



THE INSTITUTE OF MODERN RUSSIAN CULTURE

AT BLUE LAGOON

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STATUS

This is the sixty-ninth biannual Newsletter of the IMRC and follows the last issue which appeared in August of last year. The information presented here relates primarily to events connected with the IMRC during the fall and winter of 2014. 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. Instead of the customary editorial note, we are pleased to publish this nostalgic reminiscence by Alexander Zholkovsky, professor of Slavic languages and literatures at the University of Southern California, Los Angeles.

The Gift

I'm not very good at giving presents. Nobody taught me to do this at an early age and I still don't know how to. Taking along a bottle of wine or, worst case scenario, a box of chocolates for the hostess, not to mention presenting colleagues with copies of my books, well, that's not a problem. But offering bouquets of flowers or perfumes to ladies of the heart, well, I could count such cases on one hand alone and, in any case, such affairs do bear an increasingly foreign fragrance. For example, presenting flowers to a charming girl from Denmark at various European railway stations. Or taking duty free samples of *Poison* perfume from the US to a no less charming *moskvichka*. Maybe I could come up with a couple more melodramatic episodes involving flowers, but basically that's it.

The *Poison* perfume stuck in my memory right off, you could say. Couldn't forget it for the life of me. Dior worked hard on that name, so at airports I never got confused.



Although, honestly, I have to confess that I don't remember the fragrance. Because I was dealing with these perfumes on a verbal level only. Anyway, there wasn't anything lethal about the romance which they inspired. Everyone's still around and, after all is said and done, it was friendship which won out.

Still, there was one episode totally – and profoundly – Russian and, yes, on the very brink of life and death.

Summer, 1970. In my life that was a moment when I was gravely ill with some kind of stomach-and-intestinal problem – and was also having an affair with a (if you'll excuse the lexical repetition) charming Francophone, of mixed oriental blood and almost twice as young as I was. Anyway, I did find a way out from this embarrassing plot complication by going off to the Northern Caucasus, where we rented a room in Zheleznovodsk. Armed with my special cannikin, off I would go the spring to take the mineral waters (which I was supposed to suck in slowly and pensively through the nose holding the handle well away) and, in accordance with my medical regime, take mud baths in one of the sanatoria. Otherwise, we just did the spa thing, taking in a trip to one of her friends at the empty dacha of the Azerbaijan Central Committee and planning our next Georgian trip in tandem with my Tbilisi friends.

Everything was just great. The waters and mud began to have a very beneficial effect, I cheered up and even composed a madrigal based on Mandel'shtam's "Military Asters" (I had just discovered his poetry). Never had a problem with presenting my homespun verses. But all of a sudden or, rather, gradually, talks about a cholera epidemic began to circulate and the ranks of my spa buddies started to thin rather dramatically. Neither the radio, nor the newspapers made any announcement, but, even so, muffled signals began to penetrate my consciousness, so fully blocked by romance and medicine. Time to face up to reality.

I decided to head for the station and work out things on the spot -- the moreso since, throwing all caution to the winds, we had kept putting off buying tickets for Georgia. Still, I was not especially alarmed, and no associations with *Death in Venice* (Thomas Mann's, -- the Visconti film was to come out the following year) reared their ugly head. The station was empty. Soon I found out that all trains to Georgia had been cancelled, while tickets to Moscow could be bought only if you produced your passport with its Moscow domicile registration and, in any case, tickets were on sale in theory, not in practice. I now realized that the situation was bad, especially for intestinal guys like me for whom the slightest incautious swallowing could turn out to be fatal. I even remember the very words of my thoughts: «Can the Soviet regime really be more solicitous of my Moscow status than I?!» I came to

right then and got to work.

I set off for the local department-store (shops were still open), strolled up and down, gaped at the shelves hoping for some kind of creative inspiration, when my gaze fell upon a neat row of *Red Moscow* perfume bottles in their crimson wrappings with amply gilded, jagged lozenges, reminding you of both the Kremlin and, to some extent, Mondrian.



I was well aware that certain circles of the then Soviet demi-monde considered this perfume to be de luxe. Again, I don't remember the actual fragrance, but, apparently, it was something thick, spicy and intoxicating. What I valued was its rich toponimic potential. To cut a long story short, I bought a box right away and for an imposing price (I remember something about seven rubles, but I can't vouchsafe) and quickly went back to the station, waking up the girl at the ticket-office with the words:

“It says here where I need two tickets to and here's the cash.”

But no sooner had I pronounced this memorable remark, than I realized that I'd left our passports at home inasmuch as I had planned my sally to be strictly one of reconnaissance. However, no need for the passports. Out of the dark teller window, beyond which nothing could be seen of the ticket lady, emerged two tickets for the evening train.

We packed in an instant and within twenty-four (or was it forty-eight?) hours were back in Moscow. To put it another way, we got off scott free on just a pun. In the long run, of course, friendship triumphed, as is generally the case. We still see each other, but only occasionally: I live in California and visit Moscow, ever redder, once a year or so. She teaches in Moscow, but lives mainly in France. Sometimes our paths do cross.

