: Raping Freedom: Pornography and Politics in the Satirical Journals of 1905-06
3. Ayse Rorlich: Pictorial Debates: The Tatar Satirical Journal Yalt-Yolt and Muslim Modernity Discourses, 1906-17.
4. Stephen M. Norris: Pliuvium's Unholy Trinity: Russian Nationhood, Anti-Semitism, and the Public Sphere after 1905
5. Edward Portnoy: Mocking the Masters and Creating a Nation: The Yiddish Satirical Press in Late Imperial Russia
6. Brad Damaré: Music and Dance in the 1905-06 Satirical Journals
7. Борис Сурис: Отрывки из статьи Листок из частного архива (К истории журнала 'Жупел').

Section 3. Illustrations

Section 4. Documents: Correspondence, Recollections, Censorship (The Cases of Zritel' [Spectator] and Pulemet [Machine Gun]).

a) Correspondence:: a) Correspondence:

- 1) Excerpts from the 1905-06 correspondence between Evgenii Lanceray and Alexandre Benois (in Russian).

b) Recollections:

1. Nikolai Shebuev: The Story of My "Machine Gun." (1925).
2. Anatolii Goldobin: "Zabiiaka" [Squabblers]. (From a Journalist's Recollections of 1905) (1925).
3. Evgenii Lancéray: "I Recall..." (1925).

c) Censorship: The Cases of Zritel' and Pulemet.

1. Dmitrii Trepov: Letter (June 30, 1905).
2. Explanations of the Censorship Committee Concerning General Trepov's Letter (July 16, 1905).
3. Yurii Artsybushev: Grievance (August 11, 1905).
4. Explanations of the Censorship Committee Regarding Yurii Artsybushev's Complaint (September 24, 1905).
5. Minister Aleksandr Bulygin: Report on the Banning of Zritel', October, 1905.
6. The Senate: Decision in the Case of Zritel'.
7. Act of Accusation Concerning Hereditary Nobleman, Nikolai Shebuev (November 9, 1905).

8. The Sentence in the Case of Pulemet.

9. A "Special Opinion" in the Case of Nikolai Shebuev.

d) Period Press Laws and the Russian Criminal Code:

1. The October Manifesto (In English)

2. Excerpts from the Temporary Press Rules and Amendments to the Temporary Press Rules (in Russian). a) Именной Высочайший Указ О временных правилах о повременных изданиях. 24 ноября 1905 г. ; b) Именной Высочайший Указ Об изменении и дополнении временных правил о периодической печати. 18 марта 1906 г. ; c) Именной Высочайший Указ О временных правилах для неповременной печати. 26 апреля 1906 г.

3. Excerpts from the Russian Criminal Code ca. 1903 (In Russian and English).

Name Index

Experiment No. 20, guest-edited by Lorin Johnson, is devoted to 20th century Russian dancers and artists in Los Angeles with particular emphasis on the legacy of the Ballets Russes in concert dance, visual design, and film. Based on the "Rite of Spring" festival held at the Music Center in Los Angeles on 2 February, the issue will contain the following essays:

Elizabeth Durst and John E. Bowl: Léon Bakst in Los Angeles

Mark Konecny: Adolph Bolm's Mechanical Ballet at the Hollywood Bowl

Lynn Garafola: Bronislava Nijinska in Hollywood

Millicent Hodson/Kenneth Archer: The Ballets Russes and Nijinsky in America and Los Angeles

Oleg Minin: The Visual Designs of Nicholas Remisoff in Los Angeles

Lorin Johnson: The Transmission and Reception of Russian Experimental Dance in Los Angeles

Donald Bradburn: previously unpublished photographs of Soviet defectors in Los Angeles in the 1970s: Mikhail Baryshnikov, Natalia Makarova, Alexander Gouonov, and Rudolf Nureyev.

Karen Goodman: The Influence of Russian-Jewish Artist Benjamin Zemach in Los Angeles

Debra Levine: Theodore Kosloff in Hollywood Dance and Film.

Back issues of Experiment (1995-2010) -- on the classical Russian avant-garde (No. 1), artistic movement in Russia in the 1910s and 1920s (No. 2), the Russian Academy of Artistic Sciences (No. 3), the Apocalypse (No. 4), the Khardzhiev archive (No. 5), Organica (No. 6), Art Nouveau (No. 7), Vasilii Kandinsky (Nos. 8, 9), Performing Arts and the Avant-Garde (No. 10), Pavel Filonov (No. 11), Cabaret (No. 12), the diaries of Vera Sudeikina (No. 13), 19th century Russian Realism (No. 14), Omsk Modernism (No. 15), and Vladimir Sterligov and Tat'iana Glebova (No. 16) -- are available at a cost of \$30.00 (\$25.00 for IMRC members) per copy, shipping included, if domestic (outside the US add \$10 for overseas surface rate). Send orders and enquiries to: Institute of Modern Russian Culture, POB 4353, USC, Los Angeles, CA. 90089-4353; tel. (213) 740-2735; fax (213) 740-8550. For issues No. 17 (the Ballets Russes) and No. 18 (Russian sculpture) onwards direct enquires to Brill Publishers (see above).

CONFERENCES AND CELEBRATIONS OF INTEREST TO THE IMRC

1. The Los Angeles Philharmonic and the Los Angeles Music Center organized a centennial celebration of Sergei Diaghilev's production of the "Sacre du Printemps" (Paris, 1913) with performances, an exhibition, and a day of lectures on 2 February. Contact Lorin Johnson: at lorin@lorinjohnson.com
2. "Utopia III: Russian Art and Culture, 1989 and Beyond" took place at the Courtauld Institute of Art, London, on 22 and 23 February, 2013. Contact John Milner at John.Milner@courtauld.ac.uk
3. "The Second Osip Brik Readings: Methodology and Practice" took take place at the Ivan Fedorov Moscow State University and other venues on 20-23 March 2013. For information contact Natal'ia Kurchanova at natasha@pipeline.com
4. The Department of Russian Literature at the University of Geneva organized the conference "1913: The Word as Such. A Century of Russian Futurism" on 10-13 April. Contact Jean-Philippe Jaccard at Jean-Philippe.Jaccard@unige.ch
5. The University of Reading, UK, hosted a conference entitled "From Utopian Teleologies to Sporadic Historiographies: 'Interfaces' of Art and Cybernetics" for the 39th Annual AAH Conference and Bookfair in Reading on 11-13 April. Contact Maia Toneva at mtt235@gmail.com
6. The University of Illinois, Chicago, hosted the Second Annual Workshop on Russian Modernism on 12-13 April devoted to the theme of "The Human Reimagined: Robots, Clones and Artificial Others". Contact Colleen McCullen at cmcquill@uic.edu
7. The European University of St. Petersburg hosted the conference "Constructing the 'Soviet' (?) Political Consciousness, Everyday Practices, and New Identities" on 13-15 April. Contact: constructing2013@gmail.com
8. Vladimir Padunov organized the fifteenth annual Russian Film Symposium, "Re-Imagining Class: Recent Russian Cinema" on the campus of the University of Pittsburgh from during April and May.
9. The City of Sarajevo organized a cycle of lectures and film screenings under the title "City (and) Conscience" within its annual project "Days of Architecture" on 10-13 May.
10. The House of Russia Abroad, Moscow, hosted the conference "The Romanov Dynasty: Philanthropists and Maecenates" on 4-6 June. Contact Pavel Tribunsky at pt2140@yandex.ru
11. The Polish Institute of Art History in Warsaw, the State Institute of Art History in Moscow, and other institutions organized a symposium entitled "Polish and Russian Artists and Architects in Art Colonies Abroad and Political Emigration, 1815-1990" in Torun, Poland, on 27 and 28 June. Contact Irina Obuchow-Zelinska: obuchowa2012@yandex.ru
12. The Russian State Humanities University, Moscow (RGGU), is hosting an international conference to celebrate one hundred years of Russian Formalism between 26 and 29 August. Contact Viacheslav Ivanov at ivanov@ucla.edu

13. The Maiakovsky Museum, Moscow, is hosting a conference devoted to the “Year 1913” on 9 and 10 September. Contact Dmitrii Karpov at dkarпов-m@mail.ru

14. The Norway Cultural Institute, St. Petersburg, is organizing a conference on the Russian Silver Age on 11 and 12 September. Contact Siri Skjold Lexau at Siri.Lexau@lle.uib.no

15. The German Historical Institute, Moscow, is hosting a conference on “Photography in the Russian Empire and the Soviet Union” on 2-4 October, 2013. Contact Isabelle de Keghel at keghel@gmx.de

16. The Andrei Bely Museum, Moscow, is organizing a symposium entitled “Andrei Bely: Dance, Movement, Rhythm” in October, 2013. Contact Irina Sirotkina at isiro@mail.ru or Monika Spivak at monika_spivak@mail.ru

17. The Glinka Museum of Theater and Music, St. Petersburg, is organizing an international conference on 20th century Russian theater in November. Contact Natal'ia Metelitsa at info@theatremuseum.ru

18. The next annual convention of ASEES (Association for Slavic, East European, and Eurasian Studies) will be held at the Marriott Hotel Copley Place, Boston, on 21-24 November. For information go to: asees.org/convention.html

19. The next annual convention of AATSEEL (American Association of Teachers of Slavic and East European Languages) will be held at the Drake Hotel, Chicago, on 9-12 January, 2014. Contact Elizabeth Durst at: durstgilman@yahoo.com

20. Oleg Levenkov of the International Diaghilev Seasons Festival in Perm' announces that the next conference will be in May, 2014. Contact him at: diaghilev_fest@mail.ru

BOOK PUBLICATIONS, RECENT AND CURRENT

Note: The titles mentioned below continue the lists in preceding IMRC Newsletters. (K=Kiev; M=Moscow; SP=St. Petersburg). Date of publication is 2013, unless indicated otherwise.

