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RUSSIAN ART: BUILDING BRIDGES
BETWEEN EAST AND WEST
IN MEMORIAM DMITRY SARABYANOV

RUSSIAN ART: BUILDING BRIDGES BETWEEN EAST AND WEST IN MEMORIAM DMITRY SARABYANOV

Dmitry Sarabyanov (1923–2013), long-time head of the Department of Russian Art History at Moscow State University, was among the first scholars in the USSR to reconsider the so-called “formalist” artists, who had been denounced for ideological reasons, thus marking a turn in postwar Soviet thinking about Russian art. The third graduate workshop of the Russian Art and Culture Group focuses on a key aspect of Sarabyanov’s scholarship, the artistic dialogues between Russia and its neighbors to the west and to the east.

Russian Art and Culture Group,
Third Graduate Workshop
Department of Humanities and Social Sciences, Jacobs University, Bremen, Germany
Room 32/33, Lab III, November 26–27th, 2015

Thursday, November 26th

10.15 **Opening**

Welcome Address, Prof. Dr. Isabel Wünsche

Russian Art from the 18th to the Early 20th Century between East and West

Chair: Sebastian Borkhardt

10.30 **Valentin Serov's Late Œuvre in the Context of Western and Eastern Art**

Tanja Malycheva, Westfälische Wilhelms-Universität Münster/Moscow State University

11.00 **Sleeping Beauty: A Western European Immigrant to Russian Culture**

Ludmila Piters-Hofmann, Humboldt-Universität zu Berlin

11.30 **Choreographing Otherness: The Ballets Russes and the Body between France and Russia**

Lauren Bird, Queen's University, Kingston

12.10 Discussion

12.30 Lunch (not included)

Cosmopolitan Art Collections: Sources of Adoration, Knowledge, and Inspiration

Chair: Tanja Malycheva

14.00 **The Fate of a Flinck: Repetition, Replication, and Remembrance in the Reuse of a "Rembrandt" in Russia**

Lilit Sadoyan, University of California, Santa Barbara

14.30 **An Inspirational Milieu: Saint Petersburg Cosmopolitan Collections of Old Masters**

Fabio Franz, University of Warwick

15.00 **Kazimir Malevich and the Influence of the French Avant-Garde in Russian Art Collections** Mira Kozhanova, Centre Allemand d'Histoire de l'Art, Paris/Goethe-Universität Frankfurt am Main

15.30 Discussion

16.00 Coffee Break

Russian Artists and the Artists of the Middle and Far East: Correspondence

Chair: Miriam Häßler

16.30 **Orientalism(s) in Two Empires: Comparing Vasily Vereshchagin and Osman Hamdi Bey** Fatma Coskuner, Koç University, Istanbul

17.00 **Existentialism in the USSR and Vadim Sidur's Sculptures of the 1960s**
Hoon Suk Lee, Moscow State University

17.30 Discussion

18.00 Dinner (not included)

19.00 **Guest Lecture: Painting at a Distance: Russian Artists Abroad from the Age of Catherine the Great**
Dr. Rosalind Polly Blakesley, University of Cambridge

21.00 Reception

Friday, November 27th

The Impact of Russian Art in the First Half of the 20th Century and Beyond

Chair: Tanja Malycheva

10.00 **First Encounters: The Spread of Russian Constructivism in the West and the Role of Émigré Hungarian Avant-Garde in Vienna (1919-1924)**

Merse Pál Szeredi, Kassák Museum/Eötvös Loránd University, Budapest

10.30 **Anatole Kopp: The Communist Utopia of a French Modernist**

Olga Yakushenko, European University Institute, Florence

11.00 **Cinematism & Formalism: Sergei Eisenstein as Art Historian**

Hanin Hannouch, IMT, Lucca

11.30 Discussion

12.00 Lunch (not included)

Russian Artists in Europe in the 19th and 20th Centuries

Chair: Sebastian Borkhardt

13.30 **Mark Antokolsky and Naum Aronson: Russian Sculpture and the West in the 19th Century** Nicolas Laurent, Université de Paris Ouest Nanterre

14.00 **Exiled Russian and Ukrainian Artists in Prague During the Interwar Period: The Case of the Collection of Jirí Karásek of Lvov**

Jakub Hauser, Charles University/Museum of Czech Literature, Prague

14.30 Discussion

15.00 Coffee Break

Contemporary Russia and CIS States Chair: Miriam Häßler

- 15.30 **Ilya Kabakov: Is Russian Post-Avant-Garde Art a Post-Utopian Phenomenon?**
Olga Keller, Justus-Liebig-University, Giessen
- 16.00 **Two Belarusian Artists Abroad: The Work of Natalya Zaloznaya and Sergey Rimashevsky** Klawia Koppenol, RKD, The Hague
- 16.30 Discussion
- 17.00 Closing Notes

The concept and organization for this conference was done by Sebastian Borkhardt and Tanja Malycheva | Contact Information: sebastian.borkhardt@uni-tuebingen.de, malych@uni-muenster.de

Valentin Serov's Late Œuvre in the Context of Western and Eastern Art |

Tanja Malycheva, Westfälische Wilhelms-Universität Münster/Moscow State University

It is not a coincidence that Valentin Serov's contemporaries saw in him one of the major renovators of Russian art around 1900. Along with Konstantin Korovin and Mikhail Vrubel he was the first to challenge the social realism of the Peredvizhniki movement as well as the academic approach to art without fully breaking with classical traditions. In each portrait, the artist paid particular attention to iconography, color, and brushwork, adjusting them in accordance with his sitter's personality, grasping for the metaphysics of the soul. At the same time he transformed his works into complex dialogues between a classical past and a modernist present. At first, it was a dialogue between Russian and Western art, but in the first decade of the 20th century Serov also turned his attention to the Eastern tradition. To illustrate this, I will present the portrait of Henrietta Hirschman (1907), which shows a clear connection to Velázquez as well as to Ingres and Manet, and the portrait of Ida Rubinstein (1909), which was apparently influenced by Asian banner paintings and ancient stone reliefs.

