



THE INSTITUTE OF MODERN
RUSSIAN CULTURE
AT BLUE LAGOON
NEWSLETTER No. 46, August, 2003

STATUS

This is the forty-sixth biannual Newsletter of the IMRC and follows the last issue that appeared in February, 2003. The information presented here relates primarily to events connected with the IMRC during the spring and summer of 2003. 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 1979-2001 are available electronically and can be requested via e-mail at imrc@usc.edu. A full run can also be supplied on a CD disc (containing a searchable version in Microsoft Word) at a cost of \$25.00, shipping included (add \$5.00 if overseas airmail). Enquiries should be sent to: IMRC, POB 4353, USC, Los Angeles, Ca. 90089-4353, USA; tel.: (213) 740-2735 or (213) 740-6120; fax: (213) 740-8550; e: imrc@usc.edu; website: <http://www.usc.edu/dept/LAS/IMRC>

RUSSIA

One of the most harrowing rituals that upsets the summer visitor to Moscow is the shutting off of hot, if not also cold, water in certain zones of the city. True, you can map out your itinerary so that strategic visits to friends in other districts will provide you with the needed shower, but the metropolitan liquidation of water remains one of the distinguishing and most enigmatic features of Russia's exclusive culture. The infernal traffic jams caused by the peremptory closure of the "presidential chausée" and, therefore, of all subsidiary roads so as to whisk the high guest from the airport to the Kremlin or the spontaneous cancellation of the elektrichka that was supposed to take you back to town, not to mention the mysteries of pereryv [break], pereuchet [redoing stocktaking], sanitarnyi den' [cleaning day], biblioteknyi den' [library day] [and simply magazin zakryt [store closed] that wreak havoc with any shopping schedule are other traces of Russia's unpredictability. Still, like the enormous and totally irrelevant icon for Lipton Tea atop the Central House of the Artist or Tsereteli's sinful Apple a stone's throw from the Cathedral of the Saviour, these gestures continue to provide a healthy alternative to the cloying logic of Western gloss and uniformity.

THE HOME FRONT

"Breaking Lines: The Bolshoi Dance Project"

BREAKING LINES: THE PALAIA DANCE PROJECT

Between 23 and 30 May, 2003, Palaia (a Mediaeval village between Pisa and Florence, Italy) hosted a group of twenty scholars and dancers from Armenia, France, Italy, Japan, Russia, and the US -- contributors to "Breaking Lines: The Palaia Dance Project" (PDP). This was the fruit of an international cultural collaboration headed by the IMRC and involving the Institute of Art History, Moscow; the Fondazione Romualdo Del Bianco, Florence (info@fondazione_delbianco.org); the Fondazione Pontedera Teatro (bacci@pontederateatro.it), and the Festival Fabbrica Europa, Florence (fabbrica.europa@firenze.net). For seven days eminent specialists discussed and interpreted one of the most exciting moments in the history of Russian culture -- the artistic, literary and theatrical avant-garde that both pointed to, and resulted from, the social Revolution of October, 1917. Taking innovative ideas from Italian Futurism, French Cubism, even American time and motion studies as well as from domestic traditions, the Russian avant-garde produced masterpieces of energy and originality -- from Kandinsky's abstract painting to Stravinsky's ballets -- and anticipated much of what we now call "modern dance".

The group of scholars included John E. Bowlt (professor of Russian studies at USC), Sharon Carnicke (professor of theater at USC), Mel Gordon (professor of performance studies at the University of California, Berkeley), Mark Konecny (archivist for the IMRC), Marcus Levitt (professor of Russian literature at USC), Olga Matich (professor of Russian literature at the University of California, Berkeley), Jean-Claude Marcadé (professor of Russian culture at the Institut de Recherche et d'Etude sur les Nouvelles Institutions et Sociétés de l'Est, Paris), Nicoletta Misler (Oriental University of Naples; Italy), Toshiharu Omuka (professor of modern art at the University of Tsukuba, Japan), Elizaveta Surits (researcher with the Institute of Art History, Moscow), Karl Toepfer (professor of theater at California State University, San José), Yuri Tsivian (professor of cinema at the University of Chicago, USA), and Elisa Vaccarino (specialist in modern dance; Italian Radio and TV Administration, Turin).

The main purpose of the PDP was to comment on the disciplines of the avant-garde and then to design, choreograph and produce a dance performance, "Seven by Five", that both reflected and enhanced the dynamic concepts of vision and movement elaborated in Moscow in the 1910s and 1920s. The production consisted of two sections: reconstructions of productions by the celebrated choreographers Kas'ian Goleizovsky and George Balanchine and a new, experimental dance sequence called "Moto-Bio". "Seven by Five" was given publicly for the international cultural Festival "Tendopolis" at the Fabbrica Europa, Florence, on 29 May, 2003.

With choreography by Lorin Johnson (former member of the American Ballet Theatre; currently free-lance choreographer and a Ph.D. student in the Department of Slavic Languages, USC), "Seven by Five" was an investigation into the movements -- both narrative and abstract -- of the body in dance, gymnastics, and industrial labor. Inspired by the music, theater, painting and cinema of the Russian avant-garde, "Seven by Five", with its experimental section "Moto-Bio", brought together the following international group of dance professionals:

Sayat Asaryan (formerly dancer with the Kremlin Ballet and the Bolshoi Ballet of Moscow; currently free-lance choreographer and trainer);
Griff Braun (formerly dancer with the American Ballet Theatre; Field Ballet, New York; and Royal Ballet of Sweden; currently free-lance dancer with Lar Lubavitch in New York);
Tanya Durbin (formerly dancer with the Joffrey Ballet of New York City Ballet and other companies; currently free-lance dancer in modern dance in Southern California);
Anna Laghezza (follower of Balanchine; formerly dancer with the James Sewell Ballet;

currently with the Minnesota Dance Theatre);
Megan Van Winkle (soloist for the Festival Ballet Theatre; recently representative for the Junior Division of the USA Team at the International Jackson Competition).

