



THE INSTITUTE OF MODERN RUSSIAN CULTURE

AT BLUE LAGOON

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STATUS

This is the sixty-seventh biannual Newsletter of the IMRC and follows the last issue which appeared in August, 2013. The information presented here relates primarily to events connected with the IMRC during the fall and winter of 2013. 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. 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: Worker's Compensation

Last September Dr. Leon Axelrod, a venerable professor of Russian culture from Venezuela, was invited to participate in a conference on Communism at the School of Higher Economics (SHE) on Miasnitskaia Street in Moscow. Having received written assurance of reimbursement for his Transatlantic flight and hotel accommodation for three nights, he accepted the invitation, flew to Moscow, presented his paper in Russian at the conference, was applauded warmly, and then requested his reimbursement from SHE. He was told to turn in his request together with bank details, main page from passport, and copies of air tickets between noon and two p.m. to a certain Ol'ga El'pidiforovna at the Department for the Support of Scholarly Initiatives at SHE which, according to reliable directions, was also on the Miasnitskaia, just past the Biblio-Globus Bookstore and the Mu-Mu Café, along a temporary, enclosed, wooden corridor, and through a "middle door". Diligently following these directions, Dr. Axelrod found a "middle door", opened it and stepped through -- to be stopped abruptly by a gruff policeman who demanded his pass (propusk), declaring that no-one could advance beyond the turnstile without a propusk. Since Dr. Axelrod had no pass, the policeman advised him to apply for one at the Bureau of Passes which, as far as the policeman could remember, was down the street, under the arch in the courtyard. Somewhat dismayed, Dr. Axelrod exited and found the courtyard, but no Bureau of Passes, and, on asking another policeman, was told that it might be "to the left, further along the sidewalk"—which, in fact, proved to be correct. On entering the Bureau of Passes, Dr. Axelrod was greeted

by a luminous blond of ambivalent age who knew nothing about a Department for the Support of Scholarly Initiatives, let alone a certain Ol'ga El'pidiforovna, whose name did not figure in her staff registry, so she advised Dr. Axelrod to call directory enquiries on the house 'phone at 9 8 485 721 3647 and then push "0". However, the automatic recording commanding press one, press two, and so on did not connect with any number, because, as it transpired, the operator charged with helping callers find the right extension was on lunchbreak from one to two with the result that the recording merely repeated the same commands automatically, never connecting. However, just as Dr. Axelrod was falling victim to the darkest despair, fortune smiled, for a young man entered who, in response to the blonde's idle question, recognized the name Ol'ga El'pidiforovna and even found her telephone number, so that Dr. Axelrod, finally, was able to speak with her and arrange a meeting beyond the "middle door". Ol'ga El'pidiforovna, all smiles and civility, descended from her Department for the Support of Scholarly Initiatives to meet the professor in person – only to explain, however, that, in order to be reimbursed, the request had to be accompanied not only by bank details and original tickets and boarding passes, but also duplicate copies of all pages of the passport and of everything else. Since Dr. Axelrod still needed his ticket for the return flight, he agreed to send Ol'ga El'pidiforovna all the documents by courier as soon as he was back home – which he did, except that no response ensued. Worried by the silence, Dr. Axelrod e-mailed Ol'ga El'pidiforovna to be told that she had never received the package, even though, according to the courier company, it had been delivered within three days. Thereupon, Dr. Axelrod asked Ol'ga El'pidiforovna whether someone else might have received and signed for the package and it transpired that, indeed, a colleague in the Department for the Support of Scholarly Initiatives had signed delivery on her behalf, but had then left the package in a corner out of sight without mentioning this to Ol'ga El'pidiforovna and had promptly gone on vacation. After searching high and low, Ol'ga El'pidiforovna found the package, but Dr. Axelrod's joy was shortlived, for in the meantime Ol'ga El'pidiforovna discovered that the deadline for submission of reimbursement requests for the conference had already passed and that Dr. Axelrod's request, therefore, could no longer be entertained. However, moved by Dr. Axelrod's distress, Ol'ga El'pidiforovna tried to comfort him, asserting that to deliver a paper at SHE was a unique privilege and that, if anything, he was indebted to SHE for such a high honor and not the other way round.

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 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 Lorin Johnson, will appear this fall.

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. *Experiment* back files are also being digitized and will be published shortly 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

Based on the "Rite of Spring" festival held at the Music Center in Los Angeles on 2 February, 2013, *Experiment* 20 will contain the following essays:

Kenneth Archer and Millicent Hodson: *"SACRE" 1913: Shamanic Sources and Ultramodern Forms*

Lorin Johnson: *Only Degrees of Separation: Lester Horton's "Le Sacre du printemps" at The Hollywood Bowl*

Karen Goodman: *Synthesis in Motion: The Dance Theatre Work of Benjamin Zemach in Los Angeles*

John E. Bowlt and Elizabeth Durst: *"The Art of Concealing Imperfection": Léon Bakst and Southern California*

Lorin Johnson and Mark Konecny: *Adolph Bolm's Cinematic Ballet: "The Spirit of the Factory"*

Debra Levine: *Kosloff and DeMille Meet "Madam Satan"*

Lynn Garafola: *In Search of Eden: Bronislava Nijinska in California*

Oleg Minin: *Russian Artists in California: The Case of Nicholas Remizov (1887-1975)*

Lorin Johnson: *Fleeing the Soviet Union, Dancing on the West Coast: An interview with photographer Donald Bradburn* (including unpublished photographs of Mikhail Baryshnikov, Alexander Godunov, Natalia Makarova, and Rudolf Nureyev in 1970s Los Angeles)

Experiment No. 21, guest-edited by Ira Menchova and Andrei Tat, is a monographic issue containing the diary (in Russian) of HHH for the period

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), No. 18 (Russian sculpture), and No. 19 (Russian satirical journals of 1905) direct enquires to Brill Publishers (see above).

CONFERENCES AND CELEBRATIONS OF INTEREST TO THE IMRC

1. "Selling the Samovar: Consumerism, Industry and Commerce in Russian Art and Culture" took place at The British Library Conference Centre, London on 8 July 2013. Contact Maria Mileeva at maria.mileeva@courtauld.ac.uk

2. “100 Years of Russian Formalism” took place at RGGU, Moscow, on 25-29 August. Contact Maia Yakobidze at ru.formalism@rggu.ru

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

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

5. Pembroke College, Cambridge University, hosted the conference “Walpole’s Treasures and the Russian Arts” on 11 September, 2013. Contact CRACC at <http://ccrac.org.uk/> or Rosalind Blakesley at rpg27@cam.ac.uk

6. The German Historical Institute, Moscow, hosted 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

7. “Cultural Research in the Context of ‘Digital Humanities’” took place at the Russian State Herzen University, St. Petersburg, on 3-5 October, 2013. Contact Larisa Nikiforova at nikiforova_lv@list.ru

8. The Department of History of Art, Ohio State University, Columbus, Ohio, hosted the “Symposium in Honor of Professor Emeritus Myroslava M. Mudrak” on 6 October.

