



# THE INSTITUTE OF MODERN RUSSIAN CULTURE

AT BLUE LAGOON

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## STATUS

This is the seventieth biannual Newsletter of the IMRC and follows the last issue which appeared in February of this year. The information presented here relates primarily to events connected with the IMRC during the winter and spring of 2015. 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 1979-2013 are available electronically and can be requested via e-mail at [imrc@usc.edu](mailto: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

Historians and other commentators often refer to the "Two Russias", i.e. the Russia which, territorially, remained in place after 1917, and the Russia which lived abroad in emigration. Much has been said about the alleged differences between the two blocks, their mutual suspicion and hostility, their divergent life-styles and their diverse cultural and material aspirations. However, at times the two Russias merge or, rather, the second Russia seems to be still part and parcel of the first. Witness to this is the YMCA swimming-pool on the west side of Los Angeles frequented by a host of Russian émigrés of a certain age, many of whom came from the Soviet Union to the USA in the 1970s and 1980s and who, in spite of American immersion, have remained eminently "Soviet". Their distinguishing features are a mutual respect and attentiveness, a readiness to help each other, a common language, and a spontaneous, touching solidarity, often absent in American society.

Not only do they live in a single community nearby – a high-rise building designated as "low income housing" – but they also dress communally in running shoes (kedy), flimsy sun-hats, and horn-rimmed sunglasses, and they move about in or on the arm of their Russian friends or helpers.

Even without clothes and other appurtenances these former city council employees, school teachers, and engineers are eminently recognizable as “Soviet” even in the swimming-pool. The men, for example, overweight and assertive, tend to step up briskly to the edge of the lap pool, execute rapid exercises with arms and torso as if pumping iron (but minus the weights), with much ado jump in the shallow end, and then swim one length with the crawl, flailing and splashing to the max. Arriving at the other end of the lane, they stop and enter into a long and loud conversation with the lifeguard (also Russian) – resonating across the facility. After fifteen minutes of the shouting match, they then swim back, climb out and collapse into the Jacuzzi to return fatigued, but happy, to the changing-room.

Their spouses act differently. Entering in groups often with canes or walkers, they head expressly for the warmer recreation pool, chatting no doubt, about the vulgarity of Los Angeles and the kul'turnost' of Kishinev or Podolsk. Ample, especially at the thighs (the result of unrelenting bliny with smetana), they all wear one-piece bathing-suits, sporting a curious apron-like cache-sexe, and a uniform swim or, rather, shower cap, often of rubber with protruding baubles meant to look like flowers. Although many of these hesitant bathers retain opulent Soviet hairstyles with tinted hair drawn up in careful puffs, the real purpose of the hat is unclear inasmuch as they never go below water or even swim, but paddle around in the shallow pool, enjoying the company as they simulate a gentle workout. Looking in, the American members of the gym, intent on their fifty laps and heavily into their physiques, may be perplexed by the lightness and cordiality of the Russian seniors indifferent to, if not happy with, the bulges of their bodies, and delighting in a communal gratification of the senses.

Curiously enough and in some perverse sense this common performance is déjà vu, for the brief and ostentatious show of macho strength accompanying rousing speech, on the one hand, and the uniform sea of female figures with their reluctance to enter high waters, on the other, together with the mutual, fervent aspiration to avoid all superfluous exertion bring to mind the very phenomenon which these comrades fled so many years ago -- the collective consciousness at the local Communist Party meeting. The only difference is that these émigrés, who risked so much to move from East to West, now support their mellow commune as individuals of their own, free will, outside of ideological authority, and with an intense social, but not political, enthusiasm.

## **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](http://www.usc.edu./dept/LAS/IMRC)

## EXPERIMENT

The twentieth number of *Experiment*, devoted to the historical influence of Russian dance and design on the performing arts in Southern California and guest-curated by Johnson, appeared last November.

*Experiment 20* is the fourth 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* is also 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. A subscription to *Experiment* will include access to the back files (if the customer opts for the print + electronic subscription). For information contact [sales@brillusa.com](mailto:sales@brillusa.com) or visit: [www.brill.com/expt](http://www.brill.com/expt); facebook: <https://www.facebook.com/brillslavic>

*Experiment 21*, guest-edited by Ira Menchova, is a monographic issue (in Russian) containing the correspondence between the Soviet army officer Nikolai Miller (died in a concentration camp in 1940), his daughter Irina (evacuated to a children's camp during the Leningrad blockade) and other relatives for the period 1940-47. This precious document, reflecting the trials of prison life and the blockade, is being published for the first time with the kind permission of Andrei Tat. *Experiment 21* will contain the following sections:

*Сохранившиеся чудом:  
Письма из архива Ирины Миллер (1940-47)*

И. Меньшова: От редактора

А. Тат: Предисловие

А. Тат: «Миф об Ире и Володе»

Дж. Боулт: "Чтобы не забыли"

Список иллюстраций

Биографические справки

"Не знаю, как дальше бороться с жизнью...": Письма Николая Николаевича Миллера к дочери Ирине (1940-1943)

Письма к Ирине Миллер от родных и друзей (1941-1947)

1. "Радуюсь, что ты не с нами": Письма из Ленинграда (1941)

2. "Жду писем": Письма к Ирине Миллер от родных и друзей (1942-1944, 1947)

Часть 1: Письма к Ирине Николаевне Миллер от родных и друзей

Часть 2: Письма к Ирине Миллер и Владимиру Татаровичу от друзей по Емуртле

Часть 3: Письма Николая Николаевича Миллера

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), 19<sup>th</sup> century Russian Realism (No. 14), Omsk Modernism (No. 15), 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 from 2011-14, i.e. No. 17 (the Ballets Russes), No. 18 (Russian sculpture), No. 19 (Russian satirical journals of 1905), and No. 20 (Kinetic Los Angeles) direct enquiries to Brill Publishers (see above).

### **CONFERENCES AND CELEBRATIONS OF INTEREST TO THE IMRC**

1. CCRAC (The Courtauld Institute, London, and the Department of History of Art, Cambridge) organized the symposium "Ukrainian Art Now: Spaces of Identity" at the Courtauld Institute, London, on 27 February. Contact Louise Hardiman at lah45@cam.ac.uk
2. The Department of Music at UCLA organized a symposium to celebrate the life and work of Alexander Scriabin on 13-14 March. Contact Mitchell Morris at mmorris@humnet.ucla.edu
3. The Slovo Festival (of contemporary Russian literature) took place at Waterstones, Piccadilly, London, on 11-19 April. Contact press@academia-rossica.org
4. Between 24 April and 4 May the Central House of the Artist in Moscow hosted the "Festival: War Literature" – a presentation of new books on the theme of war.
5. The Ukrainian Museum, New York, organized a symposium entitled "Experiment, Expression, and the International Scene: The Ukrainian Avant-Garde Stage in the 1910s and 1920s" on 26 April. Contact [www.ukrainianmuseum.org](http://www.ukrainianmuseum.org)
6. The Institute of World Literature, Moscow, organized a conference on the "eternal" topics and images within Russian Modernism on 27 and 28 April, 2015. Contact: modernism-konf@yandex.ru