I. Afana'eva, ed.: I'ia Efimovich Repin. Zaporozhtsy (= No. 377 of the almanac Russkii muzei predstavliaet), SP: Palace Editions

V. Anikin and Yu. Metafonova: Zdes' Evropa vstrechaetsia s Aziei, Ekaterinburg: Bank kul'turnoi informatsii, 2012

T. Akulova-Konetskaia, comp.: Avtografy Bizerty: Dnevnik, vospominaniia, razmyshleniia, M: Manshtein-Shirinskaia Foundation, 2012

E. Anisimov: Peterburg-Petrograd-Leningrad, SP: Sad iskusstv, 2012 (T. III 1862-1917 gody. Reka Neva. Vasil'evskii ostrov. Petrogradskaia storona)

A. Alpatova and D. Kaverina: Aleksei Remizov: Vozvrashchenie: Materialy k vystavke, M: Tri kvadrata

B. Asvarishch and G. Vilinbakhov: Otechestvennaia voina 1812 goda v kartinakh Petera Khessa, SP: State Hermitage

Yu. Andreeva: Aivazovsky, M: Veche

I. Azizian, ed.: Voprosy teorii arkhitektury: Arkhitektura v dialoge s chelovekom, M: Librokom

E. Andreeva: 10 zhiznei Timura Novikova, M: Meier

- S. Balan, comp.: Rossiiski imperatitsy: Moda i stil'. Konets XVIII-nachalo XX veka, Zhukovskii: Kuchkovo pole
- A. Borovsky: Severnyi grifel': Stat'i o graficheskom (1978-2012), SP: Svobodnye khudozhniki Peterburga, 2012
- L. Barkova: Krasota, sotkannaia iz tain. Drevneishie v mire kovry, SP: State Hermitage, 2012
- T. Barsegian (Kuksinskaia): Moskovskii Spaso-Andronikov monastyr', M: MGU
- L. Barsova: Vrubel'. No comments, SP: Baltiiskie sezony, 2012
- V. Bazanov: Teatral'nye zdaniia i sooruzheniia. Struktura i tekhnologiya: Uchebnik, SP: SPbGATIE. Belova, et al.: Kommunal'nyi avangard: katalog-putevoditel' po sotsgorodam avtozavoda i Uralmasha v Nizhnem Novgorode i Nizhnii Novgorod, Privolzhskii filial GTsSI, Nizhnii Novgorod: Nizheg, 2011
- L. Koval': I.V. Tsvetaev - direktor muzeev, Moskovskogo Publichnogo i Rumiantsevskogo, M: Pushkinskii Dom, 2012
- S. Blagodarov and R. Kamalov, comps.: Evgenii Lysenko. Catalog of exhibition, SP: ARTINDEX. 2012
- V. Bochenkov and A. Miasnikov: Rossiiskie zheleznye dorogi na starinnoi pochtovoi otkrytke, M: Zheleznodorozhnoe delo, 2012
- V. Bogdan, ed.: Italiia glazami russkikh khudozhnikov, SP: Liki Rossii
- Yu. Bogomolov: Vysokoe i nizkoe v khudozhestvennoi ku'ture, SP: Nestor-istoriia, Vol. 2
- N. Bol'shakova: Kolokol'nyi perezon: Kolokola v literature, muzyke i zhivopisi, Murmansk: Opimakh, 2011
- J. Bowlt, Nina and Nikita Lobanov-Rostovsky: Russian Stage Design 1880-1930: An Encyclopedia Based on the Catalogue Raisonné of the Collection of Nina and Nikita D. Lobanov-Rostovsky, Ipswich, UK: Antique Collectors' Club (two volumes, 2012-13)
- W. Brumfield: Usol'e. Zemlia Stroganovykh na Kame, M: Tri kvadrata
- G. Bruskin: Vremia "Ch", M: Moskovskii dom fotografii; Mul'timediinyi kompleks aktual'nykh iskusstv, 2012
- G. Brylov: Oblozhka knigi: Opyt istoricheskogo issledovaniia, M: GPIB (reprint)
- V. Butromeev: Pervye shedevry russkoi zhivopisi, M: Olma Media Grupp
- K. Chalaev, introd: A. Putov. Realizm sud'by, M: NLO
- V. Chekmarev: Russko-angliiskie sviazi v sadovoparkovom iskusstve, M: Librokom, 201, Vol. 1
- A. Chizhevsky: Zemlia i kosmos: Zemnoe echo kosmicheskikh bur', M: Akademicheskii proekt
- P. Clendenning: Soviet Observer: My Very Small Part in the Collapse of the Soviet Union, Newtonville, Mass.: Oriental Research Partners
- T. Dashkova: Telesnost' – Ideologiya – Kinematograf: Vizual'nyi kanon i sovetskaia povsednevnost', M: NLO
- L. Davydov and I. Bagdasarova: "Antichnyi fason" russkogo imperatorskogo farfora vtoroi poloviny XVIII. Katalog vystavki, SP: State Hermitage, 2012
- (M. Dmitriev): Maksim Dmitriev. Nachalo reportazhnoi fotografii, M: Art-Rodnik, 2012
- Ye. Dubrovina, ed.: Russian Poetry in Exile (1917-1975). A Bilingual Anthology, Idyllwild, Ca.: Schlacks
- (S. Durylin): Tvorcheskoe nasledie S.N. Durylina: Sbornik statei, M: Sovpadenie
- E. Egorychev: Dom Mel'nikovykh: Konstantina i Viktora, M: Moskva
- G. Elagin: Khronika stroitel'stva Ekaterinburga, Ekaterinburg: Tatlin, 2012

- D. Elshin, ed.: Trudy Gosudarstvennogo Ermitazha. Pervye kamennye khramy Drevnei Rusi: Materialy arkhitekturno-arkheologicheskogo seminara 22-24 noiabria 2010 goda, SP: State Hermitage, 2012, Volume 65
- (N. Evreinov): N. Evreinov. Otkrovenie iskusstv, SP: Mir, 2012
- T. Faberzhe et al.: Faberzhe i peterburgskie yuveliry, SP: Liki Rossii
- I. Fedchina and V. Fedchin: Khudozhestvennaia shkola Irkutsk: K 100-letiiu Irkutskogo khudozhestvennogo uchilishcha, Irkutsk: Artizdat, 2010
- A. Fedorets: Tret'iakov: Kommersant i metsenat, M: Veche, 2012
- E. Fedotova, ed.: Istoriia iskusstva. K 250-letiiu Akademii khudozhestv, M: Belyi gorod, 2012. Vol. 2
- D. Fesenko: Teoriia arkhitekturnogo protsessa: kontury novoi paradigmy, M: Arkhitekturnyi vestnik, 2010
- S. Gamzatova: Ruvim Mazel' v Dagestane, Makhachkala: Lotos; DMII im. P.S. Gamzatovoi, 2012
- A. Ganulich: Vzlet i padenie "Sovetskogo pisatel'ia", M: Agraf
- S. Gardzonia and B. Sul'passo: Oskolki russkoi Italii: Issledovaniia i materialy, M: Russkii put', Book 1
- S. Golikova, ed.: Novye postupleniia 2000-2008, Novosibirsk: Novosibirskii gosudarstvennyi khudozhestvennyi muzei, 2012
- V. Gorokhov: Zelenaiia priroda goroda, M: Arkhitektura-S, 2012, Vol. 1
- L. Goverdovskaia: Obshchestvenno-politicheskaia i kul'turnaia deiatel'nost' russkoi emigratsii v Kitae v 1917-1931 gg., M: Institut Dal'nego Vostoka RAN, 2004
- A. Gracheva, ed.: Remizov. Dnevnik myslei, 1943-1957 gg., SP: Pushkinskii Dom. Vol. 1: May, 1943-January, 1946
- S. Grigor'ev: Vospominaniia: memuary khudozhnika, K: Shkil'nyi svit, 2010
- (S. Grigoriants): Grani staroi kollektzii: Proizvedeniia zhivopisi, grafiki i prikladnogo iskusstva Rossii i Evropy XII-nachala XX veka iz kollektzii Sergeia Grigor'iantsa, M: Tri kvadrata, 2012
- (A. Grinberg): Aleksandr Grinberg. Khranitel' traditsii, M: Art-Rodnik, 2012
- B. Grois: Politika poetiki, M: Ad Marginem, 2012
- A. Gusarova: Konstantin Korovin, M: State Tretyakov Gallery, 2012
- S. Hollerbach: N'iu-iorskii bloknot, New York: The New Review Publishing
- A. Ivanov: Iskusstvo Faberzhe: Katalog vystavki, Kostroma: Kostromskoi gosudarstvennyi istoriko-arkhitekturnyi muzei, 2011
- G. Ivanov-Orkov: Uzory, tsvet, simbolika. Narodnoe iskusstvo i khudozhestvennye promysly sovremennoi Chuvashii, Cheboksary: Chuvashskoe knizhnoe izdatel'stvo, 2012
- M. Ivonina, trans.: Jean-Pierre Pastori: Serzh Lifar'. Krasota ot d'iavola; Biografiia, Perm': Knizhnyi mir
- D. Keipen-Vardits: Khramovoe zodchestvo A.V. Shchuseva, M: Sovpadenie
- (S. Khan-Magomedov): Stranitsy tvorcheskoi biografii S.O. Khan-Magomedova, M: Maks Press, 2012
- E. Khasanova: Mikhail Nesterov. Neizvestnye stranitsy tvorchestva, Ufa: Kitap, 2012
- D. Khmel'nitsky and E. Miliutina: Arkhitektor Nikolai Miliutin, M: NLO
- A. Khudetskaia: Chto pridumal Le Korbius'e, M: Art-Volkhonka