Sleeping Beauty: A Western European Immigrant to Russian Culture |

Ludmila Piters-Hofmann, Humboldt-Universität zu Berlin

At the beginning of the 20th century Viktor Vasnetsov (1848–1926) started to work on his cycle Поэма семи сказок (The Poem of Seven Fairy Tales). This self-imposed task included seven monumental paintings depicting popular Russian folk tales. Yet, among the famous Russian fairy tale characters such as Баба Яра (Baba Yaga) and Кашей Бессмертный (Kashchei the Immortal), there is a 214 x 452 cm sized canvas that centers on the Спящая царевна (Sleeping Tsarevna, 1900–1926), a character originally from Western Europe. My paper will focus on the impact of Western traditions on this at first glance Russian painting. Sleeping Beauty is a European fairy tale and one of the best known today. The story of the princess, who is cursed by an evil fairy and falls into a deep sleep of 100 years to be awakened by a prince, was published by Charles Perrault (1628–1703) as La belle au bois dormant (The Beauty in the Sleeping Wood) in the second half of the 16th century. Although traces of early French and Catalan versions can already be found in the 13th century, the most recognized version is part of the first edition of the Kinder- und Hausmärchen

(Children's and Household Tales, 1812) by the Grimm Brothers (Jacob (1785–1863) and Wilhelm (1786–1859).

In the first half on the 19th century “she” began to permeate Russian culture, when Vasily Tchukovsky (1783–1852) used Perrault's and the Grimm Brothers' versions as templates for his poem Спящая царица (The Sleeping Tsarevna) of 1832. Pyotr Tchaikovsky (1840–1893) then composed the ballet Спящая красавица (The Sleeping Beauty) in 1889, based on the same sources with an emphasis on Perrault. The ballet premiered in St. Petersburg in 1890 and at the Bolshoi Theatre in Moscow in January 1899; it was a success: by the beginning of the 20th century, it had become one of the most popular ballets in Russia.

Following the visual language and characterization outlined by Tchukovsky's poem and the productions of Tchaikovsky's ballet, Vasnetsov was responding to the character's cultural popularity and was helping to further make this “Western European immigrant” part of the Russian fairy tale canon. Besides he amalgamated European motifs of sleeping/dead characters and Russian imagery in his composition. Therefore the Спящая царица has “immigrated” from Europe, not only to the background level, but also to the level of appearance.

Choreographing Otherness: The Ballets Russes and the Body between France and Russia | Lauren Bird, Queen's University, Kingston

French critics describe the 1909 arrival of Sergei Diaghilev's Ballets Russes in Paris as an overnight invasion – a sudden explosion of exotic colour and Oriental excess that penetrated into the aesthetic of the fashionable tout Paris. These novel stage designs and costumes have been items of fascination for both critics and scholars, while contemporary discussions of choreography and the body have, from the perspective of art historians, been largely unattended to. This paper examines the dialogue generated around the spectacle of Russian bodies and proposes a deeper connection between choreography and the aesthetics of the troupe's 1909-1914 period.

While French culture was by this time intimately familiar with colonial spectacles, the dancers of Diaghilev's company were, by breaking with the stiff classicism of traditional ballet, lauded with the ability to rejuvenate this originally French art form. The tension between the virility of foreign bodies and the perceived degeneration of French ones, stilted by culture, thus played out on stage, in the writing of critics, and in fashionable periodicals. While the creation and reception of a Russian “Other” by

the Ballets Russes has been well-documented in its visual forms, this paper intends to examine how the evocation of savagery, primitivism, and barbarism was used to not only legitimize and heroicize the work of the Ballets Russes, but to emphasize their physical abilities as dancers.

The Fate of a Flinck: Repetition, Replication, and Remembrance in the Reuse of a “Rembrandt” in Russia | Lilit Sadoyan, University of California, Santa Barbara

The curiosity and intrigue surrounding Govaert Flinck’s “Lady with a Plume” (1636) is not just evident in the debate of its recent re-attribution, but manifest in the myriad replicated and reproduced versions of the painting. The most unusual case of re-appropriation evolves out of the use of the image on a 19th century Russian porcelain vase produced in the Imperial Porcelain Factory in St. Petersburg. At the time that Flinck’s painting arrived in Russia, it had been thought to be by Rembrandt for at least a hundred years, thus proving to be an optimal selection to be reproduced on a porcelain vase. The painted copy is almost a life-size, one-to-one transcription of the work. The factory frequently reproduced paintings on vases that came almost always from the Imperial collection, so the question is how would the painting in question, then in private hands, have become available to the artists working in the factory. This paper presents original research on the provenance of the painting while in Russia and the circumstances behind the commission of the monumental porcelain vase that features the painting. In what ways might have the perception of the painting changed as its audience changed? What does the materiality of the porcelain object tell us about the Russian context in which it was created and displayed? Finally, what were the ways in which the material entity was used to serve its beholder? My central concern is to address the issues of repetition, replication, reproduction, and reuse of the image as it is manifested in the vase, which itself becomes an amalgamation of disparate decorative elements and media, making reference to various historical moments.