7. The seventeenth annual Russian Film Symposium, "Red Empire Reloaded," was held on the campus of the University of Pittsburgh from Monday 4 May through Saturday 9 May 2015, with evening screenings at the Pittsburgh Filmmakers' Melwood Screening Room. The Symposium hosted eight panels (each with a screening of a film with English subtitles), two roundtables, and four evening screenings on the big screen. For information contact Vladimir Padunov at: padunov@pitt.edu
8. Jacobs University, Bremen, hosted the international conference, "Digital Abstraction at the Interface between Electronic Media Arts and Data Visualization", on 8-9 May. Contact Isabel Wnsche at: i.wunsche@jacobs-university.de
9. The Russian Academy of Arts, Moscow, and other institutions organized the conference "The Art of Sculpture in the 20<sup>th</sup> and 21<sup>st</sup> Centuries" on 27-29 May. Contact Mikhail Busev at sculpture20@yandex.ru
10. Jacobs University, Bremen, hosted the international conference, "Russian Art: Changing Perceptions", on 4-5 June. Contact Isabel Wnsche at: i.wunsche@jacobs-university.de
11. The Gorky Institute of World Literature, Moscow, hosted the conference "Utopia and Eschatology in the Literature, Art and Philosophy of Russian Modernism" on 24- 27 June. Contact Ol'ga Davydova: davydov-olga@yandex.ru
12. Korneliia Ichin organized a conference under the title "The Avant-Garde after the Thaw" for 24-28 June, 2015 at the University of Belgrad. Contact her at korneliiaicin@gmail.com
13. Columbia University, New York, will be hosting a conference, "Theosophy and the Arts: Texts and Contexts of Modern Enchantment" on 9-10 October, 2015. Contact Katie Tyreman at enchantedmodernities@york.ac.uk
14. The 16<sup>th</sup> Annual Polish Film Festival of Los Angeles takes place between 13 and 22 October at Laemmle's NoHo7 Theater in North Hollywood and at Laemmle's Royal Theater in Westwood. For information go to info@polishfilmla.org
15. St. Louis University, St. Louis, Missouri, is hosting the Central Slavic Conference on 23-25 October. Contact David Borgmeyer at: dborgmey@slu.edu
16. The State Maiakovsky Museum, Moscow, is hosting an international conference to mark the 130<sup>th</sup> birthday of Velimir Khlebnikov entitled "Velimir Khlebnikov to the n Degree" on 9-11 November, 2015. Contact Dmitrii Karpov at dkarpov-m@mail.ru
17. The State Museum of Lev Tolstoy, Moscow, is organizing the international conference, "Tolstoy and His Contemporaries", as part of Russia's Year of Literature, on 19-20 November. Contact prokopchuk17@mail.ru or info@tolstoymuseum.ru

18. The Association for Slavic, East European, and Eurasian Studies is holding its 45<sup>th</sup> annual convention at the Philadelphia Marriott Downtown, on 19-22 November. Contact aseees@pitt.edu

19. A conference celebrating "100 Years of Suprematism" sponsored by The Malevich Society will be held in December at the Harriman Institute, Columbia University, New York. Contact Charlotte Douglas at douglas@nyu.edu

20. The Science Museum, London, is hosting the one-day symposium, "Cosmonauts: Birth of the Space Age" in February, 2016. Contact Doug Millard at Doug.Millard@sciencemuseum.ac.uk

21. The Gorky Institute of World Literature, M, is planning a conference to mark the 110<sup>th</sup> birthday of A.M. Veselovsky on 20-21 October, 2016: "The Legacy of Aleksandr Veselovsky within Its European Context". Contact Tat'iana Govenko at govenko@mail.ru

22. On 18 April, 2015, the IMRC organized the following conference at the Villa Aurora, Pacific Palisades, California:

*Russian Los Angeles:  
Dancers, Artists, Musicians in Southern California, 1920-50*

The aim of «Russian Los Angeles» was to draw attention to the Russian diaspora in Southern California, especially to the dancers, choreographers, and designers, who worked in the Los Angeles area during the 1920s-50s. Among them were major figures in the entertainment industry of those years such as Léon Bakst, Adolph Bolm, Vernon Duke, Theodore Kosloff, Bronislava Nijinska, Serge Rachmaninoff, Nicholas Remisoff, and Igor Stravinsky, who left a profound and permanent imprint on the performing and visual arts and fashion, in particular, and whose creative achievements encompassed both major hits in cinema such as Max Reinhardt's *A Midsummer Night's Dream* (choreographed by Nijinska) and Lewis Milestone's *Ocean's 11* (designed by Remisoff) and experiments in concert dance such as *The Firebird* (choreographed by Bolm in 1940 at the Hollywood Bowl and led by Stravinsky in his Bowl conducting debut). In this respect, of particular interest is the Hollywood Bowl production of *The Spirit of the Factory* (choreographed by Bolm in 1931 to the «machine» music of Alexander Mosolov) which was examined at the conference as an esthetic extension of the Russian avant-garde, as an immediate gesture to the Machine Age, and as an example of how émigré dancers and musicians were still producing radical artistic experiments in spite of the financial pressures and thematic prerequisites of the Californian entertainment industry. «Russian Los Angeles» will also focus on how Russians adapted to their new homeland – and to other emigrations, especially to the German cultural colony of the 1930s-40, represented, for example, by Lion Feuchtwanger, Thomas Mann, and Arnold Schoenberg.

To this end, the Conference was divided into the following five sections:

1. Three scholarly presentations on how Russian émigrés pursued and developed modern dance and design in Los Angeles, consisting of:
  - a) A panoramic discussion of dancers, choreographers, and artists by Naima Prevots (American University, DC, author of key publications on Russian performers in Southern California);
  - b) An appreciation of the work of émigré designers, especially Nicholas Remisoff, by Oleg Minin (Bard College, NY);
  - c) An account of Léon Bakst's activities in Southern California in 1924 by Elizabeth Durst (University of Southern California, Los Angeles; specialist in Russian fashion);
2. Two musical demonstrations:
  - a) A commentary on Russian composers living in Los Angeles in the 1930s-40s, especially Rachmaninoff and Stravinsky, illustrated by live musical demonstrations by Keenan Reesor (University of Southern California, Los Angeles; specialist in the music of Rachmaninoff);
  - b) A commentary on lighter Russian musicians in Los Angeles in the 1930s-40s such as Vernon Duke, illustrated by songs sung by Justin Triforo (University of Southern California, Los Angeles; specialist in the history of Russian jazz).
3. Exhibition of photographs of Russian dancers, musicians, artists, and impresarios active in the entertainment industry just before and after WW2; plus exhibition of artworks by Remisoff (a major archive of his work is held by USC); both exhibitions to be assembled by Mark Konecny (Institute of Modern Russian Culture, Los Angeles)
4. A re-imagined performance based on archival photographs by Lorin Johnson (CalState, Long Beach) of Bolm's *The Spirit of the Factory* and other experimental pieces by Russian choreographers.
5. A discussion led by Debra Levine (correspondent for various Los Angeles journals) of vintage films starring Russian dancers such as Kosloff in Cecile B. de Mille's *Madam Satan* (1930).