- B. Kirikov and M. Shtiglits: Arkhitektura leningradskogo avangarda. Putevoditel', SP: Kolo, 2012 (third edition)
- Zh. Koen [J. Cohen]: Le Korbus'e i mistika SSSR: Teoriia i proekty dlia Moskvy, 1928-1936, M: Art-Volkhonka, 2012
- A. Kovalev: German Titov. Russkie korni Buddizma, M: Moskva
- I. Krasil'nikova: Kuznetsovskii farfor. Ot obydenного predmeta do kolleksiionного rariteta, Yaroslavl': Indigo
- T. Krasnova: Drugoi golos: Analiz gazetного diskursa russkogo zarubezh'ia 1917-1920 (22) gg., SP: Severnaia Zvezda, 2011
- V. Krepostnov and A. Afanas'ev, eds.: Elizaveta Bem. Illiustrirovannyi katalog pochtovykh otkrytok, Kirov: Krepostnov, 2012
- L. Kudriavtseva and L. Zvonareva: Khans Kristian Andersen i ego russkie illiustratory za poltora veka, M: Moskovskie uchebniki i kartolitografiia, 2012
- I. Kuptsov and I. Trofimov: Elena Chernysheva-Cherna, M: Bez izdatel'stva
- V. Kuz'mina: Psikhodelicheskoe iskusstvo: mezhdru arkhaike i sovremennost'iu, M: GII
- S. Kuznetsov: Stroganovskii sad. O pochte ischeznuvshem pamiatnike, SP: Kolo, 2012
- A. Laskin: Diagilev i....: Povesti, M: NLO
- E. Lavrent'eva: Milye budni; Inter'er i predmety domashnego obikhoda v fotografiiakh i vospominaniiax kontsa XIX-nachala XX veka, M: Eterna, 2012
- E. Lazarenko and I. Fomina, eds.: Predmety stariny v risunkakh F.G.Solntseva, M.: GIM, 2013
- M. Lebediansky: Portrety Kustodieva, M: Belyi gorod
- O. Leikind et al.: Mark Shagal i Peterburg: K 125-letiiu so dnia rozhdeniia khudozhnika, SP: Evropeiskii dom
- V. Leshenkov, comp: Tvorchestvo sester N.Ya. i E.Ya. Dan'ko, SP: Sankt-Peterburg orkestr, 2012
- L. Liakhova: Sentimental'noe puteshestvie Vedzhvuda v Rossii, SP: State Hermitage, 2012
- K. Likholat and A. Rodenkov: V tvorcheskoi masterskoi P.K. Vaulina, SP: Kolo, 2012
- T. Liptuga, A. Parnis, eds.: Vozvrashchenie avangarda, Odessa
- E. Litovchenko: E.E. Moiseenko. "Kolleksiiia iz masterskoi": Zhivopis', risunok, SP: Istoricheskaia illiustratsiia
- Z. Luchsheva and G. Chenskaia: Monastyrskaiia rez'ba po derevu v sobranii Gosudarstvenного muzeia istorii religii, SP: Gosudarstvennyi muzei istorii religii, 2012
- C. MacDougal: Brig Mercury, London
- D. Malakov: Arkhitektor Bezsmertnyi, K: Kyi, 2012
- I. Marholina: Anhely Vrubelia, K: Lybid', 2012
- O. Mel'nichuk: Bilibin, M: Belyi gorod
- L. Mikhailenko, ed.: Khudozhestvennye promysly Kostromskoi oblasti: Al'bom, Kostroma: Administratsiia Kostromskoi oblasti; Liniia Grafik 2011
- M. Mil'chik: Iosif Brodsky, M: Perlov Design Center
- V. Morbi: Bilinski a La Scala, Turin: Allemandi, 2011
- A. Mys'ko: Finskaia arkhitektura Vyborga 20-30-kh godov XX veka, SP: Center for the Preservation of Cultural Legacy, 2012
- T. Moscicki: Teatry Warszawy 1944-1945, Warszawa: Bellona
- M. Nashchokina: Dukh simvolizma: Russkoe i zapadnoevropeiskoe iskusstvo v kontekste epokhi kontsa XIX-nachala XX veka, M: Progress-Traditsiia, 2012

- I. Nekhaeva: Filosofskie etiudy ob iskusstve, M: Librokom
- G. Orazdurdyev, ed.: Ashkhabat: Gorod epokhi schast'ia, Ashkhabat: Turkmenskaia gosudarstvennaia izdatel'skaia sluzhba
- D. Ozerkov et al.: Gaiety Is the Most Outstanding Feature of the Soviet Union. Art from Russia, London: Saatchi Gallery, 2012
- F. Parmon: Russkii narodnyi kostium kak khudozhestvenno-konstruktorskii istochnik tvorchestva: Monografiia, M: Izdatel'stvo Shevchuk, 2012
- I. Pechenkin: Russkoe iskusstvo XIX veka. Uchebnoe posobie, M: Kurs, 2012
- N. Perevezentseva: 1812 god v kartinakh V. V. Vereshchagina, M: GIM
- E. Bukreeva: Russkaia karikatura epokhi Otechestvennoi voiny 1812 goda, M: GIM. 2012
- E. Petrova et al.: Aleksandr Golovin, 1863-1930, SP: Palace Editions
- E. Petrove ed.: Bez bar'erov. Rossiiskoe iskusstvo, 1985-2000, SP, Palace Editions, 2012
- E. Petrova, ed.: Nikolai Liberikh (= No. 361 of the almanac Russkii muzei predstavliaet), SP, Palace Editions, 2012
- G. Podol'skaia, ed.: Mark Shagal i Izrail: Zhizn'. Tvorchestvo. Nasledie, Jerusalem: Filobiblon, 2012
- D. Podushkov: Khudozhnik A.G. Venetsianov v Udomeľ'skom krae, Vyshnii Volochek: Irida-pros
- M. Rats: Dialogi knizhnikov, M: Inskript, 2012
- (A. Remizov): Aleksei Remizov. Vozvrashchenie: Materialy k vystavke Alekseia Remizova, M: Tri kvadrata
- Yu. Rerikh: Po tropam Sredinnoi Azii: Piat' let polevykh issledovaniĭ s Tsentral'no-Aziatskoi ekspeditsiei Rerikha, M: International Roerich Center, 2012
- O. Rozhnova: Istoriia zhurnal'nogo dizaina, M: Universitetskaia kniga, 2009
- M. Safonova and V. Ruskulis: Dva veka rizhskogo farfora: Istoriia, fabriki, avtory, marki i signatory, M: Liubimaia kniga, 2012
- E. Sal'nikova: Fenomen vizual'nogo: Ot drevnikh istokov k nachalu XXI veka, M: Progress-Traditsiia, 2012
- E. Sarieva: Razvlecheniia v staroi Moskve, M: GII
- M. Seslavinsky: Frantsuzskie bibliofil'skie izdaniia v oformlenii russkikh khudozhnikov-emigrantov (1920-1940-e gody), SP: Universitetskaia kniga, 2012
- I. Shcheglov, ed.: Simvolizm kak khudozhestvennoe napravlenie: vzgliad iz XXI veka, M: GII
- (M. Shemiakin): Mikhail Shemiakin: Trotuary Parizha, SP: Palace Editions
- T. Shipova: Fotografy Moskvy, 1839-1930: Istoriia moskovskoi fotografii, M: Planeta, 2012
- A. Shirinskaia: Bizerty. Posledniaia stoianka: Vospominaniia, M: Manshtein-Shirinskaia Foundation, 2012
- O. Shustrova: Prostranstvo media iskusstva, SP: Aleteiia
- E. Sidorina: Konstruktivizm bez beregov. Issledovaniia i etiudy o russkom avangarde, M, Progress-traditsiia, 2012
- V. Skleenova: Istoriia muzeia "Russkaia starina", Smolensk: Svitok, 2012
- (A. Skriabin): Filosofiia, literatura, iskusstvo. Andrei Bely - Viacheslav Ivanov - Aleksandr Skriabin, M: Rosspen
- A. Snopkov and P. Snopkov, et al.: Afishi Mosfil'ma, M: Kontakt-Kul'tura, 2012
- K. Sokolov: Globalizatsiia: Istoriia, sovremennost' i iskusstvo, M: GII
- L. Sokov: Leonid Sokov. Ugol zreniia: Katalog, M: Maier, 2012