9. “Conceptualizing the Human in Slavic and Eurasian Culture” took place at Princeton University on 18-19 October. Contact: princeton.slavic.conference@gmail.com

10. The association Amici dei Musei di Roma, the Centro Internazionale di Studi Paolo Muratov, and the Centro Russo di Scienza e Cultura in Italia organized the symposium “Immagini d’Italia” devoted to the life and work of the art critic and military historian Pavel Muratov on 21 October, 2013, in Rome. For information contact Vardui Kalpakcian at hovannes@libero.it

11. “Pirosmeni and Georgian Culture” took place at the Chubinashvili Center and National Parliamentary Library of Georgia, Tbilisi, on 5-8 November, 2013. Contact Giorgi Papashvili at papashvili@gch-centre.ge, giopapashvili@yahoo.com

12. “Passing through Paris - Passages à Paris - Les artistes étrangers à Paris de la fin du XIXe à nos jours” took place in Paris on 6-7 November. Contact Pauline Chevalier at pauline.chevalier@univ-fcomte.fr

13. The Russian Institute of Art History, St. Petersburg, hosted “The Artistic World of Russia and the Benois Family” on 13-14 November, 2013. Contact Vladimir Frolov at vafr@yandex.ru

14. The annual convention of ASEES (Association for Slavic, East European, and Eurasian Studies) was held at the Marriott Hotel Copley Place, Boston, on 21-24 November. The 2014 convention will be held in San Antonio, Tx. For information go to: asees.org/convention.html

15. “Theater and Fashion: A Dialogue of the Arts” took place at the St. Petersburg State Museum of Theater and Music on 22-23 November. Contact Aleksandra Shtarkman at theatremuseum@peterlink.ru

16. CSAR - Centro Studi sulle Arti della Russia Dipartimento di Filosofia e Beni Culturali hosted “Jurij Lotman e le arti” on 26-28 November, 2013, at the Università Ca' Foscari, Venice. For information contact: csar@unive.it

17. The State Pushkin Museum of Fine Arts and the Russian Academy of Arts, Moscow, hosted “The Contemporary Museum and Private Collecting: Current Vectors of Development” in November, 2013, Contact Natal’ia Avtonomova at mlk@artsmuseum.ru

18. CRACC hosted “Cultural Exchange: Russia and the West II” at the University Cambridge, UK, on 10 Dec 2013. Contact Maria Mileeva: maria.mileeva@courtauld.ac.uk

19. “Maxim Gorky and the Artistic Culture of Symbolism: Celebrating the Centenary of ‘Fables of Italy’” took place at the Stroganov University, Moscow, on 12 December, 2013. Information: Kirill Gavrilin at gavrilin_strog@mail.ru

20. The annual convention of AATSEEL (American Association of Teachers of Slavic and East European Languages) took place at the Drake Hotel, Chicago, on 9-12 January, 2014. The next convention will take place in Vancouver on 8-11 January, 2015. Contact Elizabeth Durst at durstgilman@yahoo.com

21. The Andrei Bely Museum Apartment, Moscow, is hosting the conference “Andrei Bely, Dance, Pose, Gesture”, on 1 February, 2014. Contact Irina Sirotkina at isiro1@yandex.ru

22. Chapman University, Orange, California, is hosting a symposium on Stalinism on 8 February with papers by Katerina Clark, Randi Cox, Arch Getty, Andrew Jenks, and Lilya Kaganovsky. For more information contact Wendy Salmond at salmond@chapman.edu

23. “Food for Thought: Culture and Cuisine in Russia and Eastern Europe 1800-Present” will take place at the University of Texas, Austin, TX, 7-8 February, 2014. Contact Mary Neuburger at burgerm@austin.utexas.edu

24. 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

25. The Dmitry Likhachev Foundation and the Cambridge-Courtauld Russian Art Centre (CCRAC) are organizing “The 6th International Congress of the Towns and Cities of Peter the Great: Russia-UK: Five

Centuries of Cultural Relations” at the Hermitage Theater, St. Petersburg, on 9-11 June. For information contact Natalia Murray at Natalia.Murray@courtauld.ac.uk

26. “The Fourth European Avant-Garde and Modernism Studies Conference” in Helsinki on 29-31 August, 2014, will include a panel on the utopian concept within the Russian avant-garde. For information go to <http://www.eam2014.com/index.php?id=94> or contact Smolianskaia and Konstantin Dudakov-Kashuro at smolianskaia@gmail.com

27. The Institute of Art History, Moscow, will be hosting “The First World War: The Great Fracture in Russian and European Culture” in September, 2014. Contact Ekaterina Bobrinskaia at: ekaterina173@gmail.com

BOOK PUBLICATIONS, RECENT AND CURRENT

Note: The titles mentioned below continue the lists in preceding IMRC Newsletters. (GIM = State Historical Museum, Moscow; GMI = State Museum of History, St. Petersburg; GMII = State Pushkin Museum of Fine Arts, Moscow; IMLI = Institute of World Literature, Moscow; K=Kiev; M=Moscow; SP=St. Petersburg). Date of publication is 2013, unless indicated otherwise.