## 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 2015, unless indicated otherwise.

I. Alborov: *Vtoroe litso Narvskikh vorot Sankt-Peterburga*, SP: Nestor-Istoriia, 2014

F. Andresen: *The Lady with an Ostrich-Feather Fan, The Story of the Yusupov Rembrandts*, Carlsbad, Ca.: Aviara Press

V. Aleinikov: *Reliktovye istorii*, SP: Aleteia

E. Antipov: *Vek avangarda podytozhim*, SP: Serebrianyi vek

L. Andreeva, comp.: *Yurii Pavlov*, M: Galart

E. Antipov: *Uchenie o kvadrate: Ottenki i otsenki*, SP: Serebrianyi vek

- S. Arro: *Pechal' moia svetla....: Melankholicheskie progulki s poeticheskim putevoditelem po russkomu istoricheskomu kladbishchu* Visbadena, M: Lingvistika
- V. Arslanov: *Formal'naia shkola*, M: Akademicheskii proekt
- V. Arslanov: *Teoriia i istoriia iskusstvoznaniia: XX vek. Postmodernizm*, M: Akademicheskii proekt
- A. Artiunova: *Art-rynok v XXI veke: Prostranstvo khudozhestvennogo eksperimenta*, M: GU VShE
- A. Asoian: *Dante v russkoi kul'ture*, SP: Center for Humanities Initiatives
- A. Astakhov: *Drevniaia stolovaia i domashniaia utvar'*, M: Belyi gorod
- A. and Yu. Astakhov: *Valentin Serov*, M: Belyi gorod. 2014
- V. Aver'ianov: *Krytyi krest: Tradistionalizm v avangarde*, M: Knizhnyi mir
- A. Baeva: *"Slyshat' muzyku glazami": Vzaimodeistvie iskusstva v teatre I. Stravinskogo*, M: State Institute of Art History
- E. Baevskaia et al., trans.: S. Vess'e: *«Za vashu i nashu svobodu!»: Dissidentskoe dvizhenie v Rossii»*, M: NLO
- I. Bakshtein: *Vnutri kartiny: Stat'i i dialogi o sovremennom iskusstve*, M: NLO
- E. Basin: *Teoreticheskie problemy iskusstva. Logika, psikhologiya, estetika, sotsiologiya*, M: Lenand
- V. Berezkin: *Iskusstvo stsenografii mirovogo teatra. Stsenografy Rossii: Stanislav Benediktov. Aleksandr Orlov, Aleksandr Borovsky*, M: Krasand, Vol. 11
- V. Biberin: *Aleksei Gavrilovich Venetsianov i ego ucheniki*, Tver: Gid, 2014
- A. Bil'zho: *Bud'te zdorovy i derzhite sebja v rukakh*, M: NLO
- M. Birstein, et al.: *Homage to Savitsky: Collecting 20<sup>th</sup> Century Russian and Uzbek Art*, Stuttgart: Arnoldsche
- S. Bogdanova and Yu. Makarova: *Geroi Sobibora*, M and Jerusalem: Mosty kul'tury
- L. Bondarenko: *Osnovnye tendentsii v rossiiskom sovremennom iskusstve na rubezhe XX-XXI vv. (1991-2011 gg.)*, Monografiia, Krasnodar: Yug, 2012
- L. Bredikhina, ed.: *Oleg Kulik*, M: Avangard
- E. Bronnikova: *Arkhangel'skaia fotografiia (1847-1931)*, Arkhangel'sk: Pravda Severa, 2014
- T. Bronzova: T. Matil'da: *Liubov' i tanets*, M: Boslen
- W. Brumfield: *Architecture at the End of the Earth: Photographing the Russian North*, Durham, NC: Duke University Press
- V. Chaikovskaia: *Karl Briullov: Spory s sud'boi*, M: Iskusstvo XXI vek
- M. Chegodaeva: *Iskusstvo, kotoroe bylo: Puti russkoi knizhnoi grafiki 1936-1980*, M: Galart

- E. Chernetsova: *Kitch. Iskusstvo ili kul'turnyi musor?*, M: Eterna
- O. Davydova: *Chelovek v iskusstve. Antropologiya vizual'nosti*, M: Progress;Traditsiia
- O. Davydova: *Ikonografiia moderna: Obrazy sadov i parkov v tvorchestve khudozhnikov russkogo simvolizma*, M: BuksMArt, 2014
- O. Davydova: *Kontseptual'nyi modern. Slovo. Obraz. Mesto*, M: BuksMArt
- A. Demidov: *Landshaftnaia arkhitektura Glavnogo botanicheskogo sada imeni N.V. Tsitsina RAN: istoriia i perspektivy: K 70-letiiu so dnia obrazovaniia*, M: KMK
- K. Depretto: *Formalizm v Rossii: Predshestvenniki, istoriia, kontekst*, M: NLO
- E. Dinershtein: *Siniaia ptitsa Zinoviia Grzhebina*, M: NLO
- M. Dmitrieva: *Italiia v Sarmatii: Puti Rennsansa v Vostochnoi Evrope*, M: NLO
- A. Doronin and O. Kudriavtseva, eds.: *Sobiratel'stvo i metsenatstvo v epokhu Vorozhdeniia*, M: Politicheskaiia entsiklopediia
- Ch. Duglas (Douglas): *Lebedi inykh mirov i drugie stat'i ob avangarde*, M: Tri kvadrata
- C. Douglas and W. Salmond, eds.: *Kazimir Malevich: Letters, Documents, Memoirs, Criticism*, London: Tate Publishing. This is the English translation (by Antonina Bousi) of the Russian edition compiled by Irina Vakar and Tatiana Mikhienko and published by RA, Moscow, in 2004.
- O. Dunaevskaia, ed.: A. Etkind: *Sodom i Psikheia: Ocherki intellektual'noi istorii Serebrianogo veka*, M: ArsisBooks (second edition)
- A. Epshtein: *Khudozhnik Oskar Rabin: Zapechatlennaia sud'ba*, M: NLO
- I. Esaulov: *Postsovetskie mifologii: Struktury povsednevnosti*, M: Akademika
- L. Evseeva: *Khudozhnik v Vizantii i Drevnei Rusi. Problema avtorstva. Sbornik statei*, M: Tsentral'nyi Muzei Drevnerusskoi kul'tury i iskusstva im. Andreia Rubleva, 2014
- M. Evsev'ev, comp.: *Ital'ianskie pis'ma i doneseniiia Sil'vestra Feodosievicha Shchedrina, 1881-1830*, SP: Al'ians-Arkheo, 2014
- E. Evstratova: *Pavel Tret'iakov i ego znamenitaia kolleksiia*, M: Olma Media Grupp
- M. Evzlin: *Dve grecheskie ody Dzhona Kitsa*, Madrid: Ediciones del Hebreo Errante
- M. Evzlin: *Metamorfozy Afrodity. 36 tsvetnykh vkleennykh illiustratsii*, Madrid: Ediciones del Hebreo Errante
- M. Evzlin: *47 risunkov S. Sigeia*, Madrid: Ediciones del Hebreo Errante