- G. Ste'mashchuk: Ukrains'ke narodne vbrannia, L'viv: Apriori
- W. Stöppel: David Burliuk, Berlin
- E. Surits: Balet moskovskogo Bol'shogo teatra vo vtoroi polovine XIX v., M: Muzizdat, 2012
- V. Suslov: Pamiatniki drevnego ruskogo zodchestva, M: Arkhitektura-S
- I. Svetlov, ed.: Iskusstvo XIX-XX vv. Stsepleniia i razmezhevaniia: Sbornik statei, M: GASK, 2012
- L. Tananaeva: O man'erizme barokko: Ocherki iskusstva Tsentral'no-Vostochnoi Evropy i Latinskoj Amerikii kontsa XVI-XVII veka, M: Progress-Traditsiia
- G. Tarakovsky: Zhizn' i tvorchestvo skul'ptora I.N. Shredera, M: Lema
- V. Terekhina and E. Arenzon, eds.: Velimir Khlebnikov v novom tysiacheletii, M: IMLI RAN, 2012
- L. Ternovaia: Geopoetika: mezhdunarodnye otnosheniia i iskusstvo, M: A'fa-M
- G. Titov: Neznachite'nye izmeneniia, M: Mul'timediinyi kompleks aktual'nykh iskusstv, 2012
- L. Tselishcheva: Italiia glazami ruskikh khudozhnikov, SP: Liki Rossii
- K. Tsiolkovsky: Filosofii kosmicheskoi epokhi, M: Akademicheskii proekt
- B. Ustinov: Istoriia Kubanskoi fotografii, Krasnodar: Platonov
- M. Valiaeva: XX vek. Zaviazka dramy, M: Virtual'naja galereia, 2012
- Various authors: Dinastiia Romanovykh v massovoi pechatnoi grafike XVIII-XIX vekov: Iz sobraniia Istoricheskogo muzeia, M: Bez izdatel'stva
- Various authors: Pamiatniki Otechestvennoi voine 1812 goda v Sankt-Peterburge: Putevoditel', SP: GMI SP, 2012
- Various authors: Vremennaia arkhitektura Parka Gor'kogo: Ot Mel'nikova do Bana. Katalog vystavki, M: Garazh
- Various authors: Yu.P. Annenkov. Teatr! Teatr! Sbornik statei, M: MIK
- Various authors: Arkhitekturnoe nasledie Rossii. Dmitrii Ukhomsky, M: Izdatel'skii dom Rudentsovykh, 2012
- Various authors: Arkhitekturnoe nasledie Rossii. Sergei Solov'ev, M: Izdatel'skii dom Rudentsovykh, 2012
- A. Vasil'ev: Russki gollivud, M: Slovo
- A. Vasil'ev: Detskaia moda Rossiiskoi imperii, M: Al'pina non-fikshn
- V. Vlasov: Iskusstvo Rossii v prostranstve Evrazii, SP: Bulanin, 2012 (three vols.)
- O. Zinov'eva: Nazad v svetloe budushchee. Ansambl' VSKhV-VDNKh-VVTS, M: Tonchu
- G. Zlochevsky: "Minuvshee prokhodit predno mnoiu": liudi, knigi, sud'by, M: Inskript, 2012

For free access to Russian dictionaries and encyclopedias visit <http://dic.academic.ru>

For free downloading of vintage Russian films go to <http://cinema.mosfilm.ru/?gmt=480>

PERIODICALS, OLD AND NEW. References are to the latest issues. Unless stated otherwise, the city of publication is Moscow and the year is 2013.

Acta samizdatica / Zapiski o samizdate. Al'manakh, GPIB, 2012, No. 1.

Arkhitekturnoe nasledie Rossii (on Dmitrii Ukhtomsky),
Izdatel'skii dom Rudentsovykh, 2012, No. 56 (under the editorship of I. Bondarenko)

Bibliofil'skie izvestiia, 2012, No. 15

Europa Orientalis, Salerno, continues with a new issue devoted to Russian culture in the year 1910 (2012).
For information contact Michaela Böhmig at: michaelabohmig@alice.it

Ezhegodnik Rukopisnogo otedela Pushkinskogo Doma na 2011 god, SP: Bulanin, 2012, edited by T. Tsarkova

Kinovedcheskie zapiski, Eisenstein Center, 2012: No 99 on Petr Galadzhev and other film designers; 2013: No. 100-101 (with notes on Ivan the Terrible and DVD of lecture by Yurii Norshtein)

In Umbra: Demonologiya kak semioticheskaya sistema. Al'manakh, RGGU, 2012, No. 1 (editors are D. Antonov and O. Khristoforova)

Iskusstvovedenie, Nauka, 2012, No. 6

Issledovaniia v konservatsii kul'turnogo nasledii, Indrik, 2012, No. 3.

Ital'ianskii sbornik. Pamiatniki istoricheskoi mysli, No. 6 (edited by I. Tuchkov and E. Fedotova)

Knizhnoe delo v Rossii v XIX-nachale XX veka, SP: Russian National Library, 2012, No. 16 (edited by N. Patrusheva)

Russkaia usad'ba: Sbornik Obshchestva izucheniia russkoi usda'by, SP: Kolo, 2012, No. 17 (edited by M. Nashchokina)

Soobshcheniia Gosudarstvennogo Ermitazha, SP: State Hermitage, 2012, No. 70

Sovremennaiia arkhitektura mira continues publication with No. 2 for 2012, SP: Nestor-Istoriia

Stranitsy istorii otechestvennogo iskusstva, SP: RM, 2012, No. 19

Studies in Baha' Philosophy. This is a new journal being published by Charles Schlacks, Inc. For information contact him at: schlacks.slavic@greencafe.com

Teoriia khudozhestvennoi kul'tury continues publication through the State Institute of Art History in Moscow with No. 14 for 2012 (edited by Nikolai Khrenov)

Teoriia mody: Odezhda. Telo. Kul'tura, NLO, spring, 2012, Issue 23 (edited by Liudmila Alabieva)

Trudy Gosudarstvennogo Ermitazha, SP: State Hermitage, 2012. No. 60 is devoted to problems of contemporary preservation.

Voprosy otechestvennogo i zarubezhnogo iskusstvoznania. Sbornik statei, Tver', 2012, No. 4 (edited by A. Salimov)

Voprosy vseobshchei istorii arkhitektury, M: Leland, 2012, No. 4 (edited by N. Konovalova)

Marcus Levitt (University of Southern California) announces that the website for his Satirical Journals Project is on line at: <http://dotsx2.usc.edu:3006>. The project involves the registration and searchable catalog of the collection of Russian satirical journals of 1905-07 housed in the IMRC.

For the latest information on books on Russian art and architecture published in Russia see the regular brochure *Izobrazitel'noe iskusstvo* published by the Russian State Library, Moscow.

Special announcement of the following Italian publication (the unedited abstracts have been supplied by the authors):

La patria degli altri, edited by M. Combi, L. Marinelli, B. Ronchetti, Roma: Sapienza Università Editrice, 2013

List of Contents:

Introduzione

Mutevoli alterità. La Serie e il volume di Barbara Ronchetti

1. Metodi, questioni, modelli Mariella Combi, *Figure di patria: conoscenze e appartenenze tra locale e global*

Abstract: In transcultural situations presenting migrations of people and meanings, the perception of the image of a 'homeland' is built up, from an anthropological point of view, through relationships between the local and the global, between knowledge and the manifold identification processes in cultural contexts that are delocalized and deterritorialized.