Actually, -- had it not been for the divine verb, as Pushkin would have it, or, rather, for the divine noun phrase touching my fine linguistic ear, -- love rather than friendship might have triumphed. Of the Romeo and Juliet sort, brief, but definitive -- eternal.



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, 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 or visit: www.brill.com/expt; facebook: <https://www.facebook.com/brillslavic>

Experiment 20, "Kinetic Los Angeles: Russian Émigrés in the City of Self-Transformation," is dedicated to the contributions of Russian performers and artists who lived and worked in Los Angeles in the fields of dance performance, visual arts, and film, exploring how the city was influenced by their presence as well as the reasons that drew them to Southern California. Aligned with the modernist endeavors of Sergei Diaghilev's Ballets Russes, yet decidedly "LA" in style with their proximity to Hollywood, Russian artists changed the landscape of choreography, performance, and design for both the concert stage and the silver screen. Each essay is accompanied by documentary photographs, many of which come from private collections and are being published here for the first time. Based on the "Rite of Spring" festival held at the Music Center in Los Angeles on 2 February, 2013, *Experiment 20* also relates to an international symposium to be held at the Villa Aurora in Pacific Palisades, California, on 18 April, 2015 (see below). *Experiment 20* contains the following contributions:

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

Lorin Johnson: “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”

Debra Levine: “Kosloff & DeMille Meet *Madam Satan*”

Lorin Johnson and Mark Konecny: “Adolph Bolm’s Cinematic Ballet: *The Spirit of the Factory*”

Oleg Minin: “Russian Artists in California: The Case of Nicholas Remisoff (1887-1975)”

Lynn Garafola: “In Search of Eden: Bronislava Nijinska in California”

Donald Bradburn and Lorin Johnson: “Fleeing the Soviet Union, Dancing on the West Coast (An Interview with photographer Donald Bradburn)”

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), 19th 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. The Department of the History of Culture of the Slavic Peoples at the Institute of Slavic Scholarship (Russian Academy of Sciences) Moscow, organized the conference “Explosion and Culture: The Slavic World” on 23-25 September. Contact Natal’ia Zlydneva at narzlydneva@gmail.com
2. The Moscow Museum of Modern Art organized the conference “Vasilii Shukhaev: Life, Creativity, Legacy” on 20-21 September. Contact research@mmoma.ru
3. Isabel Wünsche organized the conference “Crossing Borders: Marianne Werefkin and the Cosmopolitan Women Artists in her Circle /Grenzüberschreitungen: Marianne Werefkin und die kosmopolitischen Künstlerinnen in ihrem Umfeld” at the Modersohn-Becker Museum, Bremen, on 11-12 September. Contact her at i.wunsche@jacobs-university.de
4. The State Hermitage hosted the conference “No radical art actions are going to help here: Political Violence and Militant Aesthetics after Socialism” in conjunction with Manifesta 10 on 18-21 September. Contact Jonathan Platt at jbp73@caa.columbia.edu
5. The Centre Internationale d’Etudes “Pavel Muratov” organized an evening entitled “Ecrivain à la Guerre” in Paris at the residence of the Russian Ambassador to France on 25 September. Contact Xenia Muratova at xeniamuratova@gmail.com
6. The Egyptian Theater, Hollywood, hosted the 15th Annual Polish Film Festival of Los Angeles on 7-16 October. Contact Anna Krakus at krakus@usc.edu
7. The Institute of Art History, Moscow, organized a “Congress of Art Historians in Memory of Dmitrii Sarab’ianov” on 9-10 October. Contact Ekaterina Bobrinskaia at ekaterina173@gmail.com
8. The Institute of Linguistics, Moscow, hosted “Language and the Languages of Poetry. For Gennadii Aigi’s 80th Birthday” on 16-18 October, 2014. Contact Ol’ga Sokolova at faustus3000@gmail.com
9. The Courtauld Institute of Art, London, hosted two Futurist “disputes” on 24 October and 7 November. Contact Maria Mileeva at maria.mileeva@courtauld.ac.uk
10. The Research Institute of the Theory and History of the Visual Arts at the Russian Academy of Arts, Moscow, hosted “Decorative Art of the Second Half of the 19th and Beginning of the 20th Century: Artists, Architects and Industrial Design” on 5 and 7 November. Contact nii-arts@yandex.ru
11. The Scientific Research Institute of the Russian Academy of Arts, Moscow, organized a conference entitled “The Decorative Arts of the Second Half of the 19th and Early 20th Centuries: Artists, Architects and Industrial Art” on 6-7 November. Contact Ekaterina Khmel’nitskaia at tinakhmelnitskaya@gmail.com
12. The State Lev Tolstoi Museum, Moscow, organized a conference on Tolstoi’s later works, on 19 and 20 November. Contact Yurii Prokopchuk at info@tolstoymuseum.ru

13. The Association for Slavic, East European and Eurasian Studies organized its annual conference at the Marriott Rivercentre, San Antonio, on 20-23 November. Contact aseees@pitt.edu

14. The University of Cambridge and the Courtauld Institute of Art, UK, organized the two-part symposium “Art, Craft and the Fin de siècle: Britain and Russia” on 5 December, 2014, at the Department of History of Art, Cambridge; and on 9 January, 2015, at the Courtauld Institute. Contact Louise Hardman at lah45@cam.ac.uk