- M. Evzlin: *Statuia, med i pchely*, Madrid: Ediciones del Hebreo Errante
- E. Fedorova: *V mire teatral'nykh kostiumov*, M: Novyi kliuch, 2014
- M. Filatova and S. Khromshenko: *Obraz Vostoka v rusском iskusstve pervoi poloviny XX veka*, M: MardOani
- I. Galeev and N. Saltan: *Aleksei Avdeevich Anikeenok (1925-1984). Zhivopis' iz sobraniia Pskovskogo gosudarstvennogo ob"edinennogo istoriko-arkhitekturnogo i khudozhestvennogo muzeia-zapovednika i "Galeev-Galerei"*, M: Galeev-Galereia
- D. Galkin: *V teni stalinskikh vysotok; Ispoved' arkhitekatora*, M: Grifon
- V. Gel'man: *Authoritarian Russia: Analyzing Post-Soviet Regime Changes*, Pittsburgh: University of Pittsburgh Press
- M. German: *V poiskakh Parizha, ili Vechnoe vozvrashchenie*, SP: Azbuka-Attikus
- L. German and O. Balashova: *Iskusstvo Ukrainskikh shestidesiatnikov*, K: Osnovy
- V. Golitsyn: *Ya ushiblen morem: Dnevnik, pis'ma khudozhnika i vosominannia o nem*, M: Russkii mir
- V. Golovskov: *Fenomen Ivana Nikitin*, SP: Nestor-Istoriia
- A. Golubkova: *Tetrad' puteshestvii. Sbornik stikhov* (with illustrations by Alexandra Exter), Ediciones del Hebreo Errante
- D. Gorokhov, comp.: *Mikhail Shvartsman i ego shkola*, SP: Palace Editions, 2014
- V. Grechmo et al., eds.: *Dal'nii Vostok, blizkaia Rossiia: evoliutsiia russkoi kul'tury – vzgliad iz Vostochnoi Azii*, Belgrade: Logos
- N. Grechuk: Peterburg. *Sobytiia i litsa: Istoriia goroda v fotografiiakh Karla Bully*, M: Tsentrpoligrad
- B. Grois: *Boris Mikhailov*, M: Ad Marginem
- B. Grois: *Vasilii Kandinsky*, M: Ad Marginem
- B. Grois: *Russkii kosmizm*, M: Ad Marginem
- E. Hausbacher et al., eds.: *Fashion, Consumption and Everyday Culture in the Soviet Union between 1945 and 1985*, München-Berlin, Verlag Otto Sagner, 2014
- S. Hollerbach: *New York on My Mind. Memoirs of a Displaced Person*, New York: The New Review Publishing
- J. Howard, I. Bužinska and Z. Strother: *Vladimir Markov and Russian Primitivism*, Farnham, UK: Ashgate
- M. Il'icheva: *Neizvestnyi Petipa, Istoki tvorchestva*, SP: Kompozitor
- T. Igosheva, comp.: *Velimir Khlebnikov i russkii avangard*, M: Azbukovnik
- F. Infante: *AutoAl'bom*, M: Iskusstvo XXI vek, 2013
- V. Isachenko: *Arkhitekturnye ansambli Peterburga. Ot osnovaniia do nashikh dnei: Spravochnik*, SP: Paritet

- L. Kalenina, ed.: *A. Zabelina: Tsvety Rossii*, M: Galart
- N. Kalugina: *Karl Briullov*, M: TG, 2014
- A. Kal'vina: *Khudozhniki Orenburzh'ia*, Orenburg: Orenburgskoe knizhnoe izdatel'stvo im. G.P. Donkovtseva
- A. Karpenko et al., eds.: *Gazetnaia i zhurnal'naia illiustratsiia: Materialy nauchnoi konferentsii*, SP: State Museum of the History of St. Petersburg, 2014
- T. Karpova et al.: *Georgii Yakulov. Master raznotsvetnykh solnts*, M: TG
- T. Karpova, ed.: *Nikolai Ge. Vektor sud'by i tvorchestva*, M: State Institute of Art History, 2014
- T. Karpova: *Pavel Fedotov. Teatr zhizni*, M: TG
- M. Katagoshchina: *Antikvarnoe delo Rossii XVII-pervoi treti XX veka*, M: Russkii mir, 2014
- A. Khaiimov: *Golubaia keramika Fergany: Rishtanskii master Sharafiddin Yusupov*, M: Galart
- Yu. Khalturin et al.: «*Nebesnaia nauka*»: *Evropeiskaia alkhimiia i rossiiskoe rozenkreitserstvo v XVII-XIX vekakh*, SP: RKhGA
- M. Kharit: *Novyi vek rossiiskoi usad'by: Populiarnaia entsiklopediia arkhitektury*, M: AST
- L. Khroshchinsky: *Kleima na farfore Evropeiskogo i Rossiiskogo proizvodstva*, M: Liubimaia kniga 2013
- T. Kiiukina, ed.: *Tverskaia oblastnaia kartinnaia galereia*, Tver; Gid, 2014
- E. Kirillina and G. Sternin: *Repin: Zhizn' i tvorchestvo*, M: EKSMO-Press
- A. Kitaev: *Peterburg Ivana Bianki. POSTE RESTANTE*, SP: Rostok
- S. Kochkin: *Boris Rybchenkov*, M: Galart
- N. Kopaneva, ed.: *I. Drissen-van khet Reve: «Gollandskie korni Kunstkamery Petra Velikogo: Istorii v pis'makh (1711-1752)»*, SP: Peter the Great Museum of Anthropology and Ethnography
- G. Korneva et al.: *Sankt-Peterburgskii dvorets Velikogo kniazia Vladimira Aleksandrovicha-Dom uchenykh RAN*, SP: Liki Rossii
- A. Kornilova: *Lermontov-khudozhnik*, SP: Tarkhany State Lermontov Museum and Preserve, 2014
- O. Korytov: *Illiustrirovannaia kniga: Kontruktsiia i kompozitsiia*, M: Galart
- G. Kossovsky: *Evoliutsiia russkogo portreta ot parsuny do moderna*, M: Sputnik
- L. Koval': *Fragmenty istorii*, M: Pashkov Dom
- N. Kovaleva, comp.: *N. Rerikh. Moia zhizn'*, MN: EKSMO-Press
- V. Kozlov: *Postizhenie istorii posredstvom iskusstva, arkhivov i arkheologii*, M: U Nikitskikh vorot (Vol. 2)
- A. Krotkov: *Karikatura: Nepridumannaia istoriia*, M: AST

- M. Kukulin: *Mashiny zashumevshego vremeni: Kak sovetskii montazh stal metodom neofitsial'noi kul'tury*, N: NLO
- O. Kukushkin: *Arktika. Antarktika: odisseia khudozhnika: Vpered! Severnyi polius. Antarkticheskaia odisseia*, SP: Sankt-Peterburgskii Soiuz khudozhnikov, 2014
- A. Kuz'min, comp.: *Russkii knizhnik-2014: Mezhdistsiplinarnyi sbornik*, M: Pashkov Dom
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- A. Lavrent'ev, comp.: *Maiakovsky-Rodchenko: Klassika konstruktivizma*, M: Fortuna EL
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- A. Lozovoi: *Balkanskii kolazh ili otrazheniia v Dvine*, M: Shevchuk
- C. Mallette: *Ironwork Today. Inside and Out 4*, Atglen, PA: Schiffer, 2014
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- A. Margolis: *Ocherki istorii peterburgskikh dvortsov*, M: Tsentropoligraf
- Yu. Markin: *Ekspressionisty. Zhivopis'*, M: Rip-kholding, 2014
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- G. Munn: *Wartski, The First 150 Years*, Ipswich: Antique Collector's Club
- I. Nadezhina: *Arkhitekt N.N. Nadezhin*, SP: Sankt-Peterburg, 2014
- A. Nakov: *Kandinsky: The Enigma of the First Abstract Painting*, Cracow: IRSA
- L. Nemchinova, ed.: *Restavratsiia v Ermitazhe: Vzgliad skvoz' prizmu vremeni*, SP: State Hermitage, 2014
- N. Nikolaeva: *Severnyi modern v Vyborge*, SP: Tsentr sokhraneniia kul'turnogo naslediia
- M. Nikol'sky, ed.: *VI Polenovskie chteniia. Sistema tsennostei v sovremennom khudozhestvennom obrazovanii: Materialy Mezhdunarodnoi nauchno-prakticheskoi konferentsii-foruma. Mart 2015 g.*, Tambov: Print-Servis