For further information visit www.usc.edu/dept/LAS/IMRC/pdp,
ufficiostampa@generazionifestival.com or www.fabbricaeuropa.net; e-mail:
fabbrica.europa@firenze.net. For specific information on "Seven by Five" contact Lorin Johnson at lilojo@earthlink.net

"The Other Art"

With the help of a generous subvention from the James H. Zumberge Foundation and the expertise of Anna Bunina, the IMRC is completing the project entitled "The Other Art: Documenting Soviet Counter-Culture". The immediate aim of "The Other Art" is to produce a catalogue raisonné (in electronic and printed form) of the collection of artworks, manuscripts, typescripts, correspondence, photographs, manifestoes, and publications pertaining to what is now known as the dissident movement in Soviet art and literature. This is part of an ongoing, comprehensive effort to catalog and expose all the archives of the IMRC. For a progress report on "The Other Art" go to the relevant category at www.usc.edu/dept/LAS/IMRC or contact Anna Bunina at imrc@usc.edu

"Soviet Photographs"

Lorin Johnson is building a new site for the IMRC collection of Soviet photographs which will ensure easy and rapid access to the images now grouped by topic such as Second World War, Sports, Culture, etc. The vintage photographs, dating mainly from the 1930s-60s, derive from various donations, gifts and acquisitions. For general information about the collections go to the relevant category at www.usc.edu/dept/LAS/IMRC; to learn more about the pilot project for "Soviet Photographs" contact Lorin Johnson at lilojo@earthlink.net or go to the following site: <http://home.earthlink.net/~lilojo/imrc/index.html>

EXPERIMENT

The eighth number of Experiment (winter, 2002), entitled "The Science of Art: (Vasili Kandinsky and Soviet Academic Institutions, 1917-21)", is devoted to the artist's theoretical legacy and contains a large number of archival materials, including a previously unpublished version of "On the Spiritual in Art".

Experiment No. 9 (November, 2003) will be a SURPRISE!

Experiment No. 8:

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"Theses for Teaching" (1918-19)

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A. "Green. Blue, and Yellow"

B. "The Development of the Painterly Idea in Contemporary Art"

C. "The Essence of Form and the Formal Element in Painting"

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Institute of Artistic Culture, Moscow (Inkhuk)

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Vasilii Kandinsky:

"Program of the Institute of Artistic Culture" (May, 1920)

"Questionnaire" (May, 1920)

"The Primary Elements of Painting. Their Essence and Value. (Brief Elucidation of a Theory of Painterly Form)" (June, 1920)

"Defining Time. A Discussion" (October, 1920)

"Report to the First All-Russian Conference of Directors of Art Subsections" (December, 1921)

Russian Academy of Artistic Sciences, Moscow (RAKhN)

Nicoletta Misler: "Vasilii Kandinsky and the Russian Academy of Artistic Sciences"

Vasilii Kandinsky:

"On a Method for Working with Synthetic Art" (March-summer, 1921)

"Plan for the Physico-Psychological Department of the Russian Academy of Artistic Sciences" (June, 1921)

"Work Plan for the Visual Arts Section of the Academy" (June-July, 1921)

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CONFERENCES AND CELEBRATIONS OF INTEREST TO THE IMRC

1. The State Historical, Architectural, Art and Landscape Museum, Tsaritsyno (Moscow), organized a conference entitled "The Theme of Ruins in Culture and Art" on 29-30 October, 2002. For information contact Boris Sokolov at bm.sok@g23.relcom.ru
2. The Serge Prokofiev Association and the Royal Northern College of Music, Manchester, England, organized a symposium on the composer's work entitled "Prokofiev 2003" on 7-10 February. For information contact Noelle Mann at mua@1rmgold.ac.uk or go to www.sprkfv.net
3. Landmark Theatres, Los Angeles, organized a celebration of Andrei Tarkovsky's films under the title "Andrei Tarkovsky: A Retrospective" on 28 February-6 March. For information go to www.landmarktheatres.com
4. The Museum of Modern Art, New York, sponsored the symposium "East of Art: Transformations in Eastern Europe" on 11 March to promote the publication, Sourcebook for Eastern and Central European Art Since the 1950s. For information contact Department of Education, MOMA, 11 West 53, NYC 10019.
5. The Fondazione Pontedera Teatro, Pontedera, Italy, staged a dramatization of Dostoevsky's novel The Idiot in a series of eleven "laboratorial evenings" entitled A Futura Memoria on 18-30 March. For information go to www.pontederateatro.it
6. The Center for Russian and East European Cultural Studies at the University of Bristol, England, organized a conference on "Stalin's Cultural Legacy" on 15 March, 2003 (painting, cinema, photography, literature, music, popular culture). For information contact Mike O'Mahony at mike.omahony@bristol.ac.uk
7. Viktor Skvortsov and others organized a conference dedicated to the artistic and theoretical accomplishments of the painter Sergei Mikhailovich Romanovich (1894-1968) on 27 March at the State Tretyakov Gallery, Moscow. Contact him at romans@pochta.ws
8. The Department of Slavic Languages and the Division of Literatures, Cultures and Languages at Stanford University sponsored a conference entitled

Languages at Stanford University sponsored a conference entitled "Visuality/Literacy/Corporality" and a performance of Elektra on 12 April. For information contact Oksana Bulgakova at oksana@stanford.edu

9. The ArcLight Hollywood Theatres, Los Angeles, hosted the "LA Exhibition of Russian Cinema" on 18-24 April, a screening of important Russian movies from the last hundred years. For information contact www.arclightcinemas.com

10. The Los Angeles Philharmonic sponsored a symposium on Dmitrii Shostakovich on 26 April and a cycle of performances of the composer's works on 25 April-4 May. For information go to LAPhil.com

11. The Walters Art Gallery, Baltimore, organized a symposium in conjunction with the exhibition "Origins of the Russian Avant-Garde" on 26 April, 2003. For information contact Nancy Zinn at nzinn@thewalters.org

12. Aleksei Morozov, Director of Research and Education at the State Tretyakov Gallery, Moscow, supervised a cycle of meetings between 24 April and 16 July devoted to contemporary Russian artists. For information contact tretjakov@tretjakov.ru or tretjakov@tretjakov.ru

13. Vladimir Padunov of the University of Pittsburgh organized a Russian film symposium under the title "Arrogance and Envy" on 5-10 May. The theme was anti-Americanism in Communist and post-Communist cinema. For information go to www.rusfilm.pitt.edu/2003/

14. The Victoria and Albert Museum, London, sponsored a conference entitled "The Post-War European Home" on 12 May with papers on Estonia, Finland, France, Holland, Soviet Russia, and Sweden. For information contact ann.matchette@rca.ac.uk

15. The Associazione Italia-Russia, Milan, hosted a round table discussion in connection with the tercentenary of St. Petersburg under the title "1894 1917 Pietroburgo: La Città d'argento verso la rivoluzione" on 23 May. For information on this and related events in Milan and St. Petersburg contact info.associazione@italiarussia.it

16. The Russian Academic Group in the USA and the Library of Congress sponsored the symposium entitled "St. Petersburg--300" on 6-7 June.