Franca Sinopoli, *Riflessioni per una trans-nazionalità italiana*

Abstract: This article presents some reflections on three paradigms allowing an innovative reading of the idea of "fatherland". These paradigms can be summarized as three basic oppositions: mobility vs. the centre/periphery dualism; italicity vs. italianity; and transnationality vs. nationality. Such reflections will be subsequently connected to two literary texts written by expatriate authors: Luigi Meneghello's *Il dispatrio* (1993) and Marisa Fenoglio's *Vivere altrove* (1997)

Luigi Marinelli, *La patria di nessuno: nazione, emigrazione e omosessualità in Witold Gombrowicz*

Abstract: The essay follows the principles and some main categories of intercultural and post-colonial studies for the study of the works of émigré (or exiled) writers who continue to write in their "mother tongue" and about their "mother country". Their new condition of "dislocated subjects" allows them to have "external", "other" and hermeneutically fertile (Bakhtin's exotopy) point of views about the two or more traditions they belong to. The writings of the Polish writer Witold Gombrowicz are prime examples of this condition. With excerpts taken from his *Diary*, from his last work *A Kind of Testament* and from the novel *Trans-Atlantyk* in which the patriotic theme appears to be fully developed (and therefore "deconstructed"), the essay considers Gombrowicz's writings as hymns to alterity, one of the contributing factors being the (never openly acknowledged) homosexuality of the author, which offers a seductive key to the interpretation of his (openly acknowledged) position as a rootless man in-between different words, different cultures, different traditions, different styles: a real no man's land, or rather everyman's land.

Barbara Ronchetti, *Passeggiando fra le patrie. Visioni in transito nella cultura russa contemporanea*

Abstract: (*Walking amid Homelands. Transitional Visions in Contemporary Russian Culture*). The main goal

of the essay is to investigate the representation of the mother-country offered in the prose of some major authors from the "space Russia" (Bykov, Erofeev Vik, Pelevin, Prigov, Sergeev, Shishkin, Sorokin, Stogov, Tolstaya, Ulitskaya). The essay unveils the search for an illusory "ancestral" homeland as a dominant feature capable of assembling the various facets that the native soils of past and present show to contemporary women and men. In the novels, characters act as exiles in their own country, which at the same time takes on the appearance of a foreign and hostile territory, and the features of a maternal shelter. The word seems to be a common trait that enables one to assign meaning to the human essence and to find the hope for a time to come. A word capable of breaking the defensive boundaries, that a bewildered contemporary life raises against the truth of the present.

2. Analisi critiche

Arianna Punzi, *Le patrie di Dante*

Abstract: This essay alludes to the double gaze of Dante in the Comedy: that of the man in the flesh, still powerfully linked to the earth, and the one achieved in the spiritual dimension, which projects him towards heaven, and allows him to observe the Divinity and its infinite qualities. In the same way he looks at two homelands: the terra patria, land of the fathers; and the seat where our Heavenly Father is, the ultimate homeland to which our existence is destined.

Antonella Gargano, *Altre topografie. La città nuova come patria degli altri*

Abstract: (Different Topographies. The New City as the Fatherland of the Others). This article examines the question: Is the heterogeneous character of the contemporary city due to immigration or to architectural and urban factors? The city selected to address the question is multicultural Berlin as examined by non-native German authors writing in German. Berlin emerges from their writings as a chameleon distinguished by between-ness, as it is underscored by the urban reality of contemporary Berlin and its literary representations.

Paola Maria Minucci, *La Grecia oltre la Grecia, la lingua oltre la lingua nella poesia di Odysseas Elytis*

Abstract: The aim of this essay is to show how the Greek nature and language, the backbones of Odysseas Elytis' entire body of work, constitute a key to a "different" perception of reality, a way to enter into his "second" world, where the value of nature is analogic and the landscape becomes a sort of metaphor. His vision of Greece, freed from any historic superstructure, restores an image that does not reflect a historical and temporal country, but instead becomes an aesthetic and moral structure outside of History.

Francesca Terrenato, *Terra, lingua e corpo delle donne: temi dell'identità nella poesia afrikaans di Eybers, Jonker e Krog*

Abstract: In the context of South-African society the evolving status and position of the Afrikaners, the offspring of the first European colonizers, is a thought-provoking issue. This paper aims at outlining the search for identity that characterizes the work of three white Afrikaans women poets: Elisabeth Eybers (1915-2007), Ingrid Jonker (1933-1965) and Antjie Krog (1952-). Belonging as they do to different generations, they reflect the change South Africa went through from the apartheid to the post-apartheid period. The complex background of their home country, the questioning aspect of their role as women and writers, the daring choice to write in a politically compromised language are the red threads this essay follows in this reading of their dissident as well as more personal verses.

3. Discussioni e rassegne

Mariantonietta Saracino, *Patrie immaginarie/Patrie letterarie*

Abstract: The literary notion of patria – generally understood as one’s own fatherland, as the nation of one’s fathers, forefathers or patriarchs, basically a nationalist concept- has over the past decades been challenged by writers from many areas of the so called ‘post-colonial’ world. Born and raised in former British colonies, educated in a foreign culture which made them believe the United Kingdom to be their only and true Mother Country, anglophone writers from various countries in Africa, India and the Caribbean archipelago decided to give a written voice to their experience as former ‘children of the Empire’. The paper discusses the notion of ‘true as opposed to imaginary’ homelands with reference to the work of established writers and poets such as Derek Walcott, Jamaica Kincaid, Salman Rushdie, among many others.

Igina Tattoni, *Fiction come patria degli altri: Rometta e Giulio*

Abstract: *Rometta and Giulio*, by Jadelin Mabiala Gangbo, is a very interesting contemporary rewriting of Shakespeare’s *Romeo and Juliet*. It offers a unique opportunity to analyze changes in poetics and sensibility and especially to spot a new way of considering the relationship between Fact & Fiction. If, in Shakespeare’s words, we are ‘made of the same stuff dreams are made on’, Jadelin is rather interested in showing how difficult it is to put the two realms together. In other words Jadelin’s writing is a continuous, at times useless, struggle not to feel like a stranger in the field of literature that he himself has created. He emphasizes his –the author’s--role as a mediator: between Elizabethan and contemporary language, between different realities in a multicultural society and, most of all, between the two spaces of fiction and facts that he tries, with all his might, to unify.

Matilde Mastrangelo, *La patria degli altri nella letteratura di Ōgai, Sōseki, Kafū*

Abstract (The Country of Others in Ōgai, Sōseki, and Kafū). Three Japanese writers in three different countries – Germany, England, and the United States – experienced otherness, by travelling to different countries, and were themselves considered as “other”. In order to be able to live “otherness”, these three writers needed to borrow– and in a way learn – from Europe the concept of individualism, without which one can perceive otherness only as a country but not as an individual. Their experiences and their novels represent a prelude to modern and contemporary transnational Japanese writers, and, to use the Japanese word, to *ekkyōbungaku*, the “literature which exceeds boundaries”.

Serena Zuccheri, *Women’s Studies in Cina*

Abstract This contribution retraces the main steps of the origins and development of Women’s Studies in mainland China. Reading through the work done by enlightened intellectuals during the last decades of the Qing Dynasty (1644-1911) and the New Culture Movement (1915- 1925) at the beginning of the twentieth century, and the efforts made by women scholars and activists from the All-China Women’s Federation in recent years, the essay will first focus upon historical, social and political factors which have contributed to the birth of Women’s Studies as an academic field, and will then discuss features and questions raised inside the discipline as well as how its characteristics have evolved in an interaction between Marxism and feminism as a theoretical frame to contemporary Chinese Women’s Studies.

Carla Subrizi, *Costruire gli affetti, costruire altre patrie: la paura in un lavoro recente di Antoni Muntadas*

Abstract: What is the role of fear in culture and how do politics change and manipulate affections? Where does fear come from and how does its meaning, tied as it always is to a context, change in different historical and social situations? How can art become analysis through its own work? This essay proposes to analyse in depth

the "fear of the other." Muntadas' work *On Translation: Fear / Miedo* is a good example of how art today can be understood as the practice of looking at feelings, emotions, experiences, not to represent them, but to investigate their roots and junctions.