- N. Nol'de-Lur'e: *Drama cheloveka vo tvorchestve Vadima Sidura*, M: Kanon, 2014
- A. Obradovich and A. Darevsky, eds.: *Zapiski Sankt-Peterburgskoi Teatral'noi biblioteki*, SP: Nestor-Istoriia
- A. Panteleeva: *Pamiatniki drevnego russkogo zodchestva*, M: Belyi gorod
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- V. Parisi, ed.: *Samizdat. Between Practices and Representations*, Budapest: Central European University
- L. Pashkova, ed.: *Valentin Yustitskii. Delo khudozhnika*, Saratov: Malygin, 2014
- A. Pen'kov: *Utselevshaia Moskva proshlogo. Pamiatniki arkhitektury Moskvy, sokhranivshiesia k nachalu XXI veka*, M: Lenand (in three books)
- P. Peppershtein and V. Glotser: *Viktor Pivovarov*, M: ArtGid (in two books)
- D. Petrov: *Istoriia glazami Krokodila: XX vek*, M: Senchuri Korodail (issues 1-3)
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- A. Rakitiansky and A. Stefan: *Rizhskie izdaniia. Bibliograficheskii ukazatel'*, Riga: Bibliophile and Collector
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- D. Rodionov, E. Struginskaia, and S. Sboeva: *Kamernyi teatr i ego khudozhniki. Katalog-rezone Gosudarstvennogo teatral'nogo muzeia A.A. Bakhrushina*, M: State Central Bakhrushin Theater Museum 2014
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- A. Rub: *Izobrazitel'noe iskusstvo Tadzhikistana*, M: Galart
- G. Rudzite: *Rerih's un Latvija*, Riga: Sirds Gaisma, 2014
- A. Rusakova: *Zinaida Serebriakova*, M: Iskusstvo XXI vek, 2014
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- D. Sarab'ianov: *Serov: Zhizn' i tvorchestvo*, M: EKSMO-Press
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- E. Sazanova: Sergei Lobovikov. *Master russkoi svetopisi*, Kirov: Krepostnov'; Viatskoe knizhnoe izdatel'stvo
- T. Sem: *Kartina mira tungusov: panteon (semantika obrazov i etnokul'turnye sviazi)*, SP: Department of Philology, St. Petersburg State University
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- N. Shvartsman: *Vatto (Watteau)*, M: Belyi gorod
- V. Sinkevich: *Materialy k bibliografii: «Perekrestki» (1977-1982) /»Vstrechi» (1983-1007): Rospis' sodержaniia*, M: House of Russia Abroad
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- L. Sokoliuk: *Mykhailo Boichuk ta ioho shkola: Monohrafiia*, Kharkov: Savchuk, 2014
- F. Solntsev: *Drevnie velikokniazheskie, tsarskie, boiarskie i narodnye odezhdyy, izobrazheniia i portrety*, M: Belyi gorod
- F. Solntsev: *Drevnii chin tsarskii, tsarskie utvari i odezhdyy*, M: Belyi gorod, 2014
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- T. Speranskaia: *Ocherki istorii iskusstva Altaia*, Barnaul: Altai University, 2014
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- E. Torelli Landini: *Le Avanguardie Russe*, Milan: De Luca
- O. Trifonova: *Dom na naberezhnoi i ego obitateli*, M: Galeriia
- M. Tsybul'sky: *Gennadii Shutov: Akvareli*, M: Galart
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- A. Ustinov: *Russkii literaturnyi avangard v Parizhe*, M: United Humanities Publishers, 2014
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- Various authors: *Dom bez uglov: Voina. Blokada. Tsirk. Sud'by*, SP: Great St. Petersburg State Circus
- Various authors: *Dvortsy i voina: K 100-letiiu nachala Pervoi mirovoi voiny. Sbornik statei*, SP: Evropeiskii dom
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A. Vas'kin: *Shchusev: Zodchii vseia Rusi*, M: Molodaia gvardiia

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Yu. Vinogradov: *Problema simvola v izobrazitel'nom iskusstve*, Barnaul: Spektr, 2014

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P. Volkova: *Most cherez bezdnu*, M; Khoroshaia kniga, Book 6: Part 1

E. Vozniak: *Osnovy teorii arkhitekturnykh form istoricheskikh zdanii*, SP: Kolo

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A. Yakobidze-Gitman: *Vosstanie fantazmov: Sovetskaia epokha v postsovetskom kino*, M: NLO

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**PERIODICALS, OLD AND NEW.** References are to the latest issues. Unless stated otherwise, the city of publication is Moscow and the year is 2015.

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*Iskusstvovedenie*, Nauka, No. 9-10

*Kniga: Issledovaniia i materialy*, M: Nauka, 2015 (No. 101)

*Knizhnoe delo v Rossii v XIX-nachale XX veka*, SP: Russian National Library, No. 17 (edited by Elena Barkhatova, et al.)

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*Russkaia usad'ba: Sbornik Obshchestva izucheniia russkoi usad'by*, SP: Kolo, No. 19 (edited by M. Nashchokina)

*Russkii muzei. Novye postupleniia, 1998-2014*, SP: Palace Editions, No 451 (edited by Evgeniia Petrova)

*Soobshcheniia Gosudarstvennogo Ermitazha*, SP: State Hermitage, No. 72 (edited by M. Balan)

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

*Vestnik istorii, literatury, iskusstva*, M: Sobranie, No. 9 (edited by I. Urilov)

*Zapiski Sankt-Petersburgskoi gosudarstvennoi Teatral'noi biblioteki*, SP, 2015, No. 12-13

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.

## **EXHIBITIONS, RECENT OR CURRENT**

The main period covered is the spring and summer of 2015 (GMII = State Pushkin Museum of Fine Arts, Moscow; GRAD = Gallery of Russian Art and Design, London; RM = State Russian Museum, St. Petersburg; SP = St. Petersburg; TG = State Tretyakov Gallery, Moscow)

"Igael Shemtov: The Photo Album, 1979-80" at Baxter St. at CCNY, New York, February

"K. Batynkov, A. Klimak, V. Mishukov: Clowns" at Krokin Galery, M, February

"Nicholas Roerich" at MacDougal Arts Ltd., London, February

"Nikolai Rusakov (1888-1941): The East in the Eyes of a Dreamer" at Open Club,

M, February

"Specters of Communism: Contemporary Russian Art" at The James Gallery, New York, February

"Alexander Lozovoi: Montenegro, Pearl of the Balkans" at the House of Russia Abroad and the Embassy of Montenegro, M, February-March

"Alexander Pogozhel'sky: Power Point" at Moscow Museum of Modern Art, February-March

"Boris Chetkov: Portraits" at Hoffman Art Institute, Miami, February-March  
"East Street-West Street" at Lollipop Gallery, London, February-March

"Gardens of Eremites. Willful Art of Sveta Vikkers" at Moscow Museum of Modern Art, February-March

"In Memory of Mikhail Kulakov" at Pop-Off Gallery, M, February-March

"Zenon Komissarenko (1891-1980): Sounding Cosmos" at Open Club, M, February-March

"Akhmatova, Anrep, Berlin" at Pushkin House, London, February-April

"Grisha Bruskin: Alefbet, Alfabeto della Memoria" at Fondazione Querini Stampalia, Venice, February-April

"Konstantin Batynkov: Prokosmos" at Krokin Gallery and the Moscow Planetarium, M, February-April

"Pilgrims of Art: Akseli Gallen-Kallela and Nikolai Roerich" at The Gallen-Kallela Museum, Espoo, Finland, February-April

"Tarkhov" at Our Artists Gallery, M, February-April

"Belle Haleine: Der Duft der Kunst" at the Museum Tinguely, Basel, February-May

"Staging the Ukrainian Avant-Garde of the 1910s and 1920s: From Experiment to Apogee" at the Ukrainian Museum, New York, February-September