17. the Russian and East European Center, University of Illinois, Champaign, Il., organized the conference entitled "Reading the Rozanov Corpus in the Twenty-first Century: Bodies, Texts and the Russian Body Politic" on 19-23 June. For information go to www.reec.uiuc.edu/rozanov.htm

18. The Vrubel Museum of Visual Arts, Omsk, and the Altai State University, organized the conference entitled "XX Century. Artist, Creativity, Time. Dialog of Cultures", giving particular attention to the theme of "Russia-Siberia-America" on 23-25 June. For information contact vrubel@museum.omsk.ru

19. Middlebury College, Vermont, will be organizing a celebration for the St. Petersburg tercentenary under the title "What Became of Peter's Dream? Petersburg in History and the

Arts" on 18-20 September. For information contact Emmie Donadio at donadio@middlebury.edu

20. The State Historical, Architectural, Art and Landscape Museum, Tsaritsyno, will be organizing a conference entitled "The Space and Time of Imaginary Architecture" on 24-30 September. For information contact Boris Sokolov at bm.sok@g23.relcom.ru

21. The State Russian Museum, St. Petersburg, will be organizing a conference entitled "Russian Paris" at the end of September. For information contact Irina Karasik or Evgeniia Petrova at 007 812 3144153 or go to www.rusmuseum.ru

22. The New York Public Library is hosting a two-day conference in conjunction with the exhibition "Russia Engages the World, 1453-1825" at the beginning of October. For information contact Edward Kasinec or Robert Davis at rdavis@nypl.org

23. The Harriman Institute of Columbia University is sponsoring a conference entitled "The Icon and Modernity" on 17-18 October. For submission of topics and general information contact harriman-news@columbia.edu

24. The Beinecke Library, Yale University, is sponsoring a celebration of St. Petersburg's tercentenary with exhibitions, a concert, and a symposium on 23-25 October. For information contact Alexander Schenker at: amschenk@amschenk.mail.yale.edu

25. The Institute of Art History, Moscow, is planning a conference on the issue of collage and the artists of the Russian avant-garde for 11-13 November. For information contact Georgii Kovalenko at arubin@aha.ru

26. Lucia Tonini of the Gabinetto Scientifico Letterario Vieusseux at the Palazzo Strozzi, Florence, Italy, is organizing a conference with Russian and Italian contributions under the title "Rinascimento e Anti-Rinascimento: Civiltà e arte di Firenze nella cultura russa fra Otto e Novecento" for 11-13 December. Subjects will include the effect of the Florentine Renaissance on Russian museums, private collections, creative literature, painting, nihilist philosophy, and Soviet architecture. For information contact Lucia Tonini at steidl@tiscali.it

27. The 35th annual convention of the AAASS will be held in Toronto on 20-23 November and will include several panels on the visual arts. For information contact www.fas.harvard.edu/aaass

28. The Malevich Society, New York, is organizing a conference entitled "Rethinking Kazimir Malevich" to celebrate the 125th birthday of the artist. This will take place at the City University of New York on 6-7 February. For information contact Charlotte Douglas at douglas@nyu.edu

29. The Far Eastern Art Museum of Khabarovsk is planning an international conference on the fate of the avant-garde in Siberia and the Far East, possibly for next spring. For information contact: postmaster@museum.khv.ru

30. An international conference celebrating the life and work of Nikolai Khardzhiev is being planned for Odessa, Ukraine, in June, 2004, under the partial sponsorship of the Khardjiev-Tschaga Foundation, Amsterdam. For information contact Aleksandr Parnis, Moscow, at 007

095 4866236

PUBLICATIONS, RECENT AND CURRENT

Note: The titles mentioned below continue the lists in preceding IMRC Newsletters. (M=Moscow; SP=St. Petersburg). Date of publication is 2003, unless indicated otherwise.

N. Aleksandrova ed.: Aleksandr Nikolaevich Benua, Sergei Pavlovich Diaghilev: Perepiska, SP: Sad iskusstv

T. Aleksushina and V. Chernova: Muzei Vakano, Samara: Agin, 2002

O. Amirgamzaeva and Yu. Usova: Samye znamenitye мастера baleta Rossii, M: Veche, 2002

R. Andreeva: Illiustrirovannyi slovar' po iskusstvu i arkhitekture, SP: Litera

S. Androsov: Russkie zakazchiki i ital'ianskie khudozhniki v XVIII v., SP: Bulanin

D. Arans: Russkie knigi za rubezhom 1980-1995, M: GB IBR, 2002

I. Bakhtina and E. Chernyshevskaiia: Zagorodnye usad'by v Moskve, M: Bioinformservis, 2002

A. Borovsky: Siluety sovremennykh khudozhnikov, SP: Limbakh

S. Batrakova: Iskusstvo i mif (iz istorii zhivopisi XX veka), L: Nauka. 2002

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A. Bremer et al.: Masterskaia vizuall'noi antropologii, M: Khudozhestvennyi zhurnal, 2000

W. Brumfield: Predprinimatel'stvo i gorodskaiia kul'tura v Rossii, M, 2002

N. Brunov: Ocherki po istorii arkhitektury, M: Centropoligraf (two volumes)

O. Bulgakova, ed.: Kazimir Malevich. The White Rectangle. Writings on Film, Stanford: Potemkin Press

- I. Buzinska, ed.: Latviesu makslinieku, Riga: Nepatos, 2002
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- B. Clarke and L. Henderson, eds.: From Energy to Information: Representation in Science and Technology, Art, and Literature, Stanford: Stanford University Press, 2002
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- I. Deviat'iarova et al.: XX vek. Khudozhnik, tvorchestvo, epokha, dialog kiu'tur, Omsk: Omskii muzei im Vrubelia, 2002
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- P. Druzhinin: Russkii geral'dicheskie superekslibris, M: Drevlekhranilishche, 2002
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- B. Emel'ianov and A. Ermichev: Zhurnal "Logos" (Moskva-Peterburg, 1910-1914; Praga, 1925) i ego redaktory: Bibliograficheskii ukazatel', Ekaterinburg: Ural'skij universitet, 2002
- A. Emdin: Robert Fal'k, M: Khudozhestvennyi dnevnik HGS, 2002
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- V. Erokhin: Otkrytka iz proshlogo: Uglich v pochtovoi otkrytke kontsa XIX-nachala XX veka, M: Severnyj palomnik
- N. Evdaev: David Burliuk v Amerike, M: Nauka, 2002
- T. Evsina, ed.: Dnevnik A.N. Benua, M: Russkii put'
- M. Evzlin of the Ediciones del Hebreo Errante, Madrid, is responsible for publishing many new books of avant-garde and contemporary poetry, often with illustrations and/or commentaries by Sergej Sgei [Segay]. For information contact him at C/. Artistas, 26-1A, 28020 Madrid, Spain
- V. Fedorovsky: Sergej Djagilev ili zakulisnaia istoriia russkogo baleta, SP: Eskimo-Press
- N. Filatov: Arzamaskaia shkola zhivopisi Akademika A.V. Stupina, M: Arzamas, 2002