An Inspirational Milieu: Saint Petersburg Cosmopolitan Collections of Old Masters | Fabio Franz, University of Warwick

Dealers, curators, collectors, connoisseurs, patrons, and academics enriched, pauperized, and sometimes protected with smokescreens the most important Russian collections of Western Old Masters. This paper focuses on the provenance, the

conservation history, and the fortuna of some selected Italian, Flemish, and Spanish paintings and statues that were placed in Saint Petersburg between 1850 and 1917. Thus, these case studies might help modern scholars to shed new light onto how Old Master works became the pillars of the cultural bridges between the West and the late Tsarist Empire.

In my paper, I will link archival information, scientific bibliography, and material data regarding some of the most famous and richest art galleries of Saint Petersburg, among them the one formed by the Princes Kotchubey, the Counts Stroganoff, Nesselrode and Buturlin, the magnates Naryshkin, and general Lazareff. This research also provides the basis for a detailed analysis of the latest studies on the formation, evolution, and dispersal (inside and outside of the former Russian Empire) of the majestic Gallery of the Dukes of Leuchtenberg, who were the French-Bavarian-Russian heirs of Eugène de Beauharnais, Viceroy of Italy during the Napoleonic Era. Furthermore, the paper is underlining the role that “otherness” played as an inspiration and innovation for Saint Petersburg artists, collectors, patrons, and dealers between 1850 and 1917.

I will compare non-Orthodox connoisseurs (Waagen, Cavalcaselle, Berenson, Sirén) and dealers (NK, Noe, Trotti, Wertheimer) in the then capital of the Orthodox empire with the most important collections of Catholic and Protestant Old Masters – and, in general, with the then considerably Protestant intelligentsia and bourgeoisie of Saint Petersburg. Additionally, newly-found information on selected artists, including F. D. Bruni, N. D. Bykoff, and I. I. Shishkin, might help researchers to achieve a broader and more systematic understanding of the role that Western culture played in the Saint Petersburg artistic milieu of the 1860s. Finally, I will reflect on the role that Russian art magazines and exhibitions played in the critical fortuna and the export of some masterpieces from Saint Petersburg art collections to Western Europe, the United States, and Latin America. The discussion of the provenance of the Alba Madonna by Raphael may serve as a paradigm of present-day research conducted by international museum teams and academic scholars.

The results of this paper can help art historians, art market experts, and historians to fill in some blanks and further the dialogue between scholars of Russian and Western visual culture.

Kazimir Malevich and the Influence of the French Avant-Garde in Russian Art Collections | Mira Kozhanova, Centre Allemand d'Histoire de l'Art, Paris / Goethe-Universität, Frankfurt am Main

In the early 20th century, Russian art collectors played a pivotal role in promoting modern West-European art in Russia. They were very well informed about the French art world and were in direct contact with Parisian art dealers. It was the merit of those collections that the Russian audience – and first and foremost Russian avant-garde artists such as Kazimir Malevich – got acquainted with the influential works of Monet, Cézanne, Gauguin, Matisse, Derain, Picasso and others, all of whom were previously unknown in Russia. The paper examines the role and the nature of the collaboration between the Russian collectors Sergei Shchukin and Ivan Morozov with French art dealers such as Ambroise Vollard or Paul Durand-Ruel in order to establish which particular works of the French avant-garde were acquired and under which conditions. On the basis of these findings the paper furthermore examines the role of these collaborations for the development of art in Russia. It is well known that the Russian avant-garde was influenced by Cubism which, of course, had been considerably shaped by Picasso and Braque. However, on the basis of a series of drawings after Picasso prepared by Malevich around 1912, it can be shown that there was a direct link between his work and that of the French artist. In light of this connection, I argue that it was the direct reception of Picasso's works in the private collection of Shchukin that led Malevich to his Cubist costume designs for the Futurist opera "Victory over the Sun" (1913). As this work, according to Malevich himself, marked the birth of the Black Square – which is the starting point of his quest for nonobjective art – the Russian collection makes apparent the constitutive role of French Cubism for Suprematism. Thus, this exemplary case study demonstrates that through their selection and presentation of modern West-European art, the Russian collectors had a huge impact on Russian avant-garde artists who in turn changed the course of the Western art development in the 20th century.

Orientalism(s) in Two Empires: Comparing Vasily Vereshchagin and Osman Hamdi Bey | Fatma Coskuner, Koç University, Istanbul

As a result of the 19th-century changing imperial paradigm that focused on nationalist modernization, the reform and disciplining of "backward" peripheries of multi-ethnic and multi-religious states led to the birth of Orientalism in the Russian and

Ottoman Empires. Due to the focus on Great Britain's and France's Orientalist legacy, however, the Orientalism(s) of these Eastern empires have been neglected. This paper therefore addresses the gap by considering the relation between metageography and Orientalism in art, by looking at the works of the Russian painter Vasily Vereshchagin (1842–1904) and the Ottoman painter Osman Hamdi Bey (1842–1910). In discussing how Russian and Ottoman discourses were founded on the oppositionality of (their own) East and West, I intend to critically engage with the ways through which both empires and their colonized subjects perceived and constituted themselves. Tracing how geographical boundaries are framed as provisional and discursive, the paper will explore how the paintings of Vereshchagin and Osman Hamdi Bey successfully created a Russian and Ottoman Orient, respectively. Their paintings' "mystical" atmosphere of the East, the representations of traditional architectural details, and their "timeless" depictions open up another intriguing dimension of 19th-century Orientalist art. I believe, the comparison between two important artists from the empires within the context of 19th-century art open a new door for Ottoman and Russian cultural relations.