15. The Primorskii State Picture Gallery, Vladivostock, hosted the conference “Artistic Life of the Russian Far East and the Countries of the Asian and Pacific Region” on 16-17 December, 2014. Contact Kirill Gavrilin at gavrilin_strog@mail.ru

16. The Dostoevsky Fund dedicated its V International Congress to “Russian Literature in the World Cultural Context” which took place in Moscow on 18-22 December. Contact congress@dostoevsky-fund.ru

17. The American Association of Teachers of Slavic and East European Languages organized its annual conference at the Renaissance Hotel, Vancouver, on 8-11 January. Contact Jonathan Stone at jon.stone@fandm.edu

18. The Victoria and Albert Museum, London, organized an international conference on 20th century Russian stage design on 24 January. Contact Kate Bailey at k.bailey@vam.ac.uk

19. Russia Institute, King’s College, London, is hosting a series of seminars, directed by Artemiy Troitsky, on “From Dandies and Decembrists to Gopniki and Hipsters: Youth Movements and Subcultures in Russia” between 2 and 13 February. Contact russia-institute@kcl.ac.uk

20. Lynn Garafola is organizing the conference “Russian Movement Culture of the 1920s and 1930s” at the Harriman Institute, Columbia University, New York, on 12-14 February, 2015. Contact Lynn Garafola at lg97@columbia.edu

21. The Historians of German and Central European Art and Architecture (HGCEA) and the Leonard A. Lauder Research Center for Modern Art at the Metropolitan Museum, New York, are organizing a two-day symposium on 13 and 14 February entitled “Charting Cubism across Central and Eastern Europe”. Contact chartingcubism@gmail.com

22. The Institute of World Literature, Moscow, is organizing a conference on the “eternal” topics and images within Russian Modernism on 27 and 28 April, 2015. Contact: modernism-konf@yandex.ru

23. Korneliia Ichin is planning a conference under the title “The Avant-Garde after the Thaw” for 24-28 June, 2015 at the University of Belgrad. Contact her at kornelijaicin@gmail.com

24. Columbia University, New York, is 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

25. Isabel Wünsche and colleagues are organizing a conference devoted to “Digital Abstraction at the Interface between Electronic Media Arts and Data Visualization” at Jacobs University, Bremen, in 2015. For information go to abstraction@jacobs-university.de

26. The State Maiakovsky Museum, Moscow, is hosting an international conference to mark the 130th birthday of Velimir Khlebnikov entitled “Velemir Khlebnikov to the n Degree” on 9-11 November, 2015. Contact Dmitrii Karpov at dkarpov-m@mail.ru

27. On 18 April, 2015, the Villa Aurora, Pacific Palisades, California, will be hosting the following event:

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

The aim of «Russian Los Angeles» is 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 will be 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, which is by invitation only, will be 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).

«Russian Los Angeles» will be followed by an evening reception at which the latest issue of the journal, *Experiment*, devoted to Russian performance in Southern California and guest curated by Lorin Johnson, will be launched. For further information, including guest registration, contact John E. Bowlt at bowlt@usc.edu

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 2014, unless indicated otherwise.

A. Abisova: *Pozdniaia russkaia ikona iz sobraniia Krasnoiarskogo khudozhestvennogo muzeia imeni V.I. Surikova*, Krasnoiarsk: Artstil'

N. Adaskina: *K.S. Petrov-Vodkin. Zhizn' i tvorchestvo*, M: BuksMart

V. Agamov-Tupitsyn: *Bul'dozernaia vystavka*, M: Ad Marginem

A. Agasian: *Simvolizm i tvorchestvo Martirosa Sar'iana*, Erevan: Voskan Erevanci, 2012

G. Agranovsky: *Oni zdes' zhili: Zametki o evreiskom nasledii Vil'niusa*, Vilnius: Versus Aureus

M. and V. Aizenshtadt: *Ocherki Fontanki: Is istorii peterburgskoi kul'tury*, M: Tsentrpoligraf

S. Andriiaka: *Tsvety. Al'bom*, M: Shkola akvareli Sergeia

A. Annenko: *Rerikh i ego predki. Istoriia odnoi legendy*, Abakan: Brigantin

G. Antipova and A. Gerdigalieva, comps.: *KinoFotoLiudogus': Maiakovsky i mirovoi khudozhestvennyi avangard v dokumentakh i kinomaterialakh*, M: State Maiakovsky Museum, 2013