V. Agamov-Tupitsyn: *Gospodin #IA* (Biblioteka Moskovskogo kontseptualizma Germana Titova), Vologda: Poligraf-Kniga

A. Astakhov: *Shedevry ot A do Ya*, M: Belyi gorod, 2012 (six vols.)

V. Aizenberg: *Kvartirant*, M: OGI, 2014

N. Astakhova: *Ivan Kramskoi*, M: Belyi gorod

B. Anan'ich et al., eds.: *Emigrantika: Periodicheskie izdaniia russkogo zarubezh'ia*, SP: St. Petersburg State University

M. Baganova: *Maiia Plisetskaia*, M: AST

L. Belovinsky: *Istoriia sovetskoi material'noi kul'tury*, M: MGUKI

A. Arkhipova and Ya. Frukhtman, comps.: *Fetish i tabu: antropologiia deneg v Rossii*, M: OGI

F. Blon and V. Bakli: *Romanovy: poslednie gody dinastii. Fotograficheskoe puteshestvie po imperatorskoi Rossii*, M: Kolibri

Yu. Arbatskaia and K. Vikhliaev: *Livadiia—tsvetochnaia korona Doma Romanovykh*, Simferopol; Biznes-Inform

O. Boitsova: *Liubitel'skie foto: vizual'naia kul'tura povsednevnosti*, SP: Evropeiskii universitet

- J. Bowlt: *Of Peace and War. A Spanish Collection of Russian Art*, Milan: Skira
- A. Dneprovsky-Orbeliani: *Kaluga derevjinnia*, Kaluga, Fridgel'm
- K. Buksha: *Kazimir Malevich*, M: Molodaia gvardiia
- P. Druzhinin: *Gerdal'dika i redkaia kniga*, M: Truten', 2014 (two vols.)
- E. Bulatov: *Gorizont*, M: Titov
- T. Dul'kina: *Russkii stil' v stroganovskoi keramike*, M: Stroganov University
- M. Chapkina: *Privet iz Stolitsy! Russkaia pozdravitel'naia otkrytka 1917-1991 godov: al'bom*, M: Kontakt-Kul'tura
- E. Dushechkina: *Russkaia elka*, SP: Evropeiskii universitet, 2014 (second edition)
- M. Chegodaeva, ed.: *Yurii Kopeiko. Kniga pamiati*, M: Moskvovedenie
- M. Ermakova, comp.: *Iskusstvo knigi i graviura v khudozhestvennoi kul'ture*, M: Pashkov dom, 2014
- N. Cherkashina and V. Sokolov, eds.: *Russkie kosmisty XX-XXI vekov*, M: International Roerich Center
- N Feofanova, eds.: *Ital'ianskaia opera v Sankt-Peterburge*, SP: GBUK
- I. Cherniaeva: *Khudozhestvennye galerei Zapadnoi Sibiri na rubezhe XX-XXI vv: Monografiia*, Barnaul: AltGU
- N. Firtich, ed.: *Veshch': Metafizika predmeta v izobrazitel'nom iskusstve, literature, muzyke, teatre, arkhitekture i kino*, SP: Apollon
- S. Chervonnaia: *Iz emigrantskoi dali spasti otchiznu: Litovskoe iskusstvo i litovskie khudozhniki v emigratsii (1940-1990)*, M: Progress-Traditsiia, 2013
- E. Foniakova: *Slova i kraski: Al'bom*, SP: Svobodnye khudozhniki Peterburga, 2011
- S. Gardzonio et al.: *Skitanii pristan', vechnyi Rim*, Salerno: Università di Salerno, 2011
- R. Coates and R. Aizlewood, eds.: *Landmarks Revisited: The Vekhi Symposium 100 Years on*, Boston: Academic Studies Press
- V. Garkalin: *Katen'ka. Vospominaniia*, M: Navona
- Yu. Demidenko et al.: *"Izvolil posetit'". Ofitsial'nye vizity v Petropavloskii sobor*, SP: GMI
- E. Gershkovich et al., eds.: *Emmanuil Evzerikhin: Fotografii, kotorykh ne bylo*, M: Art-bridzh
- S. Demkina: *"Nikto tak ne liubil Italiu, kak ya" (M. Gor'ky). M. Gor'ky i Italiia*, M: IMLI
- Yu. Girin: *Kartina mira epokhi avangarda*, M: IMLI RAN
- M. Dmitrievsky: *Shaliapin*, M: Molodaia gvardiia, 2014
- I. Glushchenko and V. Kurennoi, eds.: *Vremia, vpered! Kul'turnaia politika v SSSR*, M: GU VShE

- R. Goldberg: *Iskusstvo performansa: Ot futurizma do nashikh dnei*, M: Ad Marginem
- A. Kitaev: *Sub'ektivno o fotografakh. Pis'ma*, SP: Stereoskop
- L. Gorbunova: *Skul'ptor Innokentii Zhukov*, Chita: Palitra, 2012
- L. Khmel'nitskaia: *Mark Shagal i Vitebsk*, Minsk: Riftur
- V. Gorokhov: *Zelenaia priroda goroda*, M: Arkhitektura-S (two vols.)
- N. Konovalova, ed.: *Sovremennaia arkhitektura mira*, SP: Nestor-Istoriia (Vol. 3)
- G. Grei (G. Grey): *Kino. Vizual'naiia antropologiia*, M: NLO
- E. Kornaukhova, introd.: *Al'bom moskovskogo obshchestva liubitelei khudozhestv*, Tula, Yasnaia Poliana
- S. Grushkevskaiia, comp.: *Gorod Akhmatovoi: Leningradskaia litografiia, 1920-1960-e. Katalog*, SP: Anna Akhmatova Museum
- M. Korotkova: *Istoriia zhilishcha: ot drevnosti do moderna*, M: Novyi khronograf
- V. Gushchin and R. Abasaliyev, eds.: *Petergof v gazetnoi khronike*, SP: Nestor-Istoriia, 2012 (two volumes)
- O. Kozakova, ed.: *Estetika "btepele" novoe v arkhitekture, iskusstve*, M: ROSSPEN
- A. Krusanov: *Boevoe desiatiletie*, M: NLO, 2010 (2nd edition)
- F. Infante: *Autoal'bom*, M: Iskusstvo – XXI vek
- N. Kruzhkov: *Vysotki stalinskoi Moskvy*, M: Tsentrpoligraf, 2014
- E. Itkina: *Dinastiia Romanovykh v massovoi pechatnoi grafike XVIII-XIX vekov. Iz sobraniia Istoricheskogo muzeia*, M: GIM
- V. Kupchenko: *Dvadtsat' let v dome M.A. Voloshina: Vospominaniia, dnevniki, pis'ma*, Kiev: Bolero
- V. Kaganovich: *Sergei Fedorovich Ol'denburg*, SP: Nestor-Istoriia (second edition)
- V. Kurbatov, comp.: *Udivitel'nyi Yurii Vasnetsov*, Pskov: Pskovskaia oblastnaia tipografiia
- V. Kantor: *Liubov' k dvoyniku: Mif i real'nost' russkoi kul'tury*, M: Nauchno-politicheskaiia kniga
- G. Latariia: *Ikonopisnye shkoly i khudozhestvennye tsentry*, M: ARGO
- L. Kantor-Kazovskaia: *Grobman Grobman*, M: NLO, 2014
- E. Lavrent'eva: *London: Vpechatleniia russkikh puteshestvennikov v fotografiakh i vospominaniakh kontsa XIX-nachala XX veka*, M: Eterna, 2014
- E. Kashchenko: *Leonardo Di Kaprio*, SP: Chisty list, 2012
- T. Lebedeva et al., eds.: *Veselaia potekha....Al'bom-katalog kollektsii lubochnykh kartinok v sobranii Kirovskogo oblastnogo kraevedcheskogo muzeia*, Kirov: O-Kratkoe, 2012
- M. Kiselev: *Golubaia roza*, M: BuksMart