4. Materiali e strumenti

Barbara Ronchetti:

Appendice 1: Orientamenti cronologici

Appendice 2: Geografie immaginarie: mappa delle "patrie" nella Russia contemporanea

Francesca Terrenato, Sintesi cronologica

Paola Maria Minucci, Testi poetici

Carla Subrizi, Immagini

SELECTION OF FORTHCOMING PUBLICATIONS

N. Filatoff and Christina Lodder: *Ivan Kliun*, Ipswich, UK: Antique Collectors Club, 2013

C. Lodder, M. Kokkori, and M. Mileeva, eds.: *Utopia I: Russian Art and Culture in 1900-1930 and Utopia II: Russian Art and Culture 1930-1989: Transactions of the conferences at the Courtauld Institute of Art in May, 2011, and November, 2011*, Leiden: Brill Academic Publishers, 2013

B. Rosenthal: *Phantoms of Decadence*

E. Terkel', Elizabeth Durst and John E. Bowl: *Léon Bakst*, Woodbridge, UK: ACC, 2015

V. Rakitin and A. Sarab'ianov, eds.: *Entsiklopediia russkogo avangarda*, Moscow, 2013, in two volumes

EXHIBITIONS, RECENT OR CURRENT

The main period covered is the spring and summer of 2013 (TG=State Tretyakov Gallery, Moscow; RM=State Russian Museum, St. Petersburg; M=Moscow; SP=St. Petersburg; TG = State Tretyakov Gallery, Moscow)

"David Hayes. Sculpture" at the University of Kentucky, Lexington, August, 2012-July

"Breaking the Ice: Moscow Art 1960s-80s" at Saatchi Gallery, London, November, 2012-February

"Frantsisko Infante and Nonna Goriunova: On the River" at Pinakoteka Gallery, M, December, 2012-February

"Pavel Shillingovsky (1881-1942)" at Galeev Gallery, M, December 2012-March

"Artem Mirolevich: Paintings, Drawings, Wire Sculptures" at the Barbarian Art Gallery, Zurich, January

"Brother, Can you Spare a Stack?" at The Center for Book Arts, New York, January

"Daria Surovtseva" at the Re Flex Gallery, SP, January

"White Clothes: Tat'iana Badadina" at the All-Russian Museum of Decorative and Applied Art, M, January

"Andrei Molodkin: Crude" at the Galerie Blue Square, American University, Washington, D.C., January-February

- “Arkady Plastov and Winners of the International Plastov Fine Art Award” at MacDougall’s, London, January-February
- “Eleanor Antin: Conversations with Stalin” at Jewish Museum, New York, Ronald Feldman Gallery, New York and other venues, January-February
- “Janis Jakobson: Intent and Impressions” at Mimi Ferzt Gallery, New York, January-February
- “Tamara Repetto: Anosmia” at the Barbarian Gallery, Zurich, January-February
- “Tatyana Faidysh "The Voice of the Dumb Generation" at the Moscow Museum of Modern Art, January-February
- “12 Russian Winters, 12 Baltic Springs” at the White Space Gallery, London, January-February
- “Vladimir Dukhovlinov” at Erarta Gallery, London, January-February
- “Collectively Assembled” at the Greenpoint Renaissance Center, Brooklyn, NY, January-March
- “Elena Dorfman” at Modernism, San Francisco, January-March
- “Mel Ramos” at Modernism, San Francisco, January-March
- “Concerning the Spiritual in Russia Art, 1965-2011” at The Museum of Russian Art, Minneapolis, January-June
- “Contested Frequencies: The Position of a Woman” at Pushkin House, London, February
- “Valeriy Barykin: Soviet Pin-up” at Erarta Gallery, SP, February
- “Everything for Sale!” at the Manège Exhibition Complex, M, February-March
- “Jason Salavon. Control” at Ronald Feldman Gallery, New York, February-March
- “Marc Chagall and His Contemporaries” at the St. Petersburg Gallery, London, February-March
- “Politics of Happiness: Dreams of the Future” (from the collection of the Wende Museum) at California State University, Los Angeles, February-March
- “Russian Writers and Intellectuals in France” at the State Archive of the Russian Federation, M, February-March
- “Stravinsky and Dance in Los Angeles” at the Los Angeles Music Center, February-March
- “Workers and Collective Farm Girls” at the Manège Exhibition Complex, M, February-March
- “Pentti Sammallahti: Here Far Away” at Nailya Alexander Gallery, New York, February-April
- “Black and White: La Ragione e la Passione” at Lorenzelli Arte, Milan, February-May
- “Abstraction/Constructivism: British and Russian Responses to the City” at City Hall, London, March
- “Art and Cultural Heritage around the World” at the Auditorium al Duomo, Florence, March
- “Contemporary Art from Central Asia and the Caucasus” at Sotheby’s, London, March
- “In Besieged Leningrad: Architect Alexander Nikolsky” in the Harriman Atrium, Columbia University, New York, March

- “Let’s Go!” (27 vintage Russian cars) at the Manège Exhibition Complex, M, March
- “Magnificent!” at AIGA Space, Philadelphia, March
- “Russian Pavilion NY” at 25 Central Park West, NYC, March
- “Danja Akulin: Large Format Drawings” at Mimi Ferzt Gallery, New York, March-April
- “Demetre Chiparus and Russian Theatrical Decorative Art” at Unit 24 Gallery, London, March-April (from the collection of Mkrtych Okroyan)
- “Factory of Found Clothes” at Moscow Museum of Contemporary Art, March-April
- “Naomie Kremer” at Modernism, San Francisco, March-April
- “Valera and Natasha Cherkashin” at Alan Klotz Gallery, New York, March-April
- “Vladimir Yankilevsky: Early Works, 1957-1961” at Aktis Galery, London, March-April
- “Fashion and Style in Photography – 2013” at the Ekaterina Foundation with the Museum of Photography, M, March-May
- “Ilya and Emilia Kabakov: Two Mountains” at Sprovieri Gallery, London, March-May
- “Valery Katsuba Photography Exhibition” at Artmost Foundation, London, March-June
- “Velocius, altius, fortus. Photographs by Valery Katsuba” at ArtMost Gallery, London, March-June
- “Felix Lembersky: Soviet Form, Jewish Context” at the Jewish Museum, Milwaukee, and the Sam and Helen Stahl Center for Jewish Studies at the University of Wisconsin-Milwaukee, March-July
- “Treasures of the Royal Courts: Tudors, Stuarts and the Russian Tsars” at the Victoria and Albert Museum, London, March-July
- “De Grote Verandering/The Big Change” at the Bonnefanten Museum, Holland, March-August
- “Dreams for Those Who Are Awake: The Fifth Thematic Display of the Moscow Museum of Modern Art” at Moscow Museum of Modern Art, March-September
- “Being and Beings: Works by Felix Lembersky” at the Pushkin House, London, April
- “Aleksei Remizov: Coming Back” at the at the Manège Exhibition Complex, M, April-May
- “Alisa Poret: Painting, Graphics, Photo-Archive, Diaries” at Galeev Gallery, M, April-May
- “Andrei Bilzho” at the Moscow Museum of Contemporary Art, M, April-May
- “Between Image and Personality: International Video Art Festival, Now & After ’13” at the Moscow Museum of Contemporary Art, M, April-May
- “I’m Not Baba Yaga. Yulia Kosulnikova” at Erarta Gallery, London, April-May
- “Inaugural Exhibition” at Shepherd Gallery, New York; and W & K Fine Art, Vienna, April-May
- “Livre d’Artiste” Odyssey” at the Manège Exhibition Complex, M, April-May
- “Religare/Vostanovlenie sviazi (Tat’iana Badanina, Frantsiko Infante, Nonna Goriunova, Bogdan Mamonov, Vladimir Nasedkin, Tat’iana Yan) at Pokrovskie vorota Cultural Center, M, April-May
- “Siota Tikharu: Intersections” at the Manège Exhibition Complex, M, April-May

- “Oleg Tselkov” at ABA Gallery, New York, April-May
- “Rare Sveshnikov” at Mimi Ferzt Gallery, New York, April-May
- “Twosome” at the Manège Exhibition Complex, M, April-May
- “Contemplating Death” at the Manège Exhibition Complex, M, April-June
- “Design and Packaging. Made in Russia” at the Manège Exhibition Complex, M, April-June
- “Floating Worlds and Future Cities: The Genius of Lazar Khidekel, Suprematism, and the Russian Avant-Garde” at the YIVO Institute of Jewish Research, New York, April-June
- “Marc Vincent Kalinka: Broken in a Thousand Pieces” at Barbarian Gallery, Zurich April-June
- “Russian Empresses: Fashion and Style” at the State Archive of the Russian Federation, M, April-June
- “Far from the Madding Crowd” at the Bonnefanten Museum, Holland, April-July
- “Transcriptions: Six Artists from Moscow” at the Otten Kunstraum, Hohenems, Austria. Part 1: April-July (A. Konstantinov, A. Mitljanskaja, V. Orlov); Part 2: September-January, 2014 (O. Kudriashov, E. Preis, W. Pavlovsky)
- “Leningrad’s Perestroika. Cross-currents in Photography, Video and Music” at the Zimmerli Art Museum at Rutgers University, New Brunswick, April-September
- “Irina Korina: Armed with a Dream” at the Manège Exhibition Complex, M, May
- “Augures d’Innocence. Works by Brandon Ballengée” at Ronald Feldman Gallery, New York, May-June
- “Capital of Nowhere” at the Ca’ Foscari Zattere, Venice, May-June
- “Dmitrii Gutov: No Surprises” at the Moscow Museum of Contemporary Art, M, May-June
- “Leningrad’s Perestroika” at the Zimmerli Art Museum New Brunswick, May-June
- “My Most Important Suitcase” at the Manège Exhibition Complex, M, May-June
- “‘Le Sacre de Printemps’: Birth of a Legend” at the Museum of Private Collections, M, May-June
- “Vyacheslav Mikhailov: Paintings and Drawings” at Erarta Gallery, London, May-June
- “Pierre Antonucci” at Modernism, San Francisco, May-July
- “1221 Amor. Installation by Tatiana Badanina” at Ca’ Zanardi, Venice, May-July
- “David Hayes Sculpture” at the Snite Museum of Art, Notre Dame, Ind., May-August
- “Bart Dorsa. Katya” at Moscow Museum of Modern Art presents two projects as part of the Collateral Events at the 55th International Art Exhibition – la Biennale di Venezia, May-September
- “Lost in Translation”. Moscow Museum of Modern Art presents two projects as part of the Collateral Events at the 55th International Art Exhibition – la Biennale di Venezia, May-September
- “Masterpieces from the State Hermitage Museum” at Houghton Hall, UK, May-September
- “Propaganda: Power and Persuasion” at the British Library, London, May-September
- “Northern Vision: Master Drawings from the Tchoban Foundation” at Sir John Sloane’s Museum, London, June