V. Aronov: *Dizain v kul'ture XX veka, 1945-1990*, M: Aronov, 2013

K. Atarova, comp.: *Gogol'. Turgenev. Dostoevsky: Kogda izobrazhenie sluzhit slovu*, M: Boslen, 2015

I. Bakshtein: *Vnutri kartiny: Stat'i i dialogi o sovremennom iskusstve*, M: NLO, 2015

D. Banzarov: *Chernaia vera, ili Shamanstvo u mongolov*, M: Lenand, 2105

N. Barabash: *Televidenie i teatr: Iгры postmodernizma*, M: Lenand, 2015

E. Barkhatova, ed.: *Rossiiskaia natsional'naia biblioteka. Otdel estampov. Al'bom*, SP: RNB

E. Basin: *Tvorcheskaia lichnost' khudozhnika*, SP: Aleteia, 2015

- N. Batorevich and T. Kozhetsvea: *Antichnost' v arkhitekture Peterburga*, SP: Bulanin
- V. Batshev, comp.: *Pisateli russkoi emigratsii: Germaniia 1920-2014: Bio-bibliograficheskii spravochnik*, Frankfurt: Literaturnyi evropeets
- N. Beliaev, comp.: *N. Ramaznov: Materialy dlia istorii khudozhestv v Rossii: Stat'i i vospominaniia*, SP: Biblioteka Akademii Nauk
- L. Belovinsky: *Entsiklopedicheskii slovar' istorii sovetskoi povsednevnoi zhizni*, M
- S. Biriukov: *Amplituda avangarda*, M: Sovpadenie
- O. Boldyrev: *Nikolai Rerikh. Zapechatlevshii tainu*, M: Veche
- E. Borisova and G. Sternin: *Russkii modern/Russian Art Nouveau*, M: RIP-kholding
- L. Britanishsky: *Dnevnik 1913-1915*, SP: Aleteiia
- Ya. Bruk and L. Iovleva, eds.: *Gosudarstvennaia Tret'iakovskaia galereia: Risunok XVIII-XX vekov. Tom 2, Risunok XIX veka. Kniga 3*, M: GTG
- U. Brumfield (Brumfield): *Smolensk: Arkhitekturnoe nasledie v fotografiakh Uil'iama Brumfilda*, M: Tri kvadrata
- O Budaragina: *Latinskie nadpisi v Sankt-Peterburge*, SP: Kolo (2nd edition)
- O. Burenina-Petrova: *Tsirk v prostranstve kul'tury*, M: NLO
- L. Buzina: *Nikolai Rerikh v krugu tvortsov Serebrianogo veka*, SP: BIONT, 2015 (Book 2)
- M. Chapkina: *Children's Book Illustrators of Moscow: An Album*, M: Kontakt-Kul'tura
- M. Chernova: *Pavel Tret'iakov: Osnovatel' velikoi galerei*, M: AST-Pess Kniga
- V. Dazhina: *«Velikaia voina» (1914-1918) i sud'by evropeiskogo iskusstva*, M: BuksMart
- E. Degot': *Andrei Monastyrsky*, M: Ad Marginem
- E. Degot': *Dmitrii Aleksandrovich Prigov*, M: Ad Marginem
- C. Douglas, ed.: *Malevich about Himself, Contemporaries about Malevich; Letters, Documents, Memoirs, and Criticism*, London: Tate Publishing
- V. Dudakov: *Zrelaia zhatva*, M: Dudakov
- I. Dzutsova: *“Tiflis! Tvoi poety v sbore”*. *Russkoyazychnaia poeziia Tiflisa 1910-1920 godov*, Tbilisi: publishing-house not indicated
- S. Eisenshtein: *C Disnei*, M: Ad Marginem
- A. Elizar'eva, ed.: *Rossiia vysokaia: Istoriia vysotnogo stroitel'stva Rossii*, Ekaterinburg: Tatlin
- E. Ermakova, comp.: *Khaitarma. Iskusstvo krymskikh tatar*, M: State Museum of the East
- S. Faibisovich: *Blagodat'*, M: B.s.g.-press
- S. Fedoseev: *Zheleznodorozhnyi mundir imperii*, SP: Atlant
- Iv Frank'en and A. Khisamutdinov: *Arkhitektor Vladimir Planson: ot Vladivostoka do San-Frantsisko: Fotoal'bom*, Vladivostok: Al'manakh "Rubezh"
- Yu. Freidin: *N. Mandel'shtam: Sobranie sochinenii*, Ekaterinburg: Gonzo (2 vols.)
- Zh. Galiev: *Prigov i kontseptualizm*, M: NLO
- R. Gayraud, ed.: *Zapiski Il'iazd-Kluba*, Paris: Il'iazd-Klub, No. 8

- O. Glebova and V. Pogodina: *Obshchestvo russkikh akvarelistov*, M: Shkola akvareli Sergeia
- I. Golodniuk: *Sem'ia Maiakovskikh: Memorial'nyi fond*, M: State Maiakovsky Museum, 2013
- I. Golomshtok: *Zaniatie dlia starogo gorodovogo. Memuary pessimista*, M: AST
- N. Grechuk: *Peterburg: Zastyvshue mgnoveniia: Istoriia goroda v fotografiakh Karla Bully*, M: Tsentrpoligraf
- Yu. Griber: *Gradostroitel'naiia zhivopis' i Kazimir Malevich*, M: Soglasie
- S. Grigorian, comp.: *Oni meshaiut nam zhit': Plakaty iz kolleksii Sergo Grigoriana*, M: Kontakt-Kul'tura
- B. Grois: *Aleksandr Deineka*, M: Ad Marginem
- B. Grois et al. *E. Lisitsky, I. Kabakov. Utopiia i real'nost'*, SP: State Hermitage, 2013
- B. Grois: *Kazimir Malevich*, M: Ad Marginem
- B. Grois: *Publichnoe prostranstvo*, M: Strelka, 2012
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P. Kutsenkov et al., eds.: *Original i povtorenie. Podlinnik, replika, imitatsiia v iskusstve Vostoka*, M: GII

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A. Makhov: *Emblematika: Makrokosm*, M: Intratada

V. Manin: *Zhivopis' Aristarkha Lentulova*, M: Soiuz dizain, 2012

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A. Medvedev: *Geometriia Favorskogo*, SP: Petropolis

O. Mel'nichuk: *Vereshchagin Vasilii Vasil'evich*, M: Belyi gorod

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- I. Vrubel'-Golubkina: *Razgovory v zerkale*, 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 2014.