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- V. Kandinsky: Tochka i liniia na ploskosti, M: Azbuka, 2002
- Yu. Kapralov: Devil's Midnight, New York: Akashic
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- G. Kreidlin: Neverbal'naia semiotika, yazyk tela i estestvennyi yazyk, M: NLO, 2002
- A. Krusanov: Russkii avangard, 1907-1932, M: NLO, Vol. 2
- E. Lebon and P. Brullé: Antoine Pevsner. Catalogue raisonné de l'oeuvre sculpté, Paris: Les Amis d'Antoine Pevsner, 2002
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- A. Lisaevich: Sankt-Peterburg: Arkhitekturnyi portret, SP: Logos, 2002
- M. Litavrina: Russkii teatral'nyi Parizh, SP: Aleteiia
- T. Lugovskaia: Kak znaiu. kak pomniu, kak umeiu, M: Agraf, 2001
- Yu. Lykhin: Khudozhestvennaia zhizn' Irkutska, Irkutsk: Taltsy, 2002
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A. Marinina: A Confluence of Circumstances. Special issue of The Soviet and Post-Soviet Review edited by S. Vladiv-Glover, Idyllwild: Schlacks, 2002

O. Marar and V. Tabachnikov: Rossiiskaia artisticheskaia emigratsiia, Voronezh: Voronezhskii universitet, 2002

H. Marchenko and K. Zelenoi: Litsa i sud'by. Portret XVIII-nachala XX veka v sobranii Natsional'nogo khudozhestvennogo muzeia Respubliki Belarus', Minsk: Chetyre chetverti, 2002

S. Merzhanov and L. Kopylova: Arkhitekto Boris Velikovskiy, M: Arbor, 2002

R. Messina: Odore di Russia. Le illustrazioni di A.A. Agin e P.M. Boklevskij a "Le anime morte di N. Gogol", Rieti: Comune di Rieti

V. Mikhailov: Rasskazy o kinematografii staroi Moskvyy, M: Materik

N. Minkul'tina: Aleksandr Sanin: Zhizn' i tvorchestvo, M: Iskusstvo, 2002

N. Mislér, ed.: Pavel Florensky. Beyond Vision. Essays on the Perception of Art, London: Reaktion, 2002

E. Mitochkin and N. Skomarovskaia: Permskii ikonostas Nikolaia Rerikha, Samara: Agni

A. Nakov: Kazimir Malewicz. Catalog raisonné, Paris; Biro, 2002

M. Nashchokina: Moskovskii modern, M: Zhiraf

V. Nekrasov: Doichebukh, M: Aspei, 2002

Yu. Nigmatullina: "Zapozdalyi modernizm" v tatarskoi literature i izobrazitel'nom iskusstve, Kazan: 2002

A. Oleinik: Tiuremnaia subkul'tura v Rossii. Ot povsednevnoi zhizni do gosudarstvennoi vlasti, M: Infra

A. Ostroumova-Lebedeva: Avtobiograficheskie zapiski, M: Centrpoligraf (three volumes)

L. Panova: Mir, prostranstvo vremeni v poezii Osipa Mandel'shtama, M: Yazyki slavianskoi kul'tury

M. Papanikolaou, ed.: Russian Avant-Garde. A Selection from the Costakis Collection, Thessaloniki: State Museum of Contemporary Art, 2002

M. Parkhomovsky continues to publish his collections of materials dedicated to the Russian Jewry in emigration, the latest volume being on Russian Jews in France. For information contact him at mipar@barak-online.net

N. Patrusheva: Tsenzura v Rossii v kontse XIX-nachale XX veka: Sbornik vospominanii, SP: Bulanin

N. Perloff ed.: Situating El Lissitzky. Vitebsk-Berlin-Moscow, Los Angeles: Getty Center

E. Petrova et al.: Origins of the Russian Avant-Garde, SP: Palace Editions

E. Petrova, intro.: Russkii Parizh, SP: Palace Editions

P. Polansky: Russkaia pechat' v Kitae, Yaponii i Koree, M: Pashkov Dom, 2002

Yu. Piriutko: Pod skiperom Ekateriny: Pamiatnik Ektaerine II v Sankt-Peterburge, SP: Avrora, 2002

Prokofiev HHH

V. Ponomarev: Na obratnoi storone zvuka, M: Agraf

N. Presnova: Portretnoe sobranie grafov Sheremetevykh v usad'be Kuskovo, M: Minuvshee

A. Raev: Russische Künstlerinnen der Moderne (1870-1930), Munich: 2002

P. Railing, ed.: Malevich on Cubism 6 Essays, 1915-1926, Iowa City: Museum of Art, University of Iowa

P. Railing, ed.: For the Voice. Mayakovsky and El Lissitzky, Cambridge, MA: MIT

G. Revzin: Ocherki po filosofii arkhitekturnoi formy, M: OGI, 2002

D. Riff, ed.: Variations of the Other. A Digital-Analog Monograph on the Work of Vladimir Yankilevsky (in connection with Yankilevsky's exhibition at the Museum Bochum and elsewhere, 2002)

V. Romanov: Istoricheskoe razvitie kul'tury. Psikologo-tipologicheskii aspekt, M: Savin

B. Rosenthal: New Myth, New World. From Nietzsche to Stalinism, Philadelphia: Penn State University Press, 2002

M. Rossiisky: Russkoe zarubezh'e na Kube, M: Veche, 2002

V. Rozanov: Istoricheskoe razvitie kul'tury, M: Savin

A. Rusetsky: Khudozhestvennaia kul'tura Vitebska s drevnosti do 1917 goda. Istoriko-khudozhestvennyj ocherk, Minsk: Belorusskaia Entsiklopediia, 2001