- O. Leikind et al., eds.: *Mark Shagal v Peterburge*, SP Evropeiskii dom
- 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
- E. Luk'ianov, ed.: *Romanovy: Portret dinastii: tsarskii i velikokniazheskii portret v sobranii Istoricheskogo muzeia*, M: GIM
- O. Malkova: *Il'ia Mashkov*, Volgograd: Mashkov Museum of Visual Arts
- K. Malich: *Belyi gorod. Arkhitektura Baukhauza v Tel'-Avive*, SP: Hermitage
- V. Mikhailin et al.: *Shershavym yazykom. Antropologiya sovetskogo politicheskogo plakata*, Saratov-SP: LSKA
- N. Mikhailova comp.: *Deistvovat' vo imia dobra – nash sviashchennyi dolg. Perepiska N.K. Rerikha c Ketrin Kembell*, M: International Roerich Center (in four volumes: Vol. 1, 1929-34)
- E. Minchenok and K. Sesil: *Sankt-Peterburg: Nasledie pod ugrozoi*, SP: Skifiia, 2012
- N. Molok, ed.: *Judgment, ili Problema esteticheskogo suzheniia*, M: Institute for Problems of Contemporary Art
- N. Molok, ed.: *Izbrannye leksii po sovremennomu iskusstvu i filosofii*, M: Institute for Problems of Contemporary Art
- V. Muzychuk: *Gosudarstvennaia podderzhka kul'tury: resursy, mekhanizmy, instituty*, SP: Nestor-Istoriia
- M. Nashchokina: *Lev Kuleshev*, M: Rudentsovy
- F. Novikov: *Zodchie i zodchestvo. Arkhitektura XX veka*, M: Editorial URSS
- P. Oleinikov: *Arkhitekturnoe nasledie Stalingrada*, Volgograd: Izdatel', 2012
- V. Parisi: *Il lettore eccedente: Edizioni periodiche del samizdat sovietico 1956-1990*, Bologna: Il Mulino
- A. Petrova and N. Podgorskaia: *Vse na prodazhu! Kul'turnaia istoriia vyvesok v Rossii*, M: Maier
- E. Petrova et al.: *Aleksandr Golovin. 1863-1930*, SP: Palace Edition
- E. Petrova et al.: *Filipp Maliavin*, SP: Palace Editions
- E. Petrova et al.: *Kazimir Malevich: Do i posle kvadrata*, SP: Palace Editions
- N. Podgorskaia: *Pavil'ony SSSR na mezhdunarodnykh vystavkakh*, M: Maier
- N. Podol'sky: *Gen khudozhnika v fotograficheskoi real'nosti*, SP: Limbus-Press
- G. Poretsky: *Radi skul'ptury on pozhertvoval vsem. Ocherk o tvorchestve skul'ptora I.N Shredera*, SP: Lema, 2014
- I. Portnova: *Animalisticheskoe iskusstvo v Rossii XVIII-pervoi poloviny XX vv.*, M: Kompaniia Sputnik+
- G. Pospelov: *O kartinakh i risunkakh*, M: NLO
- G. Pronin and V. Sobol': *Smolenskie izraztsy XVI-XIX vekov*, Smolensk, Svitok

- I. Putiatin: *Obraz khrama russkogo ampira*, M: Pamiatniki istoricheskoi mysli
- V. Sharonova: *Nekropol' russkogo Shankhaia*, M: Staraia Basmannaia
- V. Rakitin and A. Sarab'ianov, eds.: *Entsiklopediia russkogo avangarda*, Moscow: Global Expert and Service Team (Vols. 1 and 2; Vol. 3 appears in 2014)
- A. Shchenkov, ed.: *Arkhitektura russkogo pravoslavnogo khrama*, M: Pamiatniki istoricheskoi mysli
- E. Rezvan and A. Kudriavtseva: *V zerkale vremeni: Narody Rossii glazami fotografov rubezha XIX-XX vekov (iz kolleksii Peterburgskoi Kunstkamery)*, SP: Kunstkamera; Petronii, 2011
- T. Shcherbakova, ed.: *Ivan Semenovich Efimov: Rekomendatel'nyi illiustrirovannyi bibliograficheskii ukazatel': k 135-letiiu so dnia rozhdeniia*, M: Nekrasov Central Universal Scholarly Library
- V. Rezvin: *Arkhitektura i vlast'*, M: Iskusstvo -- XXI vek
- Mikhail Shemiakin: *Trotuary*, SP: Palace Editions
- A. Rubinshtein, ed.: *Kul'tura i rynok: Opekaemye blaga*, SP: Aleteiia
- A. Shugaev: *Tunisskie otrytki: Zhizn' russkoi diaspory v Severnoi Afrike*, M: Art-Volkhonka, 2014
- A. Sadikov: *Naruzhnaia reklama Moskvy*, M: Russkii yazyk
- L. Skliar and D. Razukhina: *Kostium v russkom stile: Gorodskoi vyshityi kostium kontsa XIX-nachala XX veka*, M: Boslen, 2014
- E. Sarieva: *Razvlecheniia v staroi Moskve: Ocherki istorii (60-80 gody XIX veka)*, M: State Institute of Art History
- V. Skopin: *Pamiatniki Solovetskikh ostrovov*, M: Forum
- Yu. Savel'eva: *Zrelishchnyi Peterburg. Muzyka i razvlecheniia v pervoi treti XIX veka*, SP: Giperion
- V. Skoromnyi, introd.: *Poemy futuristov. Kruchenykh, Khlebnikov, Bozhidar, Podgaevsky*, Madrid: Hebreo Errante
- A. Semenov: *Taganka bez zanavesa, butaforii i grima*, M: Taus
- I. Soboleva: *Nevskii prospect*, SP: Piter, 2014
- N. Semanova: *Aleksandr Labas*, M: Molodaia gvardiia
- N. Ssorin-Chaikov, ed.: *Topografiia schast'ia. Etnograficheskie karty moderna. Sbornik statei*, M: NLO
- L. Sestan and L. Tonini, eds.: *Un impero verso Oriente. Tendenze orientaliste e arte russa fra Otto e Novecento*, Naples: Università degli studi di Napoli "L'Orientale": Il Torcoliere
- I. Sterligova: *Byzantine Antiquities. Works of art from IV - XV centuries*, M: Moskovskii Kreml'. English translation of her *Vizantiiskie drevnosti*, M: Pinakoteka
- V. Stigneev: *Ot piktorializma - k fotoreportazhu. Ocherki istorii otechestvennoi fotografii. 1900-1950*, M: State Insitute of Art History and Art Bridzh
- L. Shaposhnikova, ed.: *Zhivaia etika i nauka* (Issue No. 2), M: International Roerich Center
- O. Strugova, comp.: *Dagestan glazami Evgeniia Lansere. Katalog*, M: Rudentsovy