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Iskusstvovedenie, Nauka, No. 8

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

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)

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 summer and winter of 2014 (GMII = State Pushkin Museum of Fine Arts, Moscow; GRAD = Gallery of Russian Art and Design, London; M = Moscow; RM = State Russian Museum, St. Petersburg; SP = St. Petersburg; TG = State Tretyakov Gallery, Moscow)

“Soviet Sport” at the Institute of Russian Realist Art, M, February-May

“Aleksandr Golovin: Fantasy of the Silver Age” at TG, March-August

“Beauty of the Beast. Igor Vishnyakov: Photographs/Alexander Zakharov: Paintings” at Mimi Ferzt Gallery, New York, June

“Icons and Byzantine Antiquities” at The Temple Gallery London, June

“Natural Images by Mary J. Hayes” at Great Falls Discovery Center, Turners Falls, MA, June

“Labor Intensive. Group Exhibition” at Ronald Feldman Fine Arts, New York, June-July

“Roy Lerner” at Galerie d’Arts Contemporarines, Montreal, June-August

“Ballets Russes: The Art of Costume” at The National Art Centre, Tokyo, June-September

“Naomie Kremer” at Modernism, San Francisco, July-September

“Natalie Arnold” at Modernism, San Francisco, July-September

“Moskva: Urban Space” at the 14. Mostra Internazionale di Architettura, la Biennale di Venezia, June-November

“Vadim Sidur: In Search of Man” at the Manège, M, July

“Auf den Punkt. Matti Kujaslo: Strukturen” at Gallerie Hoffmann, Friedberg, July-November

“Imges by Mary J. Hayes” at Old Courthouse Art Gallery, Northampton, MA, August

“David Hayes” at Jundt Art Museum, Gonzaga University, Spokane, August, 2014-July, 2015

“The New International” at Garage, M, August-September

“Misha Most” at Lazarides Gallery, London, August-September

“Alex Katz. New and Recent Works” at Meyerovich Gallery, San Francisco, summer/fall

“After the War: Works by Aleksandr Shul’dizhenko-Stakhov (1922-88)” at the Russian Cultural Center, Kiev, September

“The Cosmos of Denis Brihat” at Nailya Alexander Gallery, New York, September

“Les Vulnerables: Annshka Brochet” at Erarta, Zurich, September

“Aleksandr Dzhikiia: Zoografiia” at Krokin Gallery, M, September-October

“Eric Dyer: Copenhagen Cycles” at Ronald Feldman Fine Arts, New York, September-October

“Lazar Khidekel, Suprematism, Unovis and Lazar Khidekel” at Harriman Institute, Columbia University, New York, September-October

- “Moscow Speaking. An Exhibition of Young Artists” at the Ekaterina Foundation, M, September-October
- “Russian Portraits 18th-20th Centuries” at St Petersburg Gallery, London, September-October
- “Tales of Two Cities: Vienna and Moscow” at the Moscow Museum of Modern Art, September-October
- “The Voice of Moscow” at the Ekaterina Foundation, Moscow, September-October
- “Burning News: Recent Art from Russia” at Hayward Gallery, London, September-November
- “Gottfried Helnwein: Of Mice and Children” at Modernism, San Francisco, September-November
- “Luigi Russolo (1885-1947): Al di là della musica” at the Museo Comunale d’Arte Moderna, Ascona, September-November
- “Par les maîtres modernes russes: La vie nocturne, la vie sur la scène et la vie quotidienne” at Galerie Shchukin, Paris, September-November (organized by Drutt Creative Arts, New York)
- “Pat Steir: Wateralls” at Meyerovich Gallery, San Francisco, September-November
- “Zoo: V. Anzel’im et al.” at the Zoological Museum, M; and Krokin Gallery, M, September-November
- “Aristarkh Lentulov: The Soul of Things” at Our Artists Gallery, M, September-December
- “Arkadii Shaikhet” at the House of Photograph, M, September-December
- “Oscar Wilde, Aubrey Beardsley: A View from Russia” at GMII, M, September-December
- “A Game in Hell: Russian Art and the Great War” at GRAD, September-January
- “Jack of Diamonds” at Courtauld Gallery, London, September, 2014-January, 2015
- “Leonid Borisov: Lessons in Geometry” at Gallery Elena Shchukina, London, September, 2014-January, 2015
- “This Leads to Fire: Russian Art from Nonconformism to Global Capitalism, Selections from the Kolodzei Art Foundation Collection” at Neuberger Museum of Art, Purchase College, Purchase, NY, September, 2014-January, 2015.
- “Images of War. The First World War and the Artists of the Avant-Garde” at the Museum of the St. Petersburg Avant-Garde, SP, September, 2014-March, 2015
- “In Memory of Yakov Vinkovetsky” at Boston University Castle, October
- “Beyond Zero” at Calvert 22, London, October