- “Stone, Scissors, Paper. A Museum Tries It Out” at the Manège Exhibition Complex, M, June
- “Aida Mahmudova: Internal Peace” at the Barbarian Gallery, Zurich, June-July
- “See the USSR: Intourist Posters and the Marketing of the Soviet Union” at the Gallery for Russian Arts and Design, London. June
- “George Nama: Fleeting Images” at Shepherd W & K Gallery, New York, June-July
- “Jan Tichy: Overlap” at Hezi Cohen Gallery, Tel-Aviv, June-July
- “The History of Soviet Pavilions. Part One” at the Manège Exhibition Complex, M, June-August
- “Sergei Shekhovets: Short Montage” at the Ekaterina Foundation, M, June-August
- “USSR” at Gallery for Russian Arts and Design, London, June-August
- “Rodchenko. Eine neue Zeit/New Time” at Bucentrus Kunst, Hamburg, June-September
- “The Tsar’s Cabinet. Two Hundred Years of Decorative Arts under the Romanovs” at Bowers Museum, Santa Ana, June-September
- “11 Russian Artists in Maglehem” at the Moscow Museum of Modern Art, July
- “Platforma: Tat’iana Badanina, Vladimir Nasedkin, Alena Ivanova-Iokhanson, Aleksandr Ponomarev” at Vinzavod, M, July-August
- “7+ Cultural Memory. Actual Vector” at Russian Academy of Arts, M, July-August.

The sections called "Metro: The Entertainment Guide" of the newspaper Moscow Tribune and "Museums and Galleries Guide" in the journal Where Moscow are detailed sources of information on current and forthcoming art exhibitions in Moscow. Also see the monthly journal Galereia. Illiustrirovannaia gazeta iziashchnykh iskusstv, M, which often carries detailed descriptions of exhibitions in Moscow museums and galleries. For further information go to art-lasta@list.ru

EXHIBITIONS LATER IN 2013 AND BEYOND

- “Mikhail Koulakov: 80 anni fra Russia e Italia. Un ponte fra due culture” at Centro Statale Russo di Scienza e Cultura, Palazzo Santacroce, Rome, September
- “Art Moscow”, M, on 22-26 September
- “L’Avanguardia russa, la Siberia e l’Est” at the Palazzo Strozzi, Florence, September-January, 2014
- “Dance in Los Angeles” at St. Louis University, November-December
- “The Romanov Dynasts: Empires Ruled, Lost and Re-Imagined” at the Museum of Russian Art, Minneapolis, November
- “Natal’ia Goncharova: Between East and West” at TG, October-December
- “Iskusstvo, c kotorym ya zhil. Iz kolleksii Mikhaila Baryshnikova” at the Museum of Private Collections, Moscow, December-January
- "Everyday Stalinism: Selections from the Ferris Collection" at Chapman University, Orange, California, February-April, 2014

“Alexander Konstantinov” at Leonard Hutton Gallery, New York, 2014

“Kazimir Malevich” at the Stedelijk Museum, Amsterdam, and Tate Modern, London, 2014-15

“Russian Stage Design from the State Bakhrushin Museum” at the Theatre Museum, London, October, 2014-January, 2015

“Viktor Zamirailo” at Galeev Gallery, M

RESEARCH IN PROGRESS

John E. Bowlt (Director, IMRC; and University California, Los Angeles) has published, with coeditors Nina and Nikita Lobanov-Rostovsky, the second volume of the English-language catalogue raisonné of the Lobanov-Rostovsky collection of Russian stage designs. He is also co-curator, with Nicoletta Misler and Evgeniia Petrova, of the exhibition “L’Avanguardia russa, la Siberia e l’Est”, scheduled to open at the Palazzo Strozzi, Florence, in September, 2013. He is also working on a collection of Léon Bakst’s texts in English translation.

William Brumfield (Photography Section, IMRC; and Tulane University, New Orleans) continues to photograph the palatial and ecclesiastical monuments of Russia and to publish on them with both Russian and American presses. His current article for the series “Russia beyond the Headlines” is devoted to the northern town of Kem on the southwestern shore of the White Sea. Closely connected with the renowned Solovetsky Monastery, Kem is also the site of one of Russia's most remarkable wooden churches (for further information: http://rbth.ru/travel/2013/07/26/kem_gateway_to_the_white_sea_28425.html). For best results with the slide show, click the four arrow icon at lower right of photo window. This is the eighty-second of his articles and photo essays on Russia's architectural and cultural heritage for the foreign-language service of the Russian national newspaper Rossiiskaia Gazeta. A unified link to the series can be found at: http://rbth.ru/discovering_russia

Sarah Burke (Co-Director, IMRC; and Trinity University, San Antonio) is now Professor Emerita at Trinity University, but continues her research into the art and literature of the Silver Age and the non-conformist movement of the 1960s-80s, especially the work of Evgenii Rukhin.

Charlotte Douglas (Esthetic Theory Section, IMRC; and New York University) continues as director of the Malevich Society in New York. She has contributed entries to the Sarab’ianov/Rakitin encyclopedia of the Russian avant-garde.

Gerald Janecek (Literary Practice Section, IMRC; and University of Kentucky) has retired from teaching, but continues to work on the history of Moscow Conceptualism. He published an article on Dmitrii Prigov in the newly released papers of the 2008 conference in Berlin devoted to the poet. He is about to step down from his position as editor of the Slavic and East European Journal in order to devote more time to his research on Moscow Conceptualism.

Edward Kasinec (Book Culture Section, IMRC; and NYPL Curator Emeritus and Harriman Institute, Columbia University Staff Associate) spoke on “Russia’s Art under Armand’s Hammer” at Columbia’s Romanov Symposium and gave a presentation at “Book Treasures for Tractors: The Dispersal of Libraries in the Soviet Russia” there, both in February. In March he spoke at the opening of the Hillwood Estate and Museum’s current exhibition entitled “The Pageant of the Romanovs”. As Board member of the Hermitage Museum Foundation, he was a special guest at the opening of “Houghton Revisted” in Houghton, England, a reinstallation of the paintings purchased by Catherine the Great from Lord Walpole. In June he served as Co-Director of his Fifth NEH Summer Institute for College Teachers at Columbia University treating of America’s 20th Century Russophone Immigrant and Refugees.

Mark Konecny (Associate Director, IMRC) continues his work on Russian artists in emigration, concentrating on Boris Grigoriev and the Grand Central Palace Exhibition of 1924. In June he gave a paper, “Russian Theater, Film, and Dance in Immigration”, at the NEH Summer Institute for College and University Teachers at Columbia University and also gave a paper, “Russian Performers in Los Angeles”, at STARTALK Russian Language and Culture Immersion Program, Summer 2013, University of California, Northridge. The exhibition, “Dance in Los Angeles”, which he co-curated for Los Angeles, will travel to St. Louis University, opening at the Central Slavic Conference there in November.

Sidney Monas (Cultural History Section, IMRC; Professor Emeritus at the University of Texas, Austin) continues to develop ideas about current internationalization and its contribution to the creation of a world literature. He is often in Mexico, cultivating an interest in ancient sites and religious philosophy.

Bernice Rosenthal (Philosophy and Religion Section, IMRC; and Fordham University, New York) continues to investigate philosophical and religious movements within Russian Modernism and is finishing her book on Patterns of Decadence. She is also working on another, book-length comparison of trends in Russian culture during the period 1890-1917 and in the United States since the 1960s.