"'A Scratch Is A Rupture of Time': Irina Starzhenetskaia" at Open Club, M, March

"Andrei Filippov: Department of Eagles" at the Ekaterina Cultural Foundation, M, March-April

"The Art of Being Right Here" at Moscow Museum of Modern Art, March-April

"Department of Eagles: One-Man Exhibition of Andrei Filippov" at the Ekaterina

Cultural Foundation, M, March-April

"Igor' Vulokh: Repatriation" at Ekaterina Cultural Foundation, M, March-April

"Ilya Fedotov-Fedorov: Homo Sapiens Solitarius" at Moscow Museum of Modern Art, March-April

"James Hayward. Silence Technology" at Modernism San Francisco, March-April

"Journey to a Mystic Land: Dashi Namdakov's Impressions of Asia" at Gallery Shchukin, New York, March-April

"Nudes and Abstraction: Aleksandr Yulikov" at Open Club, M, March-April

"Pablo Picasso and Russian Paris" at Elizium Gallery, M (XXXVIII Antique Salon), March-April

"Places and Faces" at Russian Cultural Centre, London, March-April

"Stephen Somerstein: March for Freedom, Selma to Montgomery" at Modernism, San Francisco, March-April

"Alexei Titarenko" at Nailya Alexander Gallery, New York, March-May

"Anastasiia Khoroshilova: Tracks" at the Hilger Brot Kunsthalle, Vienna, March-May

"Contemporaries of the Future: Jewish Artists in the Russian Avant-Garde 1910-1980" at the Jewish Museum and Tolerance Center, Moscow, March-May

"The Heights of the Jewish Theater in Russia (1919-1949): Gabim and GOSET" at the State Bakhrushin Museum, M, March-May

"Borderlands" at GRAD, London, March-May

"Marion Strunk: In the Kitchen" at Barbarian Gallery, Zurich, March-May

"Vitalii Komar: Allegories of Justice" at Ronald Feldman Fine Arts, New York, March-May

"In Between. Werke von 1970 bis 2015" at Galerie Hoffmann, Freundberg-Ossenheim, March-October

"Alexander Voitsekhovskiy" at Mimoda Studio and Lark Gallery, Los Angeles, April

"Alexander Gronsky" at Wapping Bankside Project, London, April-May

"Ching Ho Cheng 1946-1989 The Five Elements" at Shepherd W & K Galleries, New York, April-May

"Evgenii Kazariants. Painting of the 1960s and 1970s" at Open Club, M, April-May  
"June Green" at Annely Juda Fine Art, London, April-May

"Katya Krasnaya" at Erarta Galleries, London, April-May

"The Legacy of WWII in Russian Art" at Saatchi Gallery, London, April-May

"Metaphors of Moments: Frantsisko and Nonna Infante" at Krokin Gallery, M, April-May

"Roger Ackling" at Annely Juda Fine Art, London, April-May

"Vladimir Nemukhin: Facets of Formalism/Lydia Masterkova: Lyrical Abstraction" at Moscow Museum of Modern Art, April-May

"Evgenii Chubarov" at Gary Tatintsian Gallery, M, April-June

"Georgii Yakulov: Artist of Multi-Colored Suns" at TG, April-June

"Sanya Kantarovsky" at Art 15, London, April-June

"Anche le sculture muoiono/Sculptures Also Die" at Palazzo Strozzi, Florence, April-July

"Marc Chagall: Love and Life" at the Chioostro del Bramante, Rome, April-July

"David Hayes: Twelve Sculptures" at Wichita Falls Museum of Art at Midwestern State University, Wichita Falls, Texas, April-October

"Flowers of Victory" at the Museum of Russian Estate Culture, M, April-October

"Through the Looking-Glass: Hyperrealism in the Soviet Union" at the Zimmerli Art Museum, Rutgers University, New Brunswick, April-October

"Documenting Ukraine" at GRAD, London, May

"Grisha Bruskin: An Archaeologist's Collection" at the former Church of Santa Caterina, Venice, May

"Severity of Style: Russian Realism of the 20<sup>th</sup> Century" at MacDougal Auctions, London, May

"The Venetian Strophes of Iosif Brodsky in the Engravings of Vladimir Nasedkin" at Kul'tProekt Gallery, M, May

"Konstantin Batynkov: Son of a Regiment", at State Institute of Art History, in collaboration with Krokin Gallery, M, May

"On My Way. St. Petersburg Art Project" at Ca' Foscari Zattere, Venice, May  
"Recycle Group (Andrei Blokhin and Georgii Kuznetsov): Conversion" at St. Antonin Church, Venice, May

"A Silver Day: Petr Petrovichev (1874-1947)" Open Club, M, May

"Aleksandr Dzhikiia: Fluttering Like a Hare" at Krokin Gallery, M, May-June

"Cartoon-like Art" at Erarta Gallery, London, May-June

"James Hill; Russian Veterans" at Pushkin House, London, May-June

"Michael Dweck: Nymphs and Sirens" at Modernism, May-June

"Private Moon: Leonid Tishkov" at Erarta Galleries, London, May-June

"Russ Land: Uldus Bakhtiozina" at Anna Nova Gallery, SP, May-June

"Sharks and Humanity" at the Ekaterina Cultural Foundation, M, May-June

"Tim Parchikov" at the Moscow Museum of Modern Art, May-June

"Paintings, Watercolors, Drawings and Sculpture, 1760-1970" at Shepherd W & K Galleries, New York, May-July

"Pierre Dmitrienko. Présences" at Galerie-Interart, Geneva, May-July

"2 Stenberg 2" at Our Artists Gallery, M, May-July

"Byzantium to Russia: The Origins and Development of Russian Icons 1900 to 1900" at the Museum of Russian Icons, Clinton, Mass., May-August

"Russian Modernism: Cross-Currents of German and Russian Art, 1907-1937" at Neue Galerie, New York, May-August

"Sonia Delunay: at Tate Modern, London, May-August

"Victory as a New Epos" at the Russian Academy of Arts with Krokin Gallery, M, May-August

"Borderline: Ukrainian Art 1985-2004" at Pinchuk Art Center, K, May-October

"Alexander Ponomarev: Concordia" at the Antarctic Pavlion, at Fondaco Marcello, San Marco, Venice, May-November

"Along the Roads of Fairy-Tales: Book Graphics of Erik Bulatov, Oleg Vasil'ev, Il'a Kabakov, Viktor Pivovarov from the Private Collections of the Pushkin State

Museum of Fine Arts," M: GMII, spring

"Azam Atakhanov: A Vine for My Beloved" at Open Club, M, June

"Andrei Nasonov: Better a Book in the Hand Than a Crane on the Shelf" at the State Institute of Art History with Krokin Gallery, M, June

"DNA Swap" at GRAD, London, June

"Melancholy Rooms by Anna Radchenko" at Hoxton Gallery, London, June

"A Geometry of Light: Tat'iana Badanina and Vladimir Nasedkin" at Kul'tproekt, M, June-July

"Human Technology 101" at Ronald Feldman Fine Arts, New York, June-July

"My Never Ending Friend: Alexander Voitsekhovskiy" at Ziferblat Gallery, London, June-July

"Paris-Berlin-Moscow: The Contemporary City" at Moscow Museum of Modern Art, June-August

"The Russian Avant-Garde from Dawn to Dusk: The Collection of Yurii Nosov" at the Worker and Farm Girl Moscow Exhibition Center, VDNKh, M, June-July