N. Semenova: Zhizn' i kolleksiia Sergeia Shchukina, M: Trilistnik

D. Severjukhin: Vecher v Letnem sadu: Epizody iz istorii "Vtoroj kul'tury", SP: Novikov

D. Severiukhin: Russkaia khudozhestvennaia ehmiratsiia 1917-1930

D. Severiukhin: Russkaia khudozhestvennaia emigratsiia 1917-1939 gg., SP: Novikov

D. Severiukhin: Samizdat Leningrada 1950-e-1980-e. Literaturnaia entsiklopediia, M: NLO

A. Sobolev: Vesny. Ezhemesiachnik literatury i iskusstva. Annotirovannyj ukazatel' sodержaniia, M: Truten'

K. Sokol: Russkaia Varshava: Spravochnik-putevoditel', M: Sinergii, 2002

Yu. Sukharev: Materialy k istorii russkogo nauchnogo zarubezh'ia, M: Rossiiskii arkhiv, 2002 (two volumes)

R. Sylvester: Tchaikovsky's Complete Songs, Bloomington: Indiana University Press, 2002

A. Tartakovsky, ed.: Rossiia i rossiiskaia emigratsiia v vospominaniakh i dnevnikh. Annotirovannyi ukazatel', M: ROSSPehN (frist of four volumes)

N. Tolmacheva: Isaakievskii sobor, SP: Ratitet

N. Tret'iakov: Konstantinovskie dvortsy v prigorodakh Sankt-Peterburga, SP: Art-Palas

K. Tribble, ed.: Marionette Theater of the Symbolist Era, Lewiston, NY: Mellen, 2002

L. Trifonova: Impressionizm v russkoi skul'pture, SP: Peterburg-XXI vek, 2002

V. Turchin: Obraz dvadtsatogo v proshlom i nastoiashchem: Khudozhniki i ikh kontseptsii, M: Progress-Traditsiia

A. Vaganova: Osnovy klissicheskogo tantsa, SP: Len', 2002

M. Valiaeva: Morfologiiia russkoj bespredmetnosti: Nabrosok issledovaniia, M: Virtual'naia galereia

E. Velikovich: Velikie muzykal'nye imena, SP: Len', 2002

I. Volkov et al., comps.: Arkhivnye dokumenty v bibliotekakh i muzeiakh Rossiiskoi Federatsii, M: Zven'ia

V. Volodin: Surikov i Samara, Samar: Samarskii oblastnoi khudozhestvennyi muzej, 2002

G. Vzdornov et al.: Obshchestvo "Ikona" v Parizhe, M: Progress-Traditsiia, 2002 (two volumes)

G. Wise: Low Frequency. Words: Comments on Modern Art and Society; Images: Grids, Planes and Colour Orchestration. Available through www.simbiotic.info or gillian.wise@wanadoo.fr

S. Yakovenko: Pavel Gerasimovich Lisitsian v iskusstve i zhizni, M: Realii, 2001

V. Yanin and P. Griunberg: Istoriia nachala gramzapisi v Rossii, M: Yazyki slavianskoi kul'tury, 2002

2002

M. Zalambani: *Iskusstvo v proizvodstve*, M: Nasledie

For comprehensive information on new Russian publications, including reviews, see Ex Libris NG Online in Moscow; e: mia@mosinfo.ru

The Russian National Library of St. Petersburg also operates a useful site: <http://www.rsl.ru>

New journals concerning the Russian visual, literary and performing arts continue to appear, including:

Al'manakh (M: Museum of the Russian Academy of Sciences, 2002)

The DSCH Journal (dedicated to the life and work of Dmitrii Shostakovich); (For e-mail subscriptions go to subscriptions@dschjournal.com)

Journal of Cold War Studies (Harvard University: Davis Center for Russian Studies; for information go to mitpress.mit.edu/coldwar)

Newsletter on Contemporary Russian Art, edited by Olesia Turkina, 2003 onwards. (To access the Newsletter go to www.semislonov.ru; for more information contact Nicolai Iljine at nic@iljine.net)

O.10 (No. 1, 2002); published by the Malevich Foundation, Moscow; contact Galina Demosfenova at 007 095 9713743

Rossica continues to appear in Russian and in English. The latest issue is dedicated to St. Petersburg. (For information contact: AcademiaRossica@aol.com or academia-rossica.org)

Sinestesie (No. 1, 2002 onwards; contact Carlo Santoli, Via Tagliamento, no. 154, 5 Piano Scala B, 83100 Avellino, Italy)

Sinii divan -- a journal devoted to the philosophy of art published by Tri kvadrata. Moscow (No. 1 for 2002 available)

Stranitsy istorii otechestvennogo iskusstva (SP: State Russian Museum; Issues 8 and 9 for 2003 available)

Teatr/Theater (No. 1, 2000; contact Charles Schlacks, tel./fax [909] 6594641; e: sch.slavic@idyllwild.com);

A useful guide to Moscow's cultural scene is *Where Moscow*, edited by Yuliia Kartseva and Vera Shchukina, which appears every two months. For information contact the main office at ul. Kedrova 15, 117036 Moscow; tel. (7) (095) 1290777; fax (7) (095) 1291518; e: where@spn.ru

At Philobiblion, Jerusalem, Leonid Univerg is producing a variety of books concerned with Russian, Jewish, and European historical and literary subjects. For further information contact him at yuniverg@netvision.net.il

SELECTED PUBLICATIONS SCHEDULED TO APPEAR SOON

J. Chauvelin, ed.: *Alexandra Exter*, Chevilly-Larue, France: Milo

P. Debreczeny: *Isaak Levitan*

E. Kasinec, C. Whittaker and Robert H. Davis, eds.: *Russia Engages the World, 1453-1825*, Cambridge, Mass.: Harvard University Press

E. de Pazzi: Burliuk—The Long Island Years

A. Ruzhnikov, ed.: Fabergé, Russian Silver....., Palo Alto, CA: Ruzhnikov

The Center for the Study of the Spiritual Culture of the GULAG and the Roerich Museum of Cosmic Art in Petrozavodsk have published numerous books on yoga, Islam, Judaism, eternity, the sphinx, the zodiac, the Russian avant-garde, cosmism, etc. Contact Yurii Linnik, ul. Volodarskogo 1-58, 185005 Petrozavodsk.

The new publishing-house Iskusstvo XXI veka [Art of the XXI Century] in Moscow is planning a series of illustrated monographs on XX century Russian artists, especially of the emigration, such as Alexandre Jacovleff, Nikolai Kalmakov, Jean Pougny, Serge Tchehonine, Pavel Tchelitchev, and Marie Vassilieff. For information contact Tat'iana Bodnaruk at kolya@mosfirm.ru

The catalogs of the art exhibitions listed below are also important sources of information.