- M. Sukhorukov: *Teatr absurd-1937. Mariupol'skie zapisi ne teatral-nogo cheloveka*, Mariupol': Priazovskii rabochii, 2012
- M. Umnova: *Delat' veshchi nuzhnye i veselye: avangardnye ustanovki v teorii literatury i kritike OPOYAZ-a*, M: Progress-Traditsiia
- M. Sukhotin and G. Janecek, introd.: *I Live, I See. Vsevolod Nekrasov*, Brooklyn, NY: Ugly Duckling
- M. Ural'sky: *Nebesnyi zalog: portret khudozhnika v stile kollazha*, M: Vest-Konsalting
- M. Talalai, ed.: *Liubov' rodnykh stoit na strazhe. Rossiiskii nekropol' v San-Remo*, M: Staraia Basmanaia, 2014
- S. Usik: *Pastel'. Plener: Al'bom*, SP: Artek
- M. Talalai, ed.: *Russkaia Sitsiliia*, M: Staraia Basmanaia
- V. Uspensky et al.: *Medvedi, kazaki i russkii moroz: Rossiia v angliiskoi karikature do i posle 1812 goda*, SP: Arka
- I. Terent'ev: *Fakt*, SP: Svoe izdatel'stvo
- E. Vasenina: *Sovremennyi tanets postsovetetskogo prostranstva*, M: Balet
- O. Terent'eva, comp.: *Portretnaia fotografiia iz sobraniia Gosudarstvennogo muzeia A.S. Pushkina*, M: GMII
- G. Vasil'eva-Shliapina: *Vasilii Surikov. Put' khudozhnika*, SP: Vita nova,
- V. Tolstoi et al., eds.: *Svobodomysliia ochag: Vsesoiuznyi seminar iskusstvovedov v Palange*, M: Galart
- Yu. Vronsky: *Neobychainye prikliucheniia Kukshi iz Domovichei*, M: OGI, 2014
- L. Tonini, ed.: *I Demidov fra Russia a Italia*, Florence: Olski
- A. Vvedensky: *Vse*, M: OGI
- J. Trenham: *Marriage and Virginity according to St. John Chrysostom*, Platina: St. Herman Press
- S. Weld: *Voiceless Vanguard. The Infantile Aesthetic of the Russian Avant-Garde*, Chicago: Northwestern University Press, 2013
- V. Tret'iakov et al., eds.: *Peterburg-Petrograd-Leningrad. Katalog fotootkrytok, 1895-1941*, SP: Sad iskusstv, 2011 (four vols.)
- M. Yampol'sky: *Prostranstvennaia istoriia*, SP: Seans
- N. Yavorskaia: *Istoriia Gosudarstvennogo muzeia novogo zapadnogo iskusstva (Moskva). 1918-1948*, M: GMII
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- T. Zabozaeva: *Moda kak politika v Rossiiskoi imperii*, M: Chisty list
- G. Ul'ianova: *Blagotvoritel'nost' moskovskikh predprinimateli, 1860-1914. Slovat' kuptsov-blagotvoritelei*, M: Forum, 2014
- O. Zavadovskaia: *Besedy s Isaakom Shvartsem, 1994-2005*, M: Progress-Traditsiia

E. Zherikhina: *Chastnye dvortsy Peterburga. Nauchno-populiarnoe izdanie*, SP: Baltiiskaia zvezda; Alaborg

L. Zhukova: *Epilogi*, SP: Aleteia, 2014

N. Zlydneva: *Vizual'nyi narrativ: opyt mifopoeticheskogo prochtenia*:

K. Zhukov and R. Klubkov: *Serebrianyi vek Sankt -Peterburga*, M: Olma Media Grupp

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Various authors:

Bol'she, chem romantizm. Russkaia i gollandskaia zhivopis' pervoi poloviny XIX v., M: TG

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Dmitrii Aleksandrovich Prigov, SP: Chisty list, 2012

Karl Briullov: znamenityi i neizvestnyi: Al'manakh. Al'bom, SP: Palace Editions

Khudozhniki v Pervoi mirovoi voine. Pis'ma. V.A. Favorsky - M.V. Favorskaia, I.S. Efimov - N.Ya. Simonovich-Efimova, M: MGU

El Lisztzy, I. Kabakov, E. Kabakova: Utopiia i real'nost', SP: Hermitage

Iskusstvo v nachale XXI veka: problemy i tendentsii, M: State Institute of Art History

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Obshchestvo nezavisimyykh khudozhenikov v Odesse, Odessa National Scientific Library, 2012

Post-post-soviet? Art, Politics and Society in Russia at the Turn of the Decade, Warsaw: Muzeum

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London, M: GMII

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Rel'ief v Rossii XVII-nachala XXI veka iz sobraniia Russkogo muzeia, SP: Palace Editions

Sluchai i veshchi: Daniil Kharms i ego okruzhenie, SP: Vita nova

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Traditsii fol'klora i naiva v sovremennoi kul'ture, M: GTSSI, 2012

Yurodivye v russkoi kul'ture: Sbornik nauchnykh statei, M: GIM

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, M: GPIB, No. 2

Arkheologiya i istoriya Pskova i pskovskoi zemli (edited by N. Lopatin), M: Pashkov (Vol. for 2012)

Arkhitekturnoe nasledie Rossii, M, 2012, No. 56 (edited by I. Bondarenko)

Arkhitekturnoe nasledstvo, M, Vol. 58

Biulleten' muzeia Marka Shagala, Vitebsk, No. 22

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

Kinovedcheskie zapiski, M: Eisenstein Center, 2012: No 99 on Petr Galadzhhev and other film designers: No. 100-01 (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 (edited by D. Antonov and O. Khristoforova)

Iskusstvovedenie, Nauka, No. 7

Issledovaniya v konservatsii kul'turnogo naslediya, M: Indrik, 2012, No. 3.