Existentialism in the USSR and Vadim Sidur's Sculptures of the 1960s | Hoon Suk Lee, Moscow State University

Existentialism after World War II is interconnected with the appearance of new trends in art, not only in the Western world but also in East Asia and in the Soviet bloc. Such a worldwide influence of existentialism is associated with a similar ontological experience of individuals from different countries in the war, pre-war and post-war periods. Therefore, the study of existentialism and its correlation to art is important for the understanding of the value of art of the postwar period as a panhuman value in the contemporary world. However, in Russian art history, the correlation between existentialism and the visual arts in the post-war Soviet Union is not sufficiently explored. The underestimated influence of existentialism in Soviet culture, which was caused by a permeated understanding of its ideological isolation from the West, may serve to reason to explain the insufficiency of the study. Meanwhile, in the 1950s and 1960s, existentialism was deeply studied (basically for criticizing) in philosophical and literary studies in the Soviet Union, and this serves as an indirect evidence of its impact on post-war Soviet culture. Especially the duality of Soviet life and the existence of Soviet unofficial culture allow us to assume the possibility of a

relationship between existentialism and unofficial Soviet art.

Vadim Sidur (1924-1986) and Oh Jong-wook (1934-1996) were outstanding sculptors of unofficial Soviet art and South Korean contemporary art respectively. The main theme of their 1960s sculpture was humanity and his suffering in the world, which is also often to be found in the works of European artists whose works are considered to be closely linked with existentialism. A devastating war and dramatic social changes in the countries had a significant impact on the work of the sculptors, which were completely isolated from each other, but equally concerned about the meaning of human being. Research on the relationship of their work with existentialism can serve as a key to understanding post-war unofficial Soviet art in the context of world art.

Painting at a Distance: Russian Artists Abroad from the Age of Catherine the Great | Dr. Rosalind Polly Blakesley, University of Cambridge

Throughout the history of imperial Russia, painters were sent to western Europe to study its artistic heritage and develop their careers. There, they worked both individually and as part of new communities and social networks, and often devised forms of pictorial and aesthetic expression that differed radically from contemporary practice at home. Excavating the evidence of this vibrant intercultural exchange is vital to any understanding of painting in imperial Russia, for it shaped individual as well as collective identities, and played a major part in how specialist and popular audiences construed a Russian school. This lecture will examine the structures that were put in place to send Russian artists abroad, before focusing on a history painter and a genre painter in late eighteenth-century Paris, and on the case of Orest Kiprensky in Italy in the early decades of the nineteenth century. These examples reveal ways in which the development of national and international artistic identities was co-dependent, as encounters with other cultures shaped artists' ideas of who they did and did not want to be.

First Encounters: The Spread of Russian Constructivism in the West and the Role of Émigré Hungarian Avant-Garde in Vienna (1919–1924) | Merse Pál Szeredi, Kassák Museum / Eötvös Loránd University, Budapest

The paper examines the role of the émigré Hungarian avant-garde artists and the spread of knowledge on contemporary Russian art in the West during the early 1920s. Although generally not represented in the main discourse of the art historical

narrative on Constructivism, comprehensive examination of the sources reveal that Vienna played a distinguished role in the cultural exchange between post-revolutionary Russian and Western avant-garde art. My purpose is to demonstrate the international relations and artistic exchange of the Viennese avant-garde, including the former “Activist” group led by Lajos Kassák – living in Viennese exile after the fall of the Hungarian Communist Republic – between 1919 and 1924. The analysis of the traces of artistic interactions could also shed light onto the historical and ideological aspects of the early reception of Constructivism. The paper focuses on the radical change in artistic language of the Viennese avant-garde towards constructive abstraction in 1920, i. e. the theory of the “Bildarchitektur” of Lajos Kassák, László Moholy-Nagy and Sándor Bortnyik as well as the “Kinetism” of Franz Čížek and Erika Giovanna Klien. The possible ways of exchange – including exhibitions before and after the first official introduction of Constructivism in the Galerie van Diemen Berlin – appearances of Russian art in contemporary publications and periodicals – Kassák’s MA and Uitz’s *Egység* in particular – as well as the cases of personal interactions, reports on travels from and to Moscow and Vitebsk, including Konstantin Umansky, Béla Uitz and Alfréd Kemény will also be examined. The cultural exchange can be analyzed on different levels with direct and indirect argumentation, all of which lead to the conclusion: one could speak not only about webs of artistic exchange but more “first encounters” of Western art with Constructivism in 1920s Vienna.

Anatole Kopp: The Communist Utopia of a French Modernist | Olga Yakushenko, European University Institute, Florence

In my paper, I offer an analysis of the oeuvre of Anatole Kopp (1915-1990), a French historian of architecture who was the first to introduce Soviet avant-garde architecture to the history of International Modernism and one of the first Western authors to write about Soviet architecture of the 1920s. In my research, I claim that the initial impetus of Soviet studies in Western architectural history was political, not aesthetic. Being a devoted communist, Kopp considered the Soviet avant-garde as a possible model for French architects and a solution for both the crisis of Western modernist architecture and the housing crisis. I believe that the case of Kopp shows how closely architecture is intertwined with politics in certain epochs and how subjective its historical interpretations may be.