ANNOUNCEMENTS

It is with great sadness that the IMRC reports the passing of Dmitrii Vladimirovich Sarab’ianov who died in Moscow on 19 July, 2013, aged ninety. Venerable professor at Moscow State University, recipient of prestigious awards, veteran of WW2, poet, and a foremost specialist in the history of 19th and 20th century Russian art, Dmitrii Vladimirovich – especially in the 1960s-80s -- pioneered the rediscovery of Symbolism and the avant-garde after decades of Soviet neglect and deformation. Tireless researcher, teacher, and critic, he served as an organic link with the illustrious school of Russian art history and appreciation spearheaded by scholars such as Mikhail Alpatov, Nikolai Punin, Aleksei Sidorov, and Nikolai Tarabukin in the 1920s and placed beyond the pale during Stalin’s hegemony: Dmitrii Vladimirovich’s 1971 essay on Mikhail Larionov’s “Neo-Primitivism”, for example, published after fierce ideological battles with editors and censors, represented a pervaia lastochka in the realignment of artistic luminaries of the diaspora with the Soviet pantheon of the arts. Dmitrii Vladimirovich was also mentor to a new generation of art historians, not only

Russian, but also Western, serving as *nauchnyi rukovoditel'* to John E. Bowlt, Charlotte Douglas, Anatole Kopp, Christina Lodder, Nicoletta Misler, and many other European and American scholars of 20th century Russian art during their graduate training in Moscow.

In spite of the demands of an often ponderous and pernicious bureaucratic ideology, Dmitrii Vladimirovich – at loggerheads with the Soviet establishment – never lost sight of his commitment to the notion of art as the majestic expression of human thought and emotion, praising the work of Fal'k, Fedotov, Ivanov, Kandinsky, Kuznetsov, Malevich, Popova, Repin, Shterenberg, Suvorov in his many monographs, articles, reviews and lectures. Like Punin, in particular, Dmitrii Vladimirovich regarded the visual arts as the organic summation of formal experiment, private expression, social history, and philosophical quest, i.e. as a synthesis of all these ingredients – and not as a mere handmaiden to literary narrative or political exigency.

Tolerant of dissenting views, curious about the world, and forever in good humor, Dmitrii Vladimirovich savored and exuded an unflinching *joie de vivre*, shared and nurtured by his wife, Elena Murina, and their two sons, Andrei, an art historian, and Vladimir, an art restorer and expert in icons. The radiant image of Dmitrii Vladimirovich, this great scholar of Russian culture, this noble human being, will long be remembered by his many friends, colleagues, and students.

It is also with sadness that the IMRC announces the passing of Oleg Vassiliev (Oleg Vladimirovich Vasil'ev) on 25 January 2013, aged 82. A vital contributor to the dissident movement, Vassiliev achieved international acclaim after his emigration to the West, especially for his skillful, enigmatic narratives.

Charlotte Douglas, director of the Malevich Society in New York, is pleased to announce the call for 2013 grant applications.

The Malevich Society is a not-for-profit organization based in New York dedicated to advancing knowledge about the Russian artist Kazimir Malevich and his work. In the belief that Malevich was a pioneer of modern art who should be recognized for his key contributions to the history of Modernism, the Society awards grants to encourage research, writing, and other activities relating to his history and memory. The Society welcomes applications from scholars of any nationality, and at various stages of their career. Graduate students are welcome to apply to the Society's grants after completing at least one year of dissertation research. Proposed projects should increase the understanding of Malevich and his work or augment historical, biographical or artistic information about Malevich and his artistic legacy. The Society also supports translations and the publication of relevant texts. Application forms and instructions may be requested by telephone at 1-718-980-1805, by e-mail at info@malevichsociety.org, or may be downloaded from the web-site: www.malevichsociety.org. Deadline: September 30, 2013

The Malevich Society

Общество Малевича

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Elena Sudakova (elenasudakova1@gmail.com) is pleased to report the establishment of her Gallery of Russian Arts and Design (GRAD) in June of this year, a new, non-profit space in Central London. Dedicated to the promotion of Russian art, GRAD will be organizing exhibitions and seminars treating of a wide variety of subjects, including Soviet propaganda posters, the Soviet graphic arts, and Russian artists' response to the WW1.

SHERA (Society of Historians of East European, Eurasian, and Russian Art and Architecture) announces: In response to increasing interest in the field since its founding in 1995, SHERA is extending its activities under new leadership. After voting in January, the new officers are: Margaret Samu, President; Natasha Kurchanova, Vice-President; and Yelena Kalinsky, Secretary-Treasurer. Joining them on the Board of Directors are members-at-large Eva Forgacs, Danilo Udovicki, and Alla Vronskaya. SHERA is soliciting paper proposals for its sponsored session at CAA 2014 in Chicago, titled "Decentering Art of the Former East." The session will move beyond the traditional binaries of East and West to rethink how art of the region it studies can be understood in an increasingly global art history. The chairs seek historically grounded case studies of Russian, Eastern European, and Eurasian art from the Byzantine era to modern times that productively explore these issues. Interested contributors should contact co-chairs Masha Chlenova (masha_chlenova@moma.org) and Kristin Romberg (kristin.romberg@gmail.com) for more details; the deadline for proposals is August 1.

SHERA is pleased to welcome four new institutional members: Hillwood Estate, Museum, and Gardens in Washington, D.C.; the Zimmerli Art Museum at Rutgers University; the Mead Art Museum at Amherst College; and the Institute of Modern Russian Culture at the University of Southern California.

SHERA now has a new website at www.shera-art.org. The Society sponsors sessions and holds regular meetings at both CAA and ASEEES, maintains an active listserv <<http://lists.oakland.edu/mailman/listinfo/shera>> and a Facebook page. New members are welcome and inquiries may be directed to SHERA.artarchitecture@gmail.com for more information.

Mariia Burganova announces the establishment of a new, non-profit, cultural journal entitled Texts (ISSN 2294-8902; <http://art-texts.com/>). Texts will appear four times a year in paper and electronic form and will accept contributions in English, French, German, and Russian in the field of the visual arts, theater, and music. Send enquiries to Mariia Aleksandrovna Burganova at (dom.text@gmail.com).

Portal on Central Eastern and Balkan Europe (PECOB)

Stefano Bianchini (info@pecob.eu) is pleased to invite scholars to visit the renovated Portal for Central, Eastern and Balkan Countries at the following web address: <http://www.pecob.eu>. Collaborative work is aimed at making PECO B a connecting portal between Italy/the EU and Central, Eastern Europe, the Balkans and Post-Soviet space. PECO B aims to provide experts, scholars and other visitors with scholarly content on the region -- covering politics, economics, society, culture, history, agricultural and the media in the following countries: Albania, Armenia, Azerbaijan, Belarus, Bosnia-Herzegovina, Bulgaria, Croatia Czech Republic, Cyprus, Estonia, Georgia, Greece, Hungary, Kosovo, Latvia, Lithuania, Macedonia, Moldova, Montenegro, Poland, Romania, Russia, Serbia, Slovakia, Slovenia, Turkey, Ukraine.

Anna Brzyski, Grove Guest Editor for Central and Eastern European Art and Associate Professor of Art History and Visual Studies, University of Kentucky, announces that Grove Art Online is pleased to present a group of thirty-four new and significantly updated articles on topics in Central and Eastern European art. Readers will find that these articles greatly expand and improve the coverage of post-World War II developments in this region. The centerpiece of the project is a group of new and expanded articles on key movements and concepts, including Poetism, Constructivism, Socialist Realism, Socialist Modernism, Body Art, and Post-Socialism. The update also includes a group of newly commissioned articles on the important 20th-century artist groups OHO, IRWIN, Sztuka, and Gorgona as well as twelve new artist biographies. Readers will also note major overhauls of eleven large regional articles (including the Czech Republic, Germany, Romania, and Ukraine), which now incorporate the latest research on art of the late 20th and early 21st centuries. The new material complements Grove's ever-growing coverage of Central and Eastern European art across the centuries, which now includes well over 4,000 articles. For further information go to: www.oxfordartonline.com/subscriber/page/CentEastEuropeupdate

Theodora Clarke of London, UK, maintains her new website devoted to modern Russian art. The site provides scholars with the opportunity to read about new developments in Russian art, theory, and criticism. For information go to the site at www.russianartandculture.com or contact Theodore Clarke at theodora@theodoraclarke.com

René Clémenti Bilinsky continues to collect information on the stage designer, Boris Konstantinovich Bilinsky (1900-48), especially on the whereabouts of original works and documents in private hands. His immediate intention is to complete a monograph on the artist and a catalogue raisonné. Contact him at 7, rue Louis-Haussmann, F-78000 Versailles, France; clementi.bilinsky@voila.fr

ARCHIVES AND LIBRARY

The IMRC continues to build and catalogue the archive and library. Special thanks go to Asya Vanyakina for her systematization of new imprints on Russian and Soviet architecture.

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Membership

IMRC membership rates are:

Regular Member \$25; Sustaining Member \$100; Life Member \$1000. Members receive the IMRC newsletter twice a year and a discount on the annual journal *Experiment*

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