Ital'ianskii sbornik. Pamiatniki istoricheskoi mysli, M, 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, No. 17 (edited by M. Nashchokina)

Russki mir, M, No. 8 (edited by D. Ivashintsov)

Soobshcheniia Gosudarstvennogo Ermitazha, SP: State Hermitage, No. 71

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

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

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

Teoriia mody: Odezhda. Telo. Kul'tura, M: NLO, fall, Issue 29 (edited by Liudmila Alabieva)

Trudy Gosudarstvennogo muzeia istorii Sankt-Peterburga. Issledovaniia i materialy, SP: GMI, 2012. No. 22 is devoted to churches under Peter the Great; No 23 to the "Russian Style"

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)

Vremennik zubovskogo instituta, SP, No. 9 (edited by E. Khazdan)

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 e '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 dispatio* (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 Odisseas Elytis*

Abstract: The aim of this essay is to show how the Greek nature and language, the backbones of Odisseas 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, 2014

C. Douglas, ed.: *Malevich about Himself, Contemporaries about Malevich; Letters, Documents, Memoirs, and Criticism*, London: Tate Publishing, 2014

C. Duglas (Douglas): *Lebedi inykh mirov i drugie stat'i ob avangarde*

B. Rosenthal: *Phantoms of Decadence*

EXHIBITIONS, RECENT OR CURRENT

The main period covered is the fall and winter of 2013 (GMII = State Pushkin Museum of Fine Arts, Moscow; GRAD = Gallery of Russian Art and Design, London; TG=State Tretyakov Gallery, Moscow; RM=State Russian Museum, St. Petersburg; M=Moscow; SP=St. Petersburg; TG = State Tretyakov Gallery, Moscow)

“Dóra Maurer: Nebenander, Übereinander, Nacheinander” at Galerie Hoffmann, Friedberg-Ossenheim, April-September

“Regel <...> provocation: Pavel Hayek und Jan Kubiček” at Galerie Hoffmann, Friedberg-Ossenheim, April-September

“Bart Dorsa. Katya”: Moscow Museum of Modern Art presented 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 presented two projects as part of the Collateral Events at the 55th International Art Exhibition – la Biennale di Venezia, May-September

“Houghton Revisited: Masterpieces from the State Hermitage Museum” at Houghton Hall, UK, May-November

“Propaganda: Power and Persuasion” at the British Library, London, May-September

“Gottfried Helnwein. Retrospective” at Albertina, Vienna, May-October

“Behind the Scenes of Official Life. Purveyors to the Imperial Court” at the Tsarskoe Selo State Museum, June-September

“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

“Arkady Lvov. Carnevale di Venezia” at Mimi Ferzt Gallery, New York, August-September

“Nameless” at PopOff Art Gallery, Moscow, August-September

“Classmates”, “Don’t Be Afraid” and “An Intervention of Form. Valerii Koshliakov and Students of the Academy” at the Moscow Biennale of Contemporary Art, September

“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

“Mythologies of Moscow” at the Fifth Moscow Biennale of Contemporary Art, M, September

“Nadezhda Stolpovskaia” at Proun Gallery, M, September

“George Tice: 60 Years of Photography” at Nailya Alexander Gallery, New York, September-October

“The Graphics of P.M. Dul’sky from the Collection of G.E. Klimov (Moscow)” at the Khazine Art Gallery of the Fine Arts Museum of Tatarstan, Kazan, September-October

“Heather Cassils: Body of Work” at Ronald Feldman Fine Arts, New York, September-October

“Jacques Villeglé: Théâtre, Cinéma, Music-Hall” at Modernism, San Francisco, September-October

“Katsuhiko Yamaguchi: Imaginarium” at Annely Juda Fine Art, London, September-October

“Last Space Remaining: Sergio Calderon and the Recycle Group” at Gazelli Art House, London. September-October

“Pavel Tchelitschew. Repeat Exhibition” at Our Artists Gallery, M, September-October

“Posters of the Soviet East, 1918-1940” at the Museum of the East, Moscow, September-October

“Rehearsing Freedom: An Art Project by Kseniia Peretrakhina” at the Moscow Museum of Contemporary Art, September-October

“Spacetime Industries: Time Management by Jonathan Keats” at Modernism, San Francisco, September-October

“Utopia Ltd. Reconstructions by Henry Milner” at GRAD, London, September-October

“Yuko Shirashi: Signal” at Annely Juda Fine Art, London, September-October

“Zero-Performance: The Modest Charm of the Crisis” at the Manège Exhibition Complex, M, September-October

“Chaotic Notes: Dmitry Gutov” at Galeria Nina Due, Milan, September-November at William Paterson University, Wayne, New Jersey, September-December

“L’Avanguardia russa, la Siberia e l’Oriente” at the Palazzo Strozzi, Florence, September, 2013-January, 2014

“Chagall: Love, War and Exile” at the Jewish Museum, New York, September, 2013-February, 2014

“Seeing Beyond the Moment: The Photographic Legacy and Gifts of George Tice” at the Newark Museum, September, 2013-February, 2014

“Es werde Farbe” at Galerie Hoffmann, Friedberg-Ossenheim, September, 2013-April, 2014

“Re-Imagining Russia: The Landscape and Genre Paintings of Boris Chetkov” at the Westbury Hotel Gallery, London, September-November

“Weightlessness” at the Manège Exhibition Complex, M, September-October

“Andrei Roiter” at the Moscow Museum of Contemporary Art, October-November

“Bruce Pearson: Free Gateways” at Ronald Feldman Fine Arts, New York, October-November

“Iqra Tanveer: Between Earth and Heaven” at the Moscow Museum of Contemporary Art, October-November

“Igor’ Volukh” ” at the Moscow Museum of Contemporary Art, October-November

“Inside the Rainbow: Russian Children’s Literature 1920-1935” at GRAD, London, October-November

“Mihail Chemiakin: Sidewalks of Paris” at Mimi Ferzt Gallery, New York, October-November

“Pusenkov and Pusenkoff: After Reality” at the Moscow Museum of Contemporary Art, October-November

“Renewal of the Sacred: Stefano Curto and Oksana Mas” at the House of the Nobleman, London, October-November