Cinematism & Formalism: Sergei Eisenstein as Art Historian | Hanin Hannouch, IMT, Lucca

Although Sergei Eisenstein has usually been studied as a film theorist and director, his life-long passion for art history is worth examining. In 1928, while studying French author Emile Zola, he described the writings of the latter as directors' "cue sheets" and this mention marks the debut of "cinematism", a filmic quality in artworks predating film that would become part of the aesthetic practices of cinema. In my presentation, I will contextualize the start of cinematism in 1928-29 and examine how it is indebted to Russian formalism and to Eisenstein's involvement in the movement: If formalism in literature is the study of "literariness", then art history, for Eisenstein, is the study of "cinemaness."

Mark Antokolsky and Naum Aronson: Russian Sculpture and the West in the 19th Century | Nicolas Laurent, Université de Paris Ouest Nanterre

Mobility was one of the deepest issues for an artist in the 19th century; artists had to determinate where they wanted to study, where they wanted to practice their art, and where they wanted to exhibit their works. The artistic map of Europe offered many places to go, and in this respect Russia was not an exception. Artists had the opportunity to study in the larger cities of the Empire – Moscow, Saint Petersburg, and even Kiev, Odessa or, later, Saratov. Exhibiting one's work in several cities was quite easy as can be seen by the success of the Wanderers' exhibitions from the 1870s. However, national mobility was not so easy for a sculptor; only the Imperial Academy in Saint Petersburg and the School of Painting, Sculpture and Architecture in Moscow provided professional training for sculptors. Despite the high quality of the education many artists went abroad, some to Rome or Munich and many to Paris, in order to complete their professional training. Exhibiting their sculptures remained a problem because living abroad meant to renounce to exhibit one's work in Russia.

The hope of a personal exhibition in Russia appears in Mark Antokolsky's (1840-1902) correspondence for many years. The sculptor, who arrived in Paris in 1877 after a few years in Rome, had a difficult relationship with his homeland, but he managed to exhibit and sell his most important works there. For years, he became a bridge between Russia and France, helping the just-arriving young Russian sculptors in Paris and founding, with Bogolyubov, the Russian Society for Artists' Mutual Assistance. This attention to young Russian sculptors wishing to have the opportunity

to become sculptors or to work in Paris was the common point between Antokolsky and his younger colleague Naum Aronson (1872-1943), who settled in Paris in 1891. He was the one who allowed Chaykov and Kavaleridze to join him in Paris. Thus, we can consider Antokolsky and Aronson as important links between Russian and French sculpture at the end of the 19th century. Their destinies are also quite similar: both were born in Vilno, both were Jewish and settled in Paris early in their lives. Above all, they tried all their lives to exhibit their works in several countries, not only in France and in Russia, but also in Germany – and both were successful, acclaimed by critics and inductees of official artistic authorities, everywhere but in Russia. We could finally affirm that these two artists illustrate, each in his own way, the famous saying “No man is a prophet in his own country.”

Exiled Russian and Ukrainian Artists in Prague during the Interwar Period: The Case of the Collection of Jiří Karásek of Lvovice | Jakub Hauser, Charles University / Museum of Czech Literature, Prague

In the early 1920s, interwar Prague became one of the most important centers for exiles from prewar Russia. Thanks to official support from the Czechoslovak government (known as the Russian Action), the émigré community was able to establish several important research institutions (most notably the Archaeological Institute of N. P. Kondakov) and both Russian and Ukrainian universities. Czechoslovakia also became home to a significant number of visual artists: for some it was only temporary asylum before further emigration to Western countries, while others settled down and mostly assimilated with the local milieu. Contemporary research shows that many of the artists in exile had an important impact on the local art scene. Their art production did not (and does not) belong to the canon of Czech art history, but shows how multilayered the cultural scene was.

Apart from the art collections of the Slavic Institute and the Russian Cultural-Historical Museum in Zbraslav (situated in the suburbs of Prague) there was only one publicly accessible collection that focused particularly on the art of the exile community. The poet and collector Jiří Karásek of Lvovice, with his concept of a Slavic gallery, made the art of artists exiled from Russia a significant part of his collection and also organized several short-term exhibitions of Russian artists, who had settled in Prague. This paper will explore the role exile artists played in the local art scene, and specifically in the Slavic Gallery of Jiří Karásek of Lvovice. Even though Serge Mako,

one of the most notable artist of Prague's Russian exile community, came up with radical statements about a new approach to artistic production that underlined the supposed exoticism of the "nomad" artists from the East, the artistic achievements of the local émigré artists were in most cases rather non-progressive. This enabled Jiří Karásek of Lvovice, with his rather conservative taste, to consider his collection of Russian art as one that was representative of the contemporary art made by the Russian exile community.

Ilya Kabakov: Is Russian Post-Avant-Garde Art a Post-Utopian Phenomenon? | Olga Keller, Justus-Liebig-Universität, Giessen

To explore Russian post-modernism – or Russian post-utopianism, as Boris Groys titled the artistic practice of Moscow Conceptualism – requires and presupposes a clarification of the notion of Russian modernism and modernist utopianism as such. Art theorists are constructing and discussing various concepts of "modernity": a Western (capitalist) one, a Soviet (communist, non-capitalist) one, a utopian one, and others. As an integral part of art history of the 20th century, Russian modernism has, for a long time, been associated with the historical Russian avant-garde as well as with its precursors, and with the aesthetics of non-objective art – in more general terms: with artistic styles preceding the figurative and mimetic methods of Socialist Realism. It seems that some periods of Russian and/or Soviet modernity perfectly fit the master narrative of 20th century art while other historical episodes are, more or less, blind spots. The resulting consequences of a missing consensus among these conflicting notions of "modernism" and "modernity" strongly coin today's art critical perception of subsequent post-modernist (post-utopian?) and post-Soviet artistic production. Even if the prefix "post-" implies a reflexive "no" with regard to the inherited cultural legacy, critical evaluation of respective artistic positions remains deeply ambivalent. Kabakov's holistic approach to assess Russian-Soviet modernity equally focuses on both, the art of the avant-garde as well as Socialist Realism, but is contrary to the established art historical narrative.