“Edite Gringerga: Paintings” at Mimi Ferzt Gallery, New York, October

“New Works by Lucy Temple, Liza Campbell and Sarah Hiscox” at Temple Gallery, London, October

“Dima Malanitchev: City Planes” at Lark Gallery and M.D. Art Gallery, Los Angeles, October-November

“Dominion: Pavel Brat” at Erarta Gallery, London, October-November

“From Here: Drawings by Edwin Schlossberg” at Ronald Feldman Fine Arts, New York, October-November

“Masterpieces of Russian Art: The Bekkerman Collection” at Sotheby’s, New York, October-November

“Russian Criminal Tattoo Police Files” at Camilla Grimaldi Gallery, London, October-November

“Ukrainian Art Now” at Saatchi Gallery, London, October-November

“Vladimir Semensky: Terminal” at Krokin Gallery, M, October-November

“Alan Green” at Annely Juda Fine Art, London, October-December

“Alfred Kubin 1877-1959” at Shepherd W & K Galleries, New York, October-December

“I Want To Be a Soldier: Children’s Drawings of the First World War” at the Historical Museum, Moscow, October-December

“Naum Gabo: Gabo’s Stones” at Annely Juda Fine Art, London, October-December

“Oleg Vassiliev: Space and Light” at Zimmerli Museum, Brunswick, October-December

“Orphans in the Storm: The Pollard-Gesner Collection of Russia Avant-Garde Paintings” at Lovey Town, Centerbrook Architects & Planners, Centerbrook, CT, October-December

“Other Worlds” The Art of the Russian Avant-Garde” at Shchukin Gallery, New York, October-December

“Our Friend Larionov: Billy Childish, Harry Adams, Edgeworth Johnstone” at Pushkin House, London, October-December

“Russian Berlin of the 1920s” at the Embassy of the Russian Federation, Berlin, October-December

“Eikon: Icons of the Orthodox Christian World” at Art Gallery of Ballard, Ballard, nr. Melbourne, Australia, October, 2014-January, 2015

“Poetry of the Metropolis: The Affichistes” at the Museum Tinguely, Basel, October, 2014-January, 2015

“Avanguardia Russa: da Malević a Rodcenko. Capolavori dalla collezione Costakis” at the Palazzo Chiabrese, Turin, October, 2014-February, 2015

“Kasseler Konzepte, Konkretionen, Konstruktionen” at Galerie Hoffmann, Friedberg, October, 2014-February, 2015

“Salvador Dali and Media” at the Museum of Modern Art, Moscow, October, 2014-February, 2015

“The Divine Marchesa: Art and Life of Luisa Casati from the Belle Epoque to the Crazy Years/La divina Marchesa: Arte e vita di Luisa Casati della Belle Epoque agli Anni folli” at the Palazzo Fortuny, Venice, October, 2014-March, 2015

“Russian Avant-Garde Theatre: War, Revolution and Design, 1913-1933” at The Victoria and Albert Museum, London, October, 2014-March, 2015

“Siberia: At the Edge of the World” at Manchester Museum, University of Manchester, October, 2015-March, 2015

“Alter Ego: Oleg Tselkov” at Alon Zakaim Fine Art, London, November

“Beyond the Wall. Art and Artifacts from the GDR” At The Wende Museum, Los Angeles, November

“Beyond Zero” at Calvert 22, London, November

“Born in the USSR: Contemporary Russian Design” at Gallery Elena Shchukina, London, November

“Dom” at Gazelli Art House, London, November

“Dominion: Pavel Brat” at Erarta Galleries, London, November

“Galyna Moskvitina: The Heart of the Matter” at Hay Hill Gallery, London, November

“Luxury in Imperial Russia” at Shapero Rare Books, London, November

“Metaphysics in Russian Art” at Erarta Gallery, London, November

“Moving Immobilities: Natal’ia El’konina” at the Open Club, Moscow, November

“Russian Icons: Spirit and Beauty” at Jan Morsink Ikonen at Trinity House, London, November

“Within a Union of Line and Form: The Department of Academic Drawing and Sculpture at the Stroganov University” at the Stroganov University, Moscow, November