EXHIBITIONS, RECENT OR CURRENT (The period covered is the spring and summer of 2003, unless indicated otherwise; TG=State Tretyakov Gallery, Moscow; RM=State Russian Museum, St. Petersburg)

HHH "Die Sacharoffs. Zwei Tänzer aus dem Umkreis des Blauen Reiters" at the HHH

"Vari. Tila. Harmonia/Tsvet. Prostranstvo. Garmoniia" at the Art Museum, Kerava (Finland), June-August, 2002

"Fabergé. Treasures from the Kremlin" at the Bellagio Gallery of Fine Art, Las Vegas, August-January

"Pakita Infante, Anna Goriunova: MetaMoscow" at the Krokin Gallery, Moscow, November-December

"Gennady Spirin/Loughran O'Connor" at International Images, Sewickley, PA, December-January

"Georgii Rublev" at TG, December-January

"Zurab Tsereteli" at the Academy of Arts, M, December-January

"Konstantin Batynkov. Svoi-chuzhoi" at Krokin Gallery, Moscow, December-January

"Elena Liessner-Blomberg, 1897-1978. Eine Russin in Berlin" at the Staatliche Museum, Schwerin, December-February

"In Search of a Future Art. Voldemars Matvejs-125" at the State Museum of Art, Riga, December-February

"Sergei Parajanov Off Camera" at the Jane Voorhees Zimmerli Art Museum, New Brunswick,

December-March

"Femininity's Redress. International Exhibition of Women Artists from Russia and the USA" at the Angel Orensanz Foundation/Center for the Arts, New York, January

"Aleksandr Drevin in Museum Collections" at TG, January-February

"Alkis Pierrakos" at the State Museum of Contemporary Art, Thessaloniki, January-February

"At Frida's Background" at the Krokin Gallery, Moscow, January-February

"Color and Rhyme. Burliuk the Futurist" at the Literary Museum. Moscow, January-February

"Michail Kulakov" at Galeria Villa Giulia, Rome, January-February

"Fashion and Transgression" at the Fisher Gallery, University of Southern California, Los Angeles, January-April

"Kazimir Malévitch" at the Musée d'Art Moderne de la Ville de Paris, January-March

"David Hayes. Sculpture" at the Burt Reynolds Museum, Jupiter, Florida, January-April

"Kazimir Malevich: Suprematism" at the Deutsche Guggenheim, Berlin; Solomon R. Guggenheim Museum, New York; and The Menil Collection, Houston, January-September

"Discrete and Concrete. Yurii Zlotnikov and Aleksandr Konstantinov" at the Polenov House, M, February

"Dmitry Tsvetkov: Cemetery" at the Krokin Gallery, M, February

"American Dream" at Ronald Feldman Fine Arts, New York, February-March

"Dance! Dance in Japanese Modern Art" at the Tochigi Prefectural Museum of Fine Arts, February-March

"Francisco Infante: Artefakte" at the Galerie Sandmann, Berlin, February-March

"Tsaku. Old Testament-New Images" at the Mimi Ferzt Gallery, New York, February-March

"Vladimir Dubosarsky: Wedding" at the Krokin Gallery, M, February-March

"Worldview: Contemporary Russian Jewelry" at the Oxoxo Gallery, Baltimore, February-March

"An Imperial Collection: Women Artists from the State Hermitage Museum" at the National Museum of Women in the Arts, Washington, D.C., February-April

"Jean Pougny (1892-1956)" at the Galerie Zlotowski and Galerie le Minotaure, Paris, February-April

"El libro ruso de vanguardia (1910-1934)" at the Museo Nacional Centro de Arte Reina Sofia

- El grupo ruso de vanguardia (1916-1937) at the Museo Nacional. Centro de Arte Reina Sofía, Madrid, February-May
- "Musical Analogies: Kandinsky and His Contemporaries" at the Museo Thyssen-Bornemisza, Madrid, February-May
- "Origins of the Russian Avant-Garde" at the Walters Art Gallery, Baltimore, February-May
- "Posters in Utopia" at the Kawasaki City Museum, Japan, February-May
- "The Fabergé Menagerie" at the Walters Art Gallery, Baltimore, February-July
- "Three Generations of Russian Women Artists: Selections from the Kolodzei Collection of Russian and Eastern European Art" at the Salena Gallery, Long Island University, March
- "Alleskandr Konstantinov: The Books of Franz K." at the Nabokov Museum, St. Petersburg, March-April
- "And by the Fruit Will Ye Knoweth the Truth: Russian Icons of the XV-XX Centuries from the Collection of Viktor Bondarenko" at TG, March-April
- "The Death of Che Guevara" at the State Museum of Contemporary Art, Thessaloniki, March-April
- "Paris Lives: Russian Stores: Works on Paper" at the Embassy of France and La Maison Française, Washington, D.C., March-April
- Francisco Infante and Nonna Goriunova" at the Petrovskii Pazazh, Moscow, March-April
- "The Space of Time: Works by Francisco Infante and Nonna Goriunova" at the Krokin Gallery, M, March-April
- "Vladimir Yankilevsky" at the Sam Brook Gallery, Vysotsky Museum, Moscow, March-April
- "La conquête de l'air" at the State Museum of Contemporary Art, Thessaloniki, March-June
"Mikhail Lemkhin: Photographs" at the Art Gallery of the Jewish Community Federation Building, San Francisco, April
- "Zoya Frolova and Janis Jakobson. Flow of Contradiction" at the Mimi Ferzt Gallery, New York, April
- "Dmitrii Tsvetkov: Our Boy Restrains Himself" at the Krokin Gallery, Moscow, April-May
- "Genesi. Mikhail Koulakov" at the Centro Espositivo Rocca Paolina, Perugia, April-May
- "In Black and White Space: Works by Petr Belenok from the Kolodzei Art Collection" at the United Nations, New York, April-May
- "Philip Tsiaras: Transparent Spaces" at the State Museum of Contemporary Art, Thessaloniki, April-May

"Pietroburgo e l'Italia 1750-1850" at the Complesso del Vittoriano, Rome, April-June

"Russian Avant-Garde Ceramic Art" at the Museum of Modern Ceramic Art, Gifu; and NHK, Japan, April-July

"Russian Paris" at RM, April-August

"0.10 - Iwan Puni: Werke aus der Sammlung Herman Berninger /Fotografien der russischen Revolution aus der Sammlung Ruth und Peter Herzog" at the Jean Tinguely Museum, Basel, April-September