“Bazar” (works by contemporary artists from Eastern and Western European artists) at Barbarian Art Gallery, Zurich, October-December

"Celebrating the Life of Václav Havel (1936-2011): Playwright, Prisoner, and President of the Czech Republic" at the Charles E. Young Research Library at the UCLA Center for European and Eurasian Studies, Los Angeles, October-December

“Evgenii Dybsky: Giotto Project” at the Moscow Museum of Contemporary Art, October-December

“Josef Hoffmann 1870-1956. 30 Designs” at Shepherd W and K Galleries, New York, October-December

“Judit Reigl: Entrance-Exit (1986-1989)” at Shepherd W and K Galleries, New York, October-December

“The Metro Runs!” at Proun Gallery, M, October-December

“Rakurs Chupiatova” at Our Artists Gallery, Moscow, October-December

“Russian Graphics of the Early XX Century. The Collection of Boris Suris (1923-91)” at the Galeev Gallery, M, October, 2013-January, 2014

“Andy Warhol: Una Storia Americana” at Palazzo Blu, Pisa, October, 2013-February, 2014

“Natal’ia Goncharova: Between East and West” at TG, October, 2013-February, 2014

“Alex Katz” at Meyerovich Gallery, San Francisco, fall

“Photographs by Evzerikhin, Fridliand, Ignatovich, Khalip, Shaikhet, Titarenko” at Paris Photo, Stand 39, Paris, November

“Russian and Greek Icons” at The Temple Gallery, London, November

“Autour du Désir” at Modernism, San Francisco, November-December

“Dance in Los Angeles” at St. Louis University, November-December

“The Dancers: A Photo Exhibition, by Nina Alovert, at the Harriman Institute, New York, November-December

“Glorious Notorious: 40 Dance Artists” at Ronald Feldman Fine Arts, New York, November-December

“Illusion of the Abstract: Iryna Berezhko and Bondero” at the Galerie Ludwig Trossaert, Antwerp, November-December

“Mumiy Troll/Leroy Brothers. Witness Your World” at the Moscow Museum of Contemporary Art, November-December

“Natalya Nesterova” at Alexandre Gertsman Contemporary Art, New York, November-December

“Nikolai Makarov: On Stage” at Mimi Ferzt Gallery, New York, November-December

“Oleg Vassiliev: Paintings 1967-2012” at Faggionato Gallery, London, November-December

“Roy Lerner, Peter G. Ray: Wizards with Paint” at Sideshow, Brooklyn, November-December

“A Topical Art: Leonid Baranov and His Friends” at the Union of Artists of the Russian Federation, M, November-December

“Transformations” at Alexandre Gertsman Contemporary Art, New York, November-December

“Visions of Utopia” at Pushkin House, London, November-December

“Vladimir Baranov-Rossiné: From Cubism to Surrealism” at St. Petersburg Gallery, London, November-December

“Michael Eastman’s America” at Barry Friedman, Ltd., New York, November, 2013-January, 2014

“Art around Dotham: Sculpture by David Hayes” at The Wiregrass Museum of Art, Dothan, Alabama, November, 2013-October, 2014

“At Turning Left”, Tate Liverpool, November-February

“The Romanovs: Legacy of an Empire Lost” at the Museum of Russian Art, Minneapolis, November, 2013-March, 2014

“Kazimir Malevich” at the Stedelijk Museum, Amsterdam; Tate Modern, London; and Art and Exhibition Hall of the Federal Republic of Germany, Bonn, November, 2013-early 2015

“Four Exhibitions by Mikhail Grobman” at the Moscow Museum of Contemporary Art, December

“Red Light: Erotic Art Pop Up” at Muzeumm, Los Angeles, December

“Study of Russia: Annya Sand” at Asia House, London, December

“Esher (Escher) and Jan Van Toorn: Dialogue with the Public” at the Moscow Museum of Contemporary Art, December-January

“Maiakovsky as Manifesto” organized by the State Maiakovsky Museum, Moscow, in collaboration with Proun Gallery, Moscow, at the Proun Gallery, December, 2013–January, 2014

“Mihail Magaril, Ivan Lebedev” at Mimi Ferzt Gallery, New York, December 2013-January, 2014

“Russian Los Angeles: Stravinsky, Innovation and Dance” at the Theater Museum, St. Petersburg, December, 2013-January, 2014

“Art with Which I have Lived. From the Collection of Mikhail Baryshnikov” at the Museum of Private Collections, Moscow, December-February

“Kazimir Malevich; Before and after the Square” at RM, December, 2013-February, 2014

“My Fatherland Is in My Soul: Works from the Collection of the Museum of the Art of the Avant-garde” at GMII, December, 2013-February, 2014

“Always in the Vanguard: Women Artists in and out of Russia in the 21st Century” at the Albemarle Gallery, London, January

“Russian Snow Sport Paintings” at The Decorative Antiques and Textile Fair, Battersea Park, London, January

“Soviet Art, Soviet Sport” at Sotheby’s, London, January

“Alexander Borodulin: New York (1970s-1980s)” at Nailya Alexander Gallery, New York, January-February

“Bogdan Mamonov: Tranquilizing the Memory” at the Moscow Museum of Modern Art, January-February

“Contemporary Art. Leonid Baranov: His Friends and Heroes
at the Russian Academy of Arts, Moscow, January-February

“Fine and Applied Arts: Vienna, 1900-1930” at Shepherd W and K Galleries, New York, January-February

“Goings on about Town: Sergey Maximishin” at Nailya Alexander Gallery, New York, January-February

“Reconstruction” at the Ekaterina Foundation, Moscow, January-February

“Anatolii Zverev” at the New Manège, M, January-March

“Davd Hayes: Small Sculptures and Studies” at The Wiregrass Museum of Art, Dothan, Alabama, January-March

“Elina Anatole: Into Elina’s Armoire” at Modernism Gallery, San Francisco, January-March

“Rebranding the Russian Avant-garde” at the Riverside Art Museum, Riverside, California, January-March

“Robert Stivers: Recent Photographs” at Modernism Gallery, San Francisco, January-March

“Where the Energy Manifests Beauty: Photography by Alexander Movshovich” at the Russian American Cultural Center, Columbia University, New York, January-March

“Artifacts in Scenographic Space: Works by Frantsisko Infante” in the Fomenko Theater, Moscow, February-March

“KINO/FILM. Soviet Poster of the Silent Screen” at GRAD, February-March

“Red Gift: Contemporary Art from Krasnodar” at the Erarta Galleries, London, February-March