- “Alexander Lozovoi: The Bridge on the Dvina” at the Embassy of Serbia, M, November-December
- “Alexey Firsov” at Rifle-maker, London, November-December
- “Dashi Namdakov: Between Heaven and Hell” at Halcyon Gallery, London, November-December
- “Konstantin Khudiakov: L’art haute resolution” at the Fondation Fine Art SVB, Montreux, Switzerland, November-December
- “Masterpieces of Imperial Russia” at Mayfair Gallery, London, November-December
- “Post Pot: East Meets West” at Saatchi Gallery, London, November-December
- “Roy Lichtenstein” at Ronald Feldman Fine Arts, New York, November-December
- “Russian Portraits of the 18th-20th Centuries” at St. Petersburg Gallery, London, November-December
- "Visiting Rodchenko and Stepanova: Stepanova's 120th Birthday" at the Museum of Private Collections, M, November-December
- “Vladimir Sitnikov: Fatal Eggs” at Krokin Gallery, M, November-December
- “Kultura in Motion: Do I See Clear?” at The Portman, London, November, 2014-January, 2015
- “Mikhail Baryshnikov: Dancing Away” at Contini Art UK, London, November, 2014-January, 2015
- “Olga Chernysheva” at Pace Gallery, London, November, 2014-January, 2015
- “A Russian Fairytale: The Art and Craft of Elena Polenova” at Watts Gallery, Guilford, November, 2014-February, 2015
- “Maquettes-Studies by David Hayes” at M+V Art, Miami, November, 2014-February, 2015
- “Solarized” (an exhibition featuring a selection of photographs from different time periods by famous and lesser known photographers from the United States, Latin America and Europe)” at Nailya Alexander Gallery, New York, November, 2014-February, 2015
- “Josef Koudelka: Nationality Doubtful” at the J. Paul Getty Museum, Los Angeles, November, 2014-March, 2015
- “Grigorii Pozhidaev/Georges Pogedaieff: An Afterword to Life” at the All-Russian Pushkin Museum, SP, in conjunction with the AVC Charity Foundation, December
- “Icons” at The Temple Gallery, London, December
- “Liia Maiorova: Playing with Books” at the Museum of Moscow, M, December

- “Nudes. Meir Aksel’rod (1902-70)” at the Open Club, M, December
- “An Ode to Food” at Proun Gallery, Vinozavod, M, December
- “Oils by Konstantin Korovin” at James Butterwick, London, December
- “Sergei Shutov: Until We Came Along, Everything Had Been Stolen” at Krokin Gallery, M, December
- “Fedor Koniukhov: Fjord Nansen, 1983. Color Autolithography” at Museum of Modern Art, M, December, 2014-January, 2015
- “Fortune Museum” at Museum of Modern Art, M, December, 2014–January, 2015
- “Konstantin Rudakov” at Gallery Galeev, M, December, 2014-January, 2015
- “Surgery: Birth, Love, Meetings, Interests, Desires” at the Ekaterina Cultural Foundation, M, December, 2014–January, 2015
- “Museum Looks” at Museum of Modern Art, M, December, 2014 –January, 2015
- “Bolt” at GRAD, London, December, 2014–February, 2015
- “David Hayes: Master of American Abstraction” at Housatonic Museum of Art, Bridgeport, CT, December, 2014-February, 2015
- “Paul Klee: Not One Day without a Line” at the State Pushkin Museum of Fine Arts, M, December, 2014-February, 2015
- “Felix Lembersky: Soviet Form, Jewish Content” at Amherst Museum, Amherst, December, 2014-March, 2015
- “Tat’iana and Sergei Kostrikov: Reliefs” at Krokin Gallery, M, January
- “The Shadow of Aida: Tamara Starzhenetskaia” at The Open Club, M, January
- “Conrad Atkinson: All That Glistens/Margaret Harrison: On Reflection” at Ronald Feldman Fine Arts, New York, January-February
- “Breakthrough” at the Central State Bakhrushin Museum, M, January-March
- “Grisha Bruskin: Alefbet, Alfabeto della Memoria” at Fondazione Querini Stampalia, Venice, February-April
- “Staging the Ukrainian Avant-Garde of the 1910s and 1920s: From Experiment to Apogee” at the Ukrainian Museum, New York, February-August
- «Servitors to the Supreme Court: Livery Costume of the Late 19th and Early 20th Centuries from the Hermitage Collection» at the Hermitage, SP, summer

EXHIBITIONS LATER IN 2014 AND BEYOND

“Cosmonauts: Birth of the Space Age” at the Science Museum, London, spring, 2015

“Designing Dreams: Léon Bakst at 150” at GMII, April, 2016

For general information on art exhibitions in Moscow and St. Petersburg go to art-lasta@list.ru

RESEARCH IN PROGRESS

John E. Bowlt (Director, IMRC; and University California, Los Angeles) co-curated “A Game in Hell: Russia and The Great War” at the Gallery of Russian Art and Design, London; and “Russian Avant-Garde Theatre Design 1913-1933: War, Revolution and Design” at the Victoria and Albert Museum, London, both open in late 2014 and early 2015. He is now working on a retrospective exhibition of Léon Bakst’s works for the State Pushkin Museum of Fine Arts, Moscow, in 2016.

William Brumfield (Photography Section, IMRC) continues to photograph and publish on Russia’s architecture. Apart from numerous articles and chapters in collections, his new monographic publications include *Smolensk: Architectural Heritage in Photographs*, volume 14 in his series on Russia’s regional architectural heritage. In addition, he has prepared a book on the Russian North (to be published by Duke University Press). Archival projects include the primary Russian site devoted to his work, with over 24,000 images at: <http://culinfo.ru/brumfield/>. The cumulative merit of his work was recognized in November, 2014 by the Dmitrii S. Likhachev Prize. His current contribution to *Russia beyond the Headlines* is a memorial to Gulag prisoners who labored at Norilsk in 1935-56 -- the 118th of his essays on Russia’s architectural and cultural heritage for the foreign-language service of the Russian national newspaper *Rossiiskaia Gazeta*. Go to http://rbth.com/travel/2015/01/23/the_norilsk_golgotha_memorial_to_those_who_suffered_in_norillag_43109.html. A unified link to the series can be found at: http://rbth.ru/discovering_russia which carries a total of 3,494 photographs from his documentary work in Russia.