"Chagall: Known and Unknown" at the Grand Palais, Paris; and the San Francisco Museum of Modern Art, April-November

"Nikolai Makarov: New York Revisited" at the Mimi Ferzt Gallery, New York, May

"Alexandre Alexeieff. Illustrator of the Fantastic" at Volume, New York, May-June

"Alphabeticon: Russian Experiments with Text and Image" at the Hoover Institution Library and Archives, Stanford University, Stanford, May-June

"K. Pikorsky" at the Central State Archive of Literature and Art, Kiev, May-June

"Russia's Imperial City" at the Museum of Russian Art, Bloomington, Minnesota, May-June

"Russian Berlin" at the State Historical Museum. Moscow, May-June

"Selections from the Kolodzei Collection of Russian and Eastern European Art" at the Woodrow Wilson Center, Washington, D.C., May-June

"St. Petersburg: A 300th Birthday Tribute: People and Palaces in Photographs around 1900" at the Hermitage Rooms, Somerset House, London, May-July

"Il ricamo del filo. Ricamo e cucito nell'arte contemporanea" at the Museo di Arte Moderna e Contemporanea, Trento, May-September

"Art + Utopia. Selections from the Masterpieces of the Costakis Collection" at the State Museum of Contemporary Art, Thessaloniki, June-August

"Buchwerke der russischen Moderne. Eine Auslese aus der Sammlung Felix Philipp Ingold, Zürich" at the Saarländische Universitäts- und Landesbibliothek, Saarbrücken, June-August

"Marc Chagall. Meisterwerke seiner Keramik" at the Stadthalle Balingen, June-September

"Old Masters, Impressionists and Moderns -- French Masterworks from the State Pushkin Museum, Moscow" at the Los Angeles County Museum, June-September

"La Russie et ses avant-gardes" at the Fondation Maeght, Saint-Paul de Vence, July-November

"LA Assemblage Show" at Don O'Melvony Gallery, Hollywood, August-September

"Russian Art in Paris" at the Ludwig Museum Deutschherrenhaus, Kolenz, August-November

The sections called "Museums and Galleries Guide" in the journal *Where Moscow* and "Exhibits" in the newspaper *The Moscow Times* (Moscow; in English) are detailed sources of information on current and forthcoming art exhibitions. The brochure *Kaleidoskop* edited by Natal'ia Sipovskaia (M: Pinakoteka, 2001 onwards), is also a useful digest of exhibitions and other artistic encounters in Moscow.

EXHIBITIONS IN LATE 2003 AND BEYOND

"City of Shadows: Photographs of St. Petersburg by Alexei Titarenko" at Center for the Arts, Middlebury College, Vermont, September

"The Romanovs Collect: European Art from the Hermitage" at the University of Michigan Museum of Art, Ann Arbor, September-November

"Russia Engages the World, 1453-1825" at The New York Public Library. October -January

"Le bleu de Sariane" at the Musée Picasso, Antibes, fall

"Russian 19th Century Landscape Painting" at the Gemeentmuseum, The Hague; and National Gallery, London, December-April

"Spheres of Light, Stations of Darkness: The Art of Solomon Nikritin (1898-1965)" at the State Museum of Contemporary Art, Thessaloniki; and TG, December-May

"As Chagall Learned to Fly: From the Icon to the Avant-Garde" at the Ikonen-Museum, Frankfurt, and the State Museum of Contemporary Art, Thessaloniki, February-July, 2004

"Solomon Nikritin" at the State Museum of Contemporary Art, Thessaloniki (December-February, 2004); and the TG, March-summer, 2004

"Il Libro Futurista" at the Biblioteca Querini Stampalia, Venice, May-June, 2004

"Pictures from the Collection of Consul Jonas M. Lied" at the Pushkin Museum of Fine Arts, M, 2004

"The Ukrainian Avant-Garde" to be circulated in the US by the International Arts and Education Foundation, Bethesda, 2004

"The World of Art" to be circulated in the US (Miami, Minneapolis, Omaha) by the International Arts and Education Foundation, Bethesda, 2004

"Stage Designs from the Collection of Nikita and Nina Lobanov-Rostovsky" at the Pushkin Museum of Fine Arts. Moscow, 2004

"Russia-Norway, 2004-2005" at the State Museum of Ethnography, St. Petersburg; and the Norsk Folkemuseum, Oslo, 2004

RESEARCH IN PROGRESS

Milka Bliznakov (Architecture Section, IMRC; and Virginia Polytechnic University, Blacksburg) continues to administer the International Archive of Women in Architecture (IAWA) (see announcement below) and is planning a travelling exhibition to celebrate its twentieth anniversary in 2005. Among her recent publications is an article on Nicola Diulgheroff in *Centropa* (January, 2003).

John E. Bowlt (Director, IMRC; and University of Southern California, Los Angeles) is contributing to the exhibition and catalog "Spheres of Light, Stations of Darkness: The Art of Solomon Nikritin (1898-1965)" for Thessaloniki/Moscow. He is writing a book about the Symbolist artist Nikolai Kalmakov and, with Ekaterina Bobrinsky, Geurt Imanse, and Nina Gurianova, is compiling the catalogue raisonné of the visual materials in the Nikolai Khardzhiev Archive at the Stedelijk Museum, Amsterdam.

William Brumfield (Photography Section, IMRC; and Tulane University, New Orleans) has just returned from a research trip to Cheliabinsk oblast'. Among his recent publications are *Preprinimatel'stvo i gorodskaia kul'tura v Rossii* (M, 2002; co-edited with B. Afanas'ev and Yu. Petrov);

"Photographic Documentation of Architectural Monuments in the Irkutsk Region of Eastern Siberia" in *Visual Resources*, 2002, No. 19; and

"Tradition and Innovation in the Sixteenth-Century Architecture of Solovetskii Transfiguration Monastery" in *The Russian Review*, 2003, No. 62.

Sarah Burke (Co-Director, IMRC; and Trinity University, San Antonio) is Vice-President for Academic Affairs at Trinity University. She continues to research the Russian stage designs in the Tobin collection at the McNay Museum in San Antonio. HHH

Charlotte Douglas (Esthetic Theory Section, IMRC; and New York University) continues to research modern Russian art and its links with the natural sciences. As president of the Malevich Society, she is helping to organize the conference "Rethinking Kazimir Malevich" for the City University of New York on 6-7 February. She is writing for the catalog of the Nikritin exhibition for Thessaloniki/Moscow and is preparing an article on "The Art of Pure Design: The Move to Abstraction in Russian and English Art and Textiles" for a collection being edited by Susan Reid and Polly Blakesley.