Two Belarusian Artists Abroad: The work of Natalya Zaloznaya and Sergey Rimashevskiy | Klawa Koppenol, RKD, The Hague

The objective of my presentation is to discuss the work of Natalya Zaloznaya and Sergey Rimashevsky, two Belarusian painters, and their reception abroad. These artists

are represented by the Galerie Lilja Zakirova in Heusden aan de Maas, Netherlands. Both were trained at the Belarusian State Academy of Arts in Minsk during Soviet times. Commencing from a similar starting point – a classic training that emphasized the mastering of technique – the artists developed their own, very divergent styles. On the basis of their artistic practice and reception in – mainly – the Netherlands, I will illustrate how these artists, coming from one cultural sphere, are entering another one, how they try to obtain a position within that other sphere, and how their experiences abroad are perceived within the art scene of their home country.

BIOGRAPHIES

Lauren Bird is a doctoral candidate in Art History at Queen's University in Kingston and a practicing studio artist. She holds an MA in Art History and a BFA double major in Studio Arts and Art History from Concordia University in Montreal. Her research explores embodiment as influenced by interior spaces and material culture, and the representation of colonial subjects with particular interest in sites of resistance and hybridity. She has most recently published on the subject of Orientalism and interior design, and has given guest lectures on the subjects of fashion history, gender, museums, and dance history at both Concordia and Queen's University. Her dissertation explores Orientalism, performance, and embodiment in the pre-war works of Sergei Diaghilev's *Ballets Russes*, for which she holds a SSHRC Joseph-Armand Bombardier Doctoral Scholarship. She is also a co-organizer of the 2016 edition of *Context & Meaning*, Queen's University's Graduate Visual Culture Association annual conference.

Dr. Rosalind Polly Blakesley was educated at the universities of Cambridge and Oxford, and spent a year affiliated to Moscow State University while completing a doctorate on 19th-century Russian painting. She was then a junior research fellow at The Queen's College, Oxford, an affiliated research fellow at the Russian Institute of Art History in Moscow, and held teaching posts at the universities of Newcastle and Kent before returning to Cambridge in 2002. Her current research project

is a book on Russian painting from the mid 18th to the late 19th century, for which she held a Leverhulme Research Fellowship from 2009-2010. Recently, she has authored a catalog for a National Portrait Gallery exhibition that she is curating this year titled "Russia and the Arts: The Age of Tolstoy and Tchaikovsky," National Portrait Gallery Publications, London, 2016.

Sebastian Borkhardt studied History of Art, East Slavonic Philology and Religious Studies in Tübingen and Saint Petersburg. After completing his MA in 2011, he started his doctoral research at the University of Tübingen. His dissertation examines the role of the Russian roots of Vasily Kandinsky in the reception of the artist's work in Germany and is supervised by Prof. Dr. Eva Mazur-Keblowski (Tübingen) and Prof. Dr. Ada Raev (Bamberg). Sebastian received a scholarship from the State Graduate Funding (Landesgraduierföderung) of Baden-Württemberg and from the German National Academic Foundation (Studienstiftung des deutschen Volkes). His interests include modernism, with particular focus on Russian art, as well as reception history, human-animal studies, and contemporary museum practice. Sebastian is currently preparing an article for publication in a collected volume entitled "Modernism and the Spiritual in Russian Art", ed. by Louise Hardiman and Nicola Kozicharow, Cambridge: Open Book Publishers.

Fatma Coşkuner received both BA and MA degrees from the History Department at Boğaziçi University

as well as another MA degree in Russian Studies from the European University, Saint Petersburg, Russia. Her Petersburg master's thesis was on "Constructing and Describing Russian National Identity: Russian Patriotic Culture through the Eyes of Leo Tolstoy during the Crimean War;" her Boğaziçi master's thesis "The Ottoman Official Discourse and Its Reflections during the Crimean War" was based on a comparative understanding of Ottoman and Russian discourses of the Crimean War. Fatma's current research focuses on the cultural encounters between the Russian and Ottoman empires in the 19th century. She is specifically interested in how painting affected the changing socio-political trajectory in the early 19th century and how this was reflected in these two empires. This includes the establishment of court painting as an institution in the Ottoman Empire and how Orientalism contributed to this development. She is also very much interested in 19th-century Russian literature and the intersection of literature and the visual arts. Her further interests include iconography and semiotics in the historiography of art.