"David Hayes; Large and Small" at Hartford Public Library, Hartford, Conn., June-August

"Sixty Russian and Greek Icons" at Temple Gallery, London, June-July

"A Trial about Three Millions. Posters from the Collection of Aleksandr Dobrovibnsky" at the Jewish Museum and Tolerance Center, M, June-August

"Vladislav Mamyshev-Monroe. Archive M" at Moscow Museum of Modern Art, June-August

"Haroon Mirza/hrm199 Ltd" at Museum Tinguely, Basel, June-September

"Richard Davies: Russian Types and Scenes" at Pushkin House, London, June-September

"Licht und Bewegung: Roger Vilder und Regina Schumann" at Galerie Hoffmann, Friendberg-Ossenheim, June-November

"Colección Guéron: Arte Inconformista Ruso" at the Nau Gaudí, Mataró, Spain, June, 2015-January, 2016

"Anton Strizhenko, Vladimir Martirosov: Metamechanics" at Open Club, M, July

"Arsenii Krainiukov and Ivan Lukin: A Search of So Many Different Plans" at Open Club, M, July

"Dance in Los Angeles" at the Bakhrushin Theater Gallery, M, July

"Mariia Ivanova and Dmitrii Popov: Antinomy" at Open Club, M, July

"Vasilisa Lipatova and Aleksandr Trofimov: Parallels" at Open Club, M, July

"I Love the Phenomenon of Fabric: Ekaterina Krestova, Anastasiia Moiseeva" at Open Club, M, July-August

"From Chagall to Malevich: The Revolution of the Avant-Garde" at Grimaldi Forum, Monaco, July-September

"Vladimir Montufar: Trajectories" at Friedman and Vallois, New York, July-September

"New Bezalel: The German Influence in Israeli Art" at the Hermann Struck Museum, Haifa, July-August

"An Unknown Russia: Monaco, Riviera, Paris: Masterpieces from the Collection of Tat'iana and Georgii Khatsenkov" at the Salle d'Exposition, Monaco, July-August.

"Bonobo: Susanne Clausen and Pavlo Kerestey" at GRAD, London, July-August

"Absolute Beauty: Neoacademism in St. Petersburg" at Ludwig Museum of Contemporary Art, Budapest, July-September

"David Mabb: Announcer" at William Morris Gallery, London, July-September

"Russian Art of the XIX-XX Centuries from the Collection of A.N. Volodchinsky" at the State Pushkin Museum of Visual Arts, M, July-September

"El Lissitzky: The Artist and the State" at the Irish Museum of Modern Art, Dublin, July-October

"Hard to be a God: Alexei German" at Institute of Contemporary Art, London, August

"Sergei Popov and Igor' Yudkin: Life Serene" at Open Club, M, August

"Valery Barykin: Soviet Pin-Up" at Erarta Galleries, London, August

"Russian House: Photographs by Sergey Chilikov, Lucia Ganeva, Vadim Gushchin, Sergey Maximishin and Igor Moukhin" at Schilt Gallery, London August-November

"Servitors to the Supreme Court: Livery Costume of the Late 19th and Early 20th Centuries from the Hermitage Collection" at the Hermitage, SP, summer

"The Lost World of Subcarpathian Rus': The Lens of Rudolf Hůlka (1887-1961)" at the Harriman Institute, Columbia University, New York, September-October

"Andrei Bartenev" at Moscow Museum of Modern Art, September-November

"The Exotic World of Hunt Slonem: Paintings" at the Zurab Tsetelli Art Gallery (in collaboration with the Serge Sorokko Gallery, San Francisco), M, September-November

"Peripheral Visions: Olga Chernysheva" at GRAD, London, October

"Cosmonauts: Birth of the Space Age" at the Science Museum, London, February, 2016, onwards

"Designing Dreams: Léon Bakst at 150" at GMII, June-September, 2016

"In the Beginning Was the Body" at the Het Nieuwe Instituut, Rotterdam, spring, 2016

*For general information on art exhibitions in Moscow and St. Petersburg go to [art-lasta@list.ru](mailto:art-lasta@list.ru)*

## **RESEARCH IN PROGRESS**

John E. Bowlt (Director, IMRC; and University California, Los Angeles) is co-curating (with Natal'ia Avtonomova) a retrospective exhibition of Léon Bakst's works for the State Pushkin Museum of Fine Arts, Moscow, opening in June, 2016. He is also completing an English translation of Nicoletta Misler's study of Russian free dance, i.e. *Vnachale bylo telo: Ritmoplasticheskie eksperimenty nachala XX veka* (Moscow, 2011), for Allemandi Publishers, Turin; and editing a collection of essays on Russian stage design for the Victoria and Albert Museum, London.

William Brumfield (Photography Section, IMRC) continues to photograph and publish on Russia's architecture. His newest monograph is *Architecture at the End of the Earth: Photographing the Russian North* (Duke University Press). His current article for *Russia beyond the Headlines* is on Ruza: [http://rbth.com/arts/2015/08/07/ruza\\_a\\_peaceful\\_town\\_with\\_a\\_valiant\\_history\\_48369.html](http://rbth.com/arts/2015/08/07/ruza_a_peaceful_town_with_a_valiant_history_48369.html). For best results with the slide show (full screen), click the 4-arrow icon at lower right of photo window. This is the 131st of Brumfield's 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](http://rbth.ru/discovering_russia) Through this link a total of 3,851 photographs from his documentary work in Russia are now accessible.

Sarah Burke (Co-Director, IMRC; and Trinity University, San Antonio), now Professor Emerita at Trinity University, 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. She has also developed a new interest in the applied arts, especially haberdashery.

Charlotte Douglas (Esthetic Theory Section, IMRC; and New York University) has retired as president of the Malevich Society, New York, surrendering her position to Christina Lodder. She has donated a collection of research books to the Thomas J. Watson Library of the Metropolitan Museum of Art in New York which may be accessed online at [www.library.metmuseum.org](http://www.library.metmuseum.org) and entering the keyword "Charlotte Douglas". She now lists her publications on the website [www.academia.edu](http://www.academia.edu) and some of them can be freely downloaded for scholarly purposes. Douglas is on the planning committee for the symposium "100 Years of Suprematism" to be held at Columbia University this December.

Gerald Janecek (Literary Practice Section, IMRZC; and University of Kentucky) continues to work on the history of Moscow Conceptualism. He is editing a volume from the Workshop on Dmitrii Prigo which took place in December of last year in Prague, i.e. an English-Language compendium on this important figure to be published in Slavica in 2016. He will also be contributing a paper on Prigov for a Festschrift for Yury Orlitsky due out soon.

Edward Kasinec (Book Culture Section, IMRC; and NYPL Curator Emeritus and Staff Associate at the Harriman Institute, Columbia) is Hoover Visiting Fellow at Stanford University this spring and fall. In April he delivered a lecture at the Museum of Russian Art in Minneapolis, in June he participated in a symposium at Pushkinskii Dom in St. Petersburg, and in September he will be talking at the Museum of Russian Icons in Clinton, Mass. His exhibition, "The Lost World of Sub-Carpathian Rus' in the Lens of Rudolf Hůlka (1887-1961)", co-curated with Robert Scott and Filip Tuček, will be opening at the Harriman Institute, Columbia University, New York, in September.