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

Charlotte Douglas (Esthetic Theory Section, IMRC; and New York University) has retired as president of the Malevich Society, New York, surrendering her position to Christina Lodder. Douglas contributed several entries for the new *Entsiklopediia russkogo avangarda* (2013). She is general editor of the English version of *Malevich on Himself, Contemporaries about Malevich; Letters, Documents, Memoirs, and Criticism*, which has just been published by Tate Publishing in London, and contributed to Lazar Khidekel and Suprematism (see above). The Russian edition of her selected essays, *Lebedi inykh mirov i drugie stat’i ob avangarde*, will also be published shortly, while the original edition, *Swans of Other Worlds*, will be published as an e-book via Amazon. Gerald Janecek (Literary Practice Section, IMRC; and University of Kentucky) continues to work on the history of Moscow Conceptualism. In December he gave a paper on Dmitrii Prigov’s *predvedomleniia* at a workshop at the Klementium, Czech National Library, Prague.

Edward Kasinec (Book Culture Section, IMRC; and NYPL Curator Emeritus and Staff Associate at the Harriman Institute, Columbia) presented the book *The Lost World of Carpathian Rus' in the Photography of Rudolf Hůlka (1887-1961)* (see above) at the Bohemian Hall, New York, on 24 November. The entire collection, preserved in the vaults of the Slavonic Library in Prague, includes more than 4,400 unique visual materials depicting Sub-Carpathian Rus', Slovakia, Moravia, Bohemia, and other territories. He has just published an appreciation of the writer and bibliophile, Artur Pavlovich, in the eleventh volume of *Almanakh bibliofila*.

Mark Konecny (Associate Director, IMRC) continues his work on Russian artists in emigration, concentrating on Boris Grigoriev and the Grand Central Palace Exhibition of 1924; he is also researching cabaret in New York as part of a larger project on theatrical design and *estrada*. With Lorin Johnson, he curated the exhibition, "Dance in Los Angeles", which traveled from Los Angeles to the Nemirovich-Danchenko Exhibiton Facility in Moscow and in September delivered a cyle of lectures on dance and theater at the Mariia Ermolova Museum in conjunction with the opening. This spring the exhibition will open at the Bakhrushin Museum in Moscow.

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

Ekaterina Serebriakova, daughter of the *miriskusnitsa*, Zinaida Serebriakova (Lanceray), and Boris Serebriakov, died in Paris on 27 August, 2014, aged 102. Fervent guardian of the Serebriakova estate, Ekaterina Borisovna was an artist in her own right and, in many ways, her passing marks the final farewell to the Russian Silver Age.

The distinguished art historian, Gleb Gennadievich Poespelov, died in Moscow on 27 October, 2014, aged 84. Author of many books and essays and loyal member of the Institute of Art History in Moscow, Gleb Gennadievich is remembered for his studies of 19th and 20th century Russian artists such as Pavel Fedotov, Natal'ia Goncharova, Boris Grigori'ev, and Mikhail Larionov. His last monograph, *O kartinakh i risunkakh* [On paintings and drawings] was published by Novoe literaturnoe obozrenie, Moscow, in 2013.

The Malevich Society, a not-for-profit organization based in New York dedicated to advancing knowledge about Kazimir Malevich and his work, is pleased to announce its call for grant applications. The Society welcomes applications from scholars of any nationality and at various stages of their career, and graduate students are welcome to apply for the Society's grants after completing at least one year of dissertation research. Proposed projects should increase the understanding of Malevich and his work or augment historical, biographical and artistic information about Malevich and/or his artistic

legacy. The Society also supports translations and the publication of relevant texts. Application forms and instructions may be requested by telephone at 1-718-980-1805, by e-mail at info@malevichsociety.org, or may be downloaded from the website: www.malevichsociety.org. Applications and all supporting documents should be submitted via e-mail to: applications@malevichsociety.org.

The Centro Internazionale di studi Paolo Muratov in Rome will be 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 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. For information on the *Collana Studi e Ricerche* contact Ronchetti: ronchetti@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. Her latest endeavour is an exhibition of costume designs by Tat’iana Bruni for Dmitrii Shostakovich’s and Viktor Smirnov’s opera *Bolt*, which premiered at Academic Theater of Opera and Ballet, Leningrad, on 6 April, 1931.

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, 2014, 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 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, Los Angeles. 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 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 or contact Theodore Clarke at theodora@theodoraclarke.com

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

ARCHIVES AND LIBRARY

The IMRC would like to thank Alex Rabinovich for his generous donation of original maquettes and graphic designs for book covers by Ivan Fedorovich Rerberg (1892-1957), a lithographic portrait of Stalin by Georgii Vereisky, and several rare editions of the 1920s-30s.

The IMRC is also grateful to Andrei Tat for his gift of limited editions of poetry by Aleksei Khvostenko, Elena Shvarts, and Boris Vantalov.

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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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