Fabio Franz, born in Italy in 1985, is currently a CADRE scholarship awarded PhD student in Art History at the University of Warwick, UK. He attended the Humanistic Class of the Superior Graduate School "Scuola Superiore dell'Università degli Studi di Udine" (Italy) and graduated from the University of Udine under the supervision of Donata Levi and Linda Borean. His BA thesis focused on the 1865 journey to Denmark and Sweden of the art

connoisseur Giovanni Battista Cavalcaselle (1819-1897) and his relationship with N. L. A. Høyen. His MA thesis was based on Cavalcaselle's stay in Saint Petersburg, on his relationship with J. A. Crowe and G. F. Waagen, and on the evolution of the most important Russian and Scandinavian collections of Italian, Flemish, and Spanish paintings and statues of the Renaissance and Baroque periods. In 2012 and 2015 Fabio received scholarships from the C. M. Lerici Foundation (Stockholm), the Ermitage Italia Foundation (Ferrara), and the Danish Agency for Universities and Internationalization. In 2013 he published a brief essay on Cavalcaselle's 1865 visit to Stockholm in the 19th issue of the Art Bulletin of the National Museum Stockholm.

Hanin Hannouch (born in Beirut, 1989) is a PhD candidate and scholarship holder at IMT, Institute For Advanced Studies in Lucca, Italy and the founder of the film blog www.kinoimages.wordpress.com. Her research topic is Sergei Eisenstein's theory of "cinematism" and the consideration of the filmmaker as an art historian. She has successfully completed IMKM (International Masters in Art History and Museology) between the Ecole du Louvre and Universität Heidelberg, with funding from the Université Franco-Allemande. She has likewise received a previous Masters degree in Modern Art and a Bachelors degree in Archeology and Art History from Université Saint-Esprit de Kaslik, Lebanon.

Miriam Häßler studied art history and history at the Universities of Münster and Hamburg; her final 2011 thesis (Magister) examines the political and aesthetical mechanism of the ROSTA windows. From 2012 to 2014 she was assistant curator at the Bucerius Kunst Forum, Hamburg, where she participated in several exhibition projects, including “Rodchenko. A New Era” (2013). Since 2014 she is working as research assistant at the Museum für Kunst und Gewerbe in Hamburg; since 2015 she is a member of the graduate school “Geisteswissenschaften” at the University of Hamburg; her doctoral thesis on the artistic and political aftermaths of the 1922 “First Russian Art Exhibition” in Berlin is in progress.

Jakub Hauser (1983) is a doctoral candidate at the Department of Art History of the Faculty of Arts at Charles University in Prague. He works as a visual art curator at the Museum of Czech Literature in Prague. His focus is primarily on lesser-known aspects of the art scene of interwar Czechoslovakia: the art of artists exiled from Russia, non-avant-garde art of the 1920s and 1930s, political caricature, and other topics. He has published articles in various cultural journals, including several articles about artists of the interwar Russian and Ukrainian exile community.

Olga Keller worked as a tutor and student assistant during her studies of Art History and Slavic Literature at Justus-Liebig Universität Giessen, where she received her MA. In 2011 she participated in the exhibition project “Surreal

Objects” organized by the Schirn Kunsthalle in Frankfurt am Main. Since 2013 she has been working on her PhD thesis which is supervised by Prof. Dr. Marcel Baumgartner. Focusing on the work of Ilya Kabakov, her research concentrates on aspects of visual representation(s), art critical perception(s) as well as art historical inclusion and/or exclusion of Russian and Soviet art of the 20th century.

Klawa Koppenol, the daughter of a Dutch father and a Russian mother, was raised bilingually at a home where artists were revered in the same way saints are by religious people. She therefore decided to study art history in Leiden and also spent eight months in Moscow, studying with M.M. Allenov and A.I. Morozov at Moscow State University. Her MA thesis she wrote on the ways in which Natalya Goncharova’s primitivist works were perceived and positioned by three art historians of divergent cultural backgrounds and political orientations. Professionally, her focus has primarily been on Dutch modern art. For the past six years, she has been working at the RKD – The Netherlands’ Institute for Art History; her current position is ephemera collection specialist. She has been keeping in touch with the Russian art world, for example, through collaboration with Galerie Lilja Zakirova.

Mira Kozhanova studied art history, philosophy, sociology and German literature at Goethe-University Frankfurt am Main and Université Paris X Nanterre. She graduated in art history with a

master's thesis on the Russian Futurist opera "Victory over the Sun" (1913) and is currently preparing her doctoral research project on "Kazimir Malevich, Religion and the Fourth Dimension." She lives in Paris where she works as a scientific fellow at the Centre Allemand d'Histoire de l'Art.

Nicolas Laurent is a former student of the Department of History and Theory of Art at the Ecole normale supérieure of Paris (Ulm) where he studied from 2005 to 2009. After a year as a lecturer at Smolny College in Saint Petersburg in 2009-10, he began his PhD research on "Russian sculpture, from Realism to Art Nouveau: the geopolitical approach of artistic practice (1870-1914)." He is particularly interested in international itineraries and the careers of Russian sculptors, wishing to study sculpture in the main artistic centers of Europe, specifically Paris, Munich, and Rome, or exhibiting their works in artistic events abroad following a quantitative approach.

Hoon Suk Lee was born in 1984 in Busan, South Korea. He received a BA in Russian Language and Literature from Sunkunkwan University in Seoul, South Korea and a MA degree in Art Criticism from Saint-Petersburg University, Russia. In 2012 he worked as a special exhibition curator at the Busan Biennale, and in 2013-14 he was a correspondent at the Russian art journal "Art in Culture," targeting South Koreans. He received a Russian Governmental Scholarship in 2010 and a South Korean Governmental Scholarship in 2013. Since October 2013 he has been a doctoral student in

the department of Russian Art History at Moscow State University. His main research interests are the relationship between art and philosophical tendencies, especially those in the second half of 20th century in Europe, Russia, and South Korea.