Mark Konecny (Associate Director, IMRC) continues his work on Russian artists in emigration, concentrating on Russian art exhibitions in the US in the first half of the twentieth century. With Lorin Johnson, he curated the exhibition, "Dance in Los Angeles", which traveled from Los Angeles to show at the Bakhrushin Theater Gallery, Moscow, on 10-26 July. In September, he will be in New York holding a fellowship with the Jordan Family Center, New York University, and on 18 September will deliver a paper there on Russian Art in America.

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. She is finishing her book on *Patterns of Decadence* and is also working on a book-length comparison of trends in Russian culture during the period 1890-1917 and in the United States since the 1960s.

## ANNOUNCEMENTS

**Obituaries:** It is with sadness that the IMRC reports the following:

The artist Mikhail Alekseevich Kulakov died in Italy on 15 February, 2015, aged 82. Dedicated to the art and craft of painting, Mikhail Kulakov created dynamic, explosive compositions, often inspired by Oriental philosophy. His abstractions, distinguished by their energy, spontaneity, and luminosity, remain as testimony to an unflinching search for freedom of creative expression. He is survived by his widow Marianna.

The art historian Anatolii Anatol'evich Strigalev died on 25 February, 2015, in Moscow, aged 91. Celebrated for his research on early 20<sup>th</sup> century Russian art, especially the work of Vladimir Tatlin, Professor Strigalev will be remembered as a pioneer in the rediscovery of the avant-garde which he reinforced with his scholarly publications and contributions to international exhibitions and conferences.

Vladimir Dmitrievich Sarab'ianov died on 3 April, 2015, in Moscow, aged 56. A prominent restorer and historian of Ancient Russian art, especially icons, Vladimir Sarab'ianov also published important analyzes and commentaries on the frescoes and architecture of Mediaeval Russian towns.

Lynn Robert Matteson, for many years professor in the Department of Art History at the University of Southern California, Los Angeles, died on 21 April, 2015, in Santa Barbara, California, aged 75. A keen supporter of the IMRC and cultural exchanges between Los Angeles and Moscow and St. Petersburg, he will be missed by his many colleagues and graduate students.

Professor Catharine Nepomnyashchy of the Harriman Institute at Columbia University died on 23 May, 2015. A keen promoter of Russian culture in all its aspects, she was the first woman to direct the Harriman Institute (2001-09) and was honored as the Institute's Alumna of the Year in 2012. She was also a member of the Barnard Slavic Languages Department since 1987 and its chair since 2000.

The celebrated poet Konstantin Konstantinovich Kuzminsky (KKK) died on 2 May, 2015, in New York state, aged 75. KKK lived for poetry, for the making, conservation, and declamation of poetry. For all his colorful behaviour, outlandish vestments, and love of scandal, KKK was a creative genius who treasured the Russian language in its rhythms, syncopations, semantic plurality, harmonies, and disharmonies, and who used these things both to create his own verse and to rescue the verse of his dissident contemporaries. He was at once a prophet and the Devil's advocate, an *infant terrible* and a transgressor, a man who loved dogs and hated bourgeois ritual and perhaps, in the end, only one person, his devoted wife, Emma Podberezkina, could withstand and still nurture the vastness of his passionate tantrums, mercurial moods, and almost supernatural artistic stamina. KKK was a product of Mother Russia and he bore high the banner of her culture as he told the world about Russia's literary and artistic wonderland, of which he was both dragon and wizard.

Vasilii Viacheslavovich Beliaev, Dostoevsky scholar and italianist, died on 25 June, 2015, in Saratov, aged 72 years. A graduate of Moscow State University, Beliaev specialized in classical Italian literature, publishing both commentaries and translations. He is survived by his widow, Inna, and their two children.

Svetlana Boym, the Curt Hugo Reisinger Professor of Slavic and Comparative Literatures at Harvard University, died on 5 August, 2015. Distinguished author, historian, and artist, Professor Boym is remembered for her books such as *KOSMOS: Remembrances of the Future* (Princeton Architectural Press, 2001) and *Another Freedom* (University of Chicago, 2010). Among her recent accomplishments was curatorship of the exhibition and its accompanying publication "Territories of Terror: Memories and Mythologies of Gulag in Contemporary Russian-American Art" at Harvard University.

### **Further announcements:**

The Malevich Society is pleased to announce its call for 2015 grant applications. Based in New York, the Malevich Society is a not-for-profit organization dedicated to advancing the 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 related 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 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/or his artistic legacy. The Society also supports translations and the publication of relevant texts. The deadline for submissions is 30 September, 2015. Application forms and instructions may be requested by telephone at 1-718-980-1805, by e-mail at [info@malevichsociety.org](mailto:info@malevichsociety.org), or may be downloaded from the Society's website: [www.malevichsociety.org](http://www.malevichsociety.org). Applications and all

supporting documents should be submitted via e-mail to: applications@malevichsociety.org. The Malevich Society/Общество Малевича: tel. (718) 980-1805; info@malevichsociety.org

The Centro Internazionale di studi Paolo Muratov in Rome is organizing seminars, conferences, and exhibitions pertaining to the life and work of Pavel Pavlovich Muratov (1881-1950). For information contact Ksenia Muratova: xmuratova@aol.com

Barbara Ronchetti (Università di Roma-Sapienza) announces the publication of the second volume in the Intercultural Series, *La Lettura degli altri*, from the Università Sapienza, Rome. Dedicated to the theme of alterità or otherness, a digital version can be found at: <http://digilab2.let.uniroma1.it/ojs/index.php/Interculturale/article/view/233/222>). For information on the project contact Barbara Ronchetti at: ronchett@cisadu2.let.uniroma1.it

Elena Sudakova (elenasudakova1@gmail.com) is pleased to report the ongoing activities of her Gallery of Russian Arts and Design (GRAD), a non-profit space in Central London. Dedicated to the promotion of Russian art, GRAD is 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. Contact: elenasudakova1@gmail.com

SHERA (Society of Historians of East European, Eurasian, and Russian Art and Architecture) maintains a Facebook page and an active listserv: <http://lists.oakland.edu/mailman/listinfo/shera>. Eager to disseminate news of the profession, SHERA sponsors sessions and holds regular meetings at both CAA and ASEEES, New members are welcome and enquiries may be directed to: SHERA.artarchitecture@gmail.com

Theodora Clarke of London, UK, maintains her 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](http://www.russianartandculture.com) or contact Theodore Clarke at [theodora@theodoraclarke.com](mailto: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](mailto:clementi.bilinsky@voila.fr)

## ARCHIVES AND LIBRARY

The IMRC would like to thank Andrei Cheglakov of the AVC Charity Foundation, Moscow, for the gift of the two-volume catalogue raisonné of Russian illustrated children's books from the period 1881-1939, i.e. *Detskaia illiustrirovannaia kniga v istorii Rossii, 1881-1939* (M: Samolet, 2009; realized by L. Ershova, V. Semenikhin, and N. Verlinskaia).

The IMRC also thanks Alex Rabinovich for his generous gift of the directory *Ves' Petrograd* for 1917 as well as *Plany Imperatorskikh teatrov* [Floor plans of Imperial theaters] for 1907, Nikolai Aseev's poetical renderings of Semeon Prostakov's accounts of the Civil War (1928), Nikolai EVreinov's *Teatr kak takovoi* [Theater as such] of 1923, and a run of the journal *Slovo* [Word] (Richmond, USA) for 1989-1996.

The IMRC is also grateful to Asnata Axelrod for her donation of a recent Moscow edition of Kandinsky's *O dukhovnom v iskusstve* and a copy of the exhibition catalog, *Russian and Soviet Painting* (Metropolitan Museum of Art, NYC, 1977)

## **STRUCTURE**

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