Gerald Janecek (Literary Practice Section, IMRC; and University of Kentucky) continues as Editor-in-Chief of the *Slavic and East European Journal*. He has completed an article on parataxis in the poetry of the American Bob Perelman and the Russian Lev Rubinstein and a translation of Mnatsakanova's poem "Requiem." He is working on an introduction to the latter poem for the Moscow journal *Nove literaturnoe obozrenie* and an English translation of his article on Rea Nikonova (previously published in *Nove literaturnoe obozrenie*) for the journal *manglar*.

Edward Kasinec (Book Culture Section, IMRC; and New York Public Library) is curator of the exhibition "Russia Engages the World, 1453-1825" at The New York Public this fall, is coauthor of the catalog and contributor to the conference. Among his recent publications are several

articles on the Russian church and on Slavic books and book collecting in Anglican and Episcopal History, Kollektionerskoe obozrenie, Nashe nasledie, and Novyi zhurnal.

Mark Konecny (Associate Director, IMRC; and University of Southern California, Los Angeles) continues his research into the early 20th century culture of Western Siberia. In June at the Vrubel Museum of Visual Art in Omsk, he gave a paper on the topic of advertisements in the curriculum of the Omsk Khudprom in the 1910's and 20's; and at the University of Altai in Barnaul he participated in a conference on Siberian artistic experimentation. Among his recent publications is "The Bestiary of the Russian Cabaret: 'Flying Mice and Blue Birds, Black Cats and Stray Dogs'" in Teatr (Idyllwild, 2002, No. 3).

Sidney Monas (Cultural History Section, IMRC; Professor Emeritus at the University of Texas at Austin) is researching Gogol's life in Italy, especially his interest in the Romanesco poet Belli and the background for the unfinished story "Rim." He has written a brief autobiography as requested by Roger Louis for his British Studies Seminar. Monas is also working on the role played by Peter I and Catherine II in the Eurocentric conception of "civilization" which included Russia, but excluded Turkey.

Bernice Rosenthal (Philosophy and Religion Section, IMRC; and Fordham University, New York) continues to investigate philosophical and religious trends within Russian Modernism. Among her recent publications are "William James through a Russian Prism: The Case of the Moscow Godseekers" in C. Evtukhov and S. Kotkin, eds.: The Cultural Gradient: The Transmission of Ideas in Europe, 1789-1991 (Boston, Rowman and Littlefield, 2002); and "Orthodox Christianity and Nietzsche: Elective Affinities" in Heftrich and Ressel's Vladimir Solov'ev und Friedrich Nietzsche.

ANNOUNCEMENTS

Milka Bliznakov, head of the International Archive of Women in Architecture (IAWA), seeks information as well as working materials and archival documents concerned especially with women architects from Russia and the former Soviet Union. Contact her at College of Architecture, Virginia Polytechnic Institute, Blacksburg, VA 24061; e-mail: stovern@mail.vt.edu

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 12, rue du Champ de Mars, 75007 Paris, France; tel./fax (33) (1) 45555269; clementibilinsky@voila.fr

R. Krystyna Dietrich continues to compile her bibliography of English-language references to the artist Alexander Orłowski (1777-1832) and would be grateful for information about books, catalogs, periodicals, posters and any other sources which may contain such information. 15 November, 2002, marked the fortieth anniversary of the Dietrich Collection. Contact her at West Farms Rd., Box 335, RR 1, Enfield, NH 03748; tel. (603) 632-7156.

Charlotte Douglas announces that the Malevich Society continues to accept applications from scholars proposing projects that increase the understanding of Malevich and his work or that augment historical, biographical and artistic information about Malevich and his artistic legacy. Application forms and instructions can be requested by e-mail at malevichsociety@hotmail.com

Application forms and instructions can be requested by e-mail at malevichsociety@hotmail.com or can be downloaded from the web-site www.malevichsociety.org. Deadline: September 30, 2003

The Fondazione Romulato Del Bianco, Florence, Italy, continues to support student research and professional training for individuals from Russia and Eastern Europe. The Fondazione also considers sponsorship of concerts and art exhibitions relating to those countries as well as of conferences, seminars and exchanges concerned with administrative organization, teaching, sociology and culture. For information on the mandate and program of the Fondazione (which issues a monthly newsletter) go to www.fondazione-delbianco.org

Aleksandr Kapitonenko continues to collect materials pertaining to the artist and poet David Davidovich Burliuk (1882-1967) for the David Burliuk Foundation in Simferopol, Crimea. Of particular interest to the Foundation are Burliuk's activities in Japan and the US. The Foundation welcomes documents, photographs, and publications concerning the paintings, poetry, and exhibitions of Burliuk. Contact Fond D.D. Burliuka, 95000 Simferopol, Krym, ul. Rozy Liuksemburg 1, a/ya 1471, Ukraine; tel. and fax (38) (652) 299585; e: DBF@crimea.com

Marina Posokhina of the Radishchev Museum of Fine Arts, Saratov, is assembling materials on the life and work of the painter Aleksei Alekseevich Kharlamov (1840-1925). She is especially interested in the fate of Kharlamov's archive which, upon his death, was received by the singer Felia Litvine in Paris. Contact Marina Posokhina at radmuseum@renet.ru or m_posokhina@netaddress.ru

Anna Sokolina is responsible for the new on-the-web project entitled "Russian Art 1860-1940 in Western Collections". A main focus of this enterprise is Russian paintings in US public collections. Sokolina, an architect and Honorary Advisor to IAWA, welcomes information about the whereabouts of Russian art in the West, especially in smaller, regional museums. Contact her at gmirya@earthlink.net

Galina Tuluzakova is collecting information on the artist Nicolai Fechin (Nikolai Feshin, 1881-1955) and on the whereabouts of works and documents in public and private collections, especially in the US. She intends to complete a monograph on Fechin and a catalogue raisonné. Contact her at gtoulouzakova@mail.ru or gtoulouzakova@hotmail.com

ARCHIVES AND LIBRARY

The IMRC thanks Dr. R. Krystyna Dietrich for the gift of two rare books in Polish translation, i.e. Maxim Gorky's *Dziecinstwo* (Warsaw, 1947) and Alfred Henschke's *Rasputin* (Warsaw, 1930).

The IMRC is also grateful to Andrei Tat for the substantial collection of his computer color graphics.

The IMRC continues to build its collection of Russian satirical journals of 1905-06, bringing the total of such imprints to over four hundred.

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