Tanja Malycheva studied Art History, English Philology, Classical Archeology, and Economic Policy at the University of Münster, Germany, where she completed her MA in Art History. She is currently working as a free-lance curator and art lecturer. In 2013 she assisted the "Me. Myself. Naked." exhibition (Bremen), the first exhibition on nude self-portraits by women artists. In 2014 she co-curated the exhibition "Marianne Werefkin. From the Blue Rider to the Great Bear" (Bietigheim-Bissingen/Bremen) and co-organized the international conference "Crossing Borders: Marianne Werefkin and the Cosmopolitan Women Artists in Her Circle" (Paula Modersohn-Becker Museum/Jacobs University). As a doctoral candidate at the University of Münster, Tanja is working on her PhD thesis "Studies on Serov's Portraiture" (Studien zu Serovs Porträtschaffen), being supervised by Prof. Dr. Jürg Meyer zur Capellen from the University of Münster as well as Prof. Dr. Mikhail Allenov and Prof. Dr. Stepan Vaneyan from Moscow State University. In her research, she concentrates on transculturalism, cosmopolitanism, early modernism, text and context discourse, and pan-European developments. Her further interests include critical whiteness studies, early Netherlandish painting, Renaissance, women artists, conceptual and contemporary art.

Ludmila Piters-Hofmann studied Art History, Classical Literature, and Classical Archeology at the University of Cologne, Germany, where she completed her master's thesis on early lunar photography in 2011. She assisted with the exhibition "The Moon" (2009) at the Wallraf-Richartz-Museum and Fondation Corboud in Cologne, which showed the impact of Galileo Galilei's "Sidereus Nuncius" (1610) and other scientific developments – like photography, telescopes, satellites, and spacecrafts – on the depiction of the moon from the 15th century until the present. In 2011 she curated "Panopticon – The Secret Treasures of the Wallraf," an exhibition showcasing seldom seen artworks from the museum's storage in a salon hanging. She is currently working as an independent art historian, guide, and interpreter in Berlin and writing her doctoral thesis on fairy tales in Russian painting of the 19th and early 20th centuries at the Humboldt University of Berlin.

Lilit Sadoyan is a second-year PhD student at the University of California, Santa Barbara, where she specializes in 18th-century French sculpture and decorative arts, the history of collecting and display, as well as museums. She is a recipient of the Department Margaret Mallory Fellowship (2014–18) and the inaugural Curatorial Fellow at the Art, Design and Architecture Museum at UCSB (2015–16). Additionally, Lilit has been a museum educator at the J. Paul Getty Museum in Los Angeles since 2008. She has held numerous teaching assistant positions as a graduate student and served as a

lecturer both at The Huntington Art Collections and UCLA Extension. She was also a curatorial research assistant at The Huntington, where she curated "A Show of Hands: Drawings from the Huntington's Art Collections, 1600-1900." Lilit's extensive museum experience began with an internship in the Drawings Department of the Getty Museum, after which point her passion for working with objects led her to positions at the Museum of Modern Art in New York and a fine art gallery in Beverly Hills. Prior to commencing her doctoral work at UCSB, Lilit graduated cum laude with a dual degree from the University of Southern California (2006) – a BFA in Fine Arts with an emphasis in Painting, and a BA in Mathematics, with a minor in Art History. She received her MA in the History of Art (2010) with an emphasis in late-17th and 18th-century French art, graduating summa cum laude from the University of California, Riverside; her thesis, "Collecting at Court and Beyond: The Dissemination and Display of Girardon's Sculptural Groups," illuminates the visual, spatial, and temporal experience of court sculpture and decorative arts.

Merse Pál Szeredi holds an MA in Art History, he is a researcher and curator at the Kassák Museum and a PhD student in Art History at Eötvös Loránd University in Budapest. His research focuses on the Hungarian avant-garde of the 1920s, especially the work of Lajos Kassák and his circle in Vienna (1919–1925). He has conducted extensive research in Berlin, Vienna, and The Hague and presented papers at the 2014 EAM and IAPT conferences and the 2015 ESPRit conference. He has been working

on projects in the Hungarian National Gallery, the Berlinische Galerie and the Kassák Museum and been co-curator of the exhibition “Signal to the world – War ∩ Avant-Garde ∩ Kassák” at the Kassák Museum.

Prof. Dr. Isabel Wünsche is Professor of Art and Art History at Jacobs University, Bremen since 2001. Her book publications include *Kursschwankungen: Russische Kunst im Wertesystem der europäischen Moderne* (together with Ada Raev, 2007), *Harmonie und Synthese. Die russische Moderne zwischen universellem Anspruch und nationaler kultureller Identität* (2008), *Kunst & Leben. Michail Matjuschin und die russischen Avantgarde in St. Petersburg* (2012), and *The Organic School of the Russian Avant-Garde: Nature’s Creative Principles* (2015).

Olga Yakushenko is a PhD researcher at the European University Institute in Florence, Italy. Her research deals with the transnational history of Soviet architecture from the late 1950s to the early 1970s. Olga’s work is based on archival materials she has collected in Russia and France over the last three years. An alumni of Paris-I-Panthéon-Sorbonne (Master in Urban History, 2012) and the European University in Saint-Petersburg (MA in Comparative History, 2014), she has also a social science background (BA in social anthropology, Saint-Petersburg State University, 2009) and experience in conducting qualitative social research.

THE RUSSIAN ART AND CULTURE GROUP unites scholars and young researchers from Eastern and Western Europe. It is based at Jacobs University in Bremen. This project is designed as a platform for discussing various aspects of Russian and Soviet visual arts, music and literature.
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