“Sport-Cult” at Proun Gallery, M, February-March

“Tracing Goncharova” at Our Artists Gallery, M, February-April

"In Stalin's Russia: Visions of Happiness, Omens of Terror" at Chapman University, Orange, California, February-May, 2014

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 2014 AND BEYOND

"El Lissitzky" at the Timken Museum, San Diego, April-June

"David Hayes: Sentinel Sculptures" at the Fort Wayne Museum of Art, Fort Wayne, Indiana, June

"Viktor Zamirailo" at Galeev Gallery, M, fall

"Alexander Konstantinov" at Leonard Hutton Gallery, New York, 2014

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

"Cosmonauts" at the Science Museum, London, October, 2014-April, 2015

RESEARCH IN PROGRESS

John E. Bowlt (Director, IMRC; and University California, Los Angeles) has published the catalogue raisonné of the José María Castañé collection of Russian art in Madrid. He is also co-curator, with Nicoletta Misler and Evgeniia Petrova, of the exhibition "L'Avanguardia russa, la Siberia e l'Oriente", which has just closed at the Palazzo Strozzi, Florence. He contributed several entries to the new *Entsiklopediia russkogo avangarda* (2013) and he is now working on a collection of Léon Bakst's texts in English translation and a retrospective exhibition of Bakst's works for 2016.

William Brumfield (Photography Section, IMRC; and Tulane University, New Orleans) continues to photograph the palatial and ecclesiastical monuments of Russia and to publish with both Russian and American presses. His current article for *Russia beyond the Headlines* is devoted to the artwork in the Church of the Kazan Icon of the Virgin in Utiuzhna, near Vologda: http://rbth.ru/travel/2014/01/10/the_miraculous_art_of_the_stroganovs_in_ustiuzhna_33165.html. For best results with the slide show, click the 4-arrow "expand" icon at lower right of photo window. A unified link to the series is 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. In the fall she returned to Trinity to teach a First Year course on Classical Greek and Roman literature.

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. Douglas contributed an article on Suprematism to the *Festschrift* for Aleksandr Parnis (2013) and wrote several entries for the new *Entsiklopediia russkogo avangarda* (2013). She is general editor of the English version of *Malevich about Himself, Contemporaries about Malevich; Letters, Documents, Memoirs, and Criticism*, which will be published this year by Tate Publishing in London; the Russian edition of her selected essays, *Lebedi inykh mirov i drugie stat'i ob avangarde* will also be published this year.

Gerald Janecek (Literary Practice Section, IMRC; and University of Kentucky) continues to work on the history of Moscow Conceptualism. Last February he participated in a workshop at the University of Edinburgh, where he gave a paper on the works of Serge Segay and Rea Nikonova. Subsequently, he lectured on Andrei Monastyrsky and the Collective Actions Group at Nottingham and Leeds. In February last year an exhibit of works by contemporary Russian artists from his collection was presented at the Land of Tomorrow Gallery in Lexington, Kentucky, curated by Dima Strakovsky and Will Sizemore.

Edward Kasinec (Book Culture Section, IMRC; and NYPL Curator Emeritus and Harriman Institute, Columbia University Staff Associate) served as co-director of his Fifth NEH Summer Institute for College Teachers at Columbia University last June, treating of America's 20th Century Russophone Immigrants and Refugees. In November he spoke at the Georgian Museum of Art, University of Georgia, Athens, on "Two 'Royal Doors' from the Reign of Catherine and Their Twentieth Century Fate". He also wrote the foreword to the exhibition catalog *The Romanovs: Legacy of an Empire Lost* at the Museum of Russian Art, Minneapolis.

Mark Konecny (Associate Director, IMRC) continues his work on Russian artists in Siberia and Central Asia. He co-curated the exhibition, "Dance in Los Angeles", which traveled to St. Louis University and he participated in a roundtable discussion on Russian dance there. The exhibition, co-curated with Lorin Johnson (of California State University, Long Beach) and entitled "Russian LA: Stravinsky, Innovation and Dance", opened at the St. Petersburg State Museum of Theater and Music last November and will travel to Moscow this year. He is also co-curator, with Wendy Salmond, of "Stalin's Russia: Visions of Happiness, Omens of Terror" at Chapman University.

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 has published her article "D. S. Merezhkovsky versus the Vekhovtsy" in *Landmarks Revisited: The Vekhi Symposium 100 Years on* (2013). 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

Ksenia Muratova announces the formation and first activities of the Centro Internazionale di studi Paolo Muratov in Rome. The Centro will be hosting 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 book *La patria degli altri* (edited by M. Combi, L. Marinelli, and B. Ronchetti from Sapienza Università Editrice, 2013), the sixth item in the Collana Studi e Ricerche. Devoted to the issue of emigration, exodus, and diaspora, the book examines the issues of personal identity, ambivalence, and “belonging” which translocation involves, both in theoretical and practical terms, whether in Europe, China, Russia, or Japan (see above).

Zinaida Starodubova is looking for contributions to a new compendium of articles and information on modern Russian artists abroad called *Russkoe zarubezh'e. Berlin, Ierusalim, London, N'iu-Iork, Parizh, 1970-2010e*. She is especially interested in texts dealing with the Russian presence in particular cities, the art scenes in those cities, interviews with artists, etc. Contact her at zinastarodub@gmail.com

Elena Sudakova (elenasudakova1@gmail.com) is pleased to report the ongoing activities of her Gallery of Russian Arts and Design (GRAD), a new, 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.

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 also 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 ASEES, maintains a Facebook page and an active listserv: <http://lists.oakland.edu/mailman/listinfo/shera>. 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* 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).

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

The 7th Russian Film Festival took place at the Empire Cinema, Leicester Square, London, on 7-17 November, 2013. For information go to: www.RusskyLondon.com

The magazine *Tret'iakovskaia galereia/Tretyakov Gallery* celebrated its first decade at the Embassy of the Russian Federation, Washington, D.C., on 2 December.

ARCHIVES AND LIBRARY

The IMRC acknowledges the gift of digitized archival materials concerning early 20th century Russian-Jewish artists from The Jewish Museum, New York. The data include reproductions of very rare items such as stage and costume designs, vintage posters, and manuscripts.

Thanks also go to Alik Rabinovich for his gift of a substantial run of the rare Russian movie magazine, *Kino-Gazeta* (1918-26), and to Walter Schmidt for his gift of Russian postage stamps of the pre-Revolutionary period.

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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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