

Jacobs University and the Russian Art & Culture Group
in cooperation with the
Staatliche Museen zu Berlin
present

100 Years of German-Russian Cultural Exchange

Registration deadline: 10 October 2021
<https://russian-art.net/erk99>

15-16 OCTOBER



an international academic conference on
THE FIRST RUSSIAN ART EXHIBITION

Staatsbibliothek Berlin, Dietrich-Bonhoeffer-Saal
Haus Potsdamer Straße

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The **Russian Art & Culture Group** is based at Jacobs University Bremen.
Headed by Prof. Dr. Isabel Wünsche, it brings together scholars and young
researchers from Eastern and Western Europe.

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100 Years of German-Russian Cultural Exchange: The First Russian Art Exhibition

The First Russian Art Exhibition (Erste Russische Kunstausstellung), which opened in the Galerie van Diemen in Berlin on October 15, 1922, caused a remarkable stir in the Western art world. With Russia having been isolated from the West for almost a decade due to the First World War, the exhibition offered a unique opportunity for a broad Western audience to view first-hand the most recent artistic developments in Russia. The comprehensive exhibition, consisting of at least 237 paintings, more than 500 graphic works, sculptures, stage designs, architectural models, and works of porcelain, had a remarkably broad range that combined rather traditional paintings in a figurative manner by artists such as Abram Arkhipov, Konstantin Korovin, and Boris Kustodiev with the latest creations of the Russian avant-garde, including Cubo-futurist paintings by Nadezhda Udaltsova and Alexandra Exter, Suprematist works by Kazimir Malevich and El Lissitzky, and constructions by Vladimir Tatlin, Naum Gabo, Alexander Rodchenko, and Konstantin Medunetsky.

In view of the upcoming 100th anniversary of the historical exhibition in 2022, Jacobs University Bremen in cooperation with the Staatliche Museen zu Berlin is holding an international conference. The two-day event will present new research on the First Russian Art Exhibition, moving away from the narrow focus on the show's avant-garde art display and examining instead its broader historical scope and art historical implications. Particular emphasis will be on the intentions of the Soviet state, the expectations of German leftist artists and intellectuals, the goals and organization of the exhibition, the role and participation of individual artists in the show, among them Naum Gabo, El Lissitzky, and David Shterenberg, as well as the reception of the exhibition within artistic and architectural circles in Germany, Central- and Eastern Europe, and Japan in the 1920s, and the whereabouts of the works exhibited.

PLEASE NOTE

The conference language is English. The conference is planned as a hybrid event; papers will be presented at the Dietrich-Bonhoeffer-Saal of the Staatsbibliothek Berlin, Potsdamer Platz, or via Zoom, and all will be accessible via Zoom. There is the option for a limited number of participants to join the event at the Staatsbibliothek. SARS-CoV-2 infection protection measures are in place for on-site participation. Attendance is free of charge for both options.

Organizers: Prof. Dr. Isabel Wünsche, Miriam Leimer, Ludmila Piters-Hofmann

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ONLINE via ZOOM. | UTC + 2 hours (Berlin time)

PROGRAM

October 15, 2021

9:00 Registration

9:30 Opening Address

Isabel Wünsche, Jacobs University Bremen
The Promotion and Reception of Russian Art in
Weimar Germany

Session 1: German-Russian Cultural Relations after the First World War

Moderation: Isabel Wünsche

10:00 *Kasper Braskén, Åbo Akademi University, Turku*
“A Moral Victory for Soviet Russia”: International
Communism and Cultural Diplomacy in the
Context of the First Russian Art Exhibition

10:30 *Éva Forgács, Art Center College of Design, Pasadena*
The First Russian Art Exhibition as Response to Crises:
Famine in Russia and the Political Left in Germany

11:00 Coffee Break

11:30 *Ewa Bérard, National Center of Scientific Research
(CNRS-ENS), Paris*
An Exhibition in an Armored Train

12:00 *Miriam Leimer, University of Hamburg*
Showcasing Bolshevik Russia at a Private Gallery
in Berlin

12:30–14:00 Lunch Break

Session 2: The Organizers of the First Russian Art Exhibition

Moderation: Miriam Leimer

- 14:00 *Christina Lodder, University of Kent (online)*
Naum Gabo as Curator
- 14:30 *Christiane Post, Bergische Universität Wuppertal*
The Role of David Shterenberg and Natan Altman
in the First Russian Art Exhibition
- 15:00 *Anna Ostrovskaya, independent researcher*
The Role of Peter Alma in the Amsterdam Venue of
the First Russian Art Exhibition
- 15:30 *Willem Jan Renders, independent researcher*
El Lissitzky and the First Russian Art Exhibition
- 16:00 Coffee Break
- 16:30 *Irina Hiebert Grun and Kyllikki Zacharias,*
Staatliche Museen zu Berlin
The First Russian Art Exhibition and the Collection
of the Neue Nationalgalerie
[includes a visit to the Neue Nationalgalerie,
for on-site participants only]

Evening Lecture

Moderation: Kyllikki Zacharias

- 18:30 *Natalia B. Avtonomova, State Pushkin Museum of Fine
Arts, Moscow (online)*
The Reconstruction of the Graphics and Sculptural
Sections at the First Russian Art Exhibition

October 16, 2021

9:00 Registration

Session 3: The Reception of the Exhibition

Moderation: Willem Jan Renders

9:30 *Maria Mileeva, The Courtauld Institute of Art, London*
Reactions to the First Russian Art Exhibition in the
Weimar Republic

10:00 *Merse Pál Szeredi, Lajos Kassák Museum, Budapest*
Lajos Kassák and the “Russian Material” – A
Microhistory of Russian Constructivism in Vienna,
1920–1924

10:30 *Linda Boersma, Utrecht University*
The Dutch Reception of the First Russian Art Exhibition

11:00 Coffee Break

11:30 *Sergei Fofanov, State Tretyakov Gallery, Moscow*
The Reception of the First Russian Art Exhibition in
Russia and the First General German Art Exhibition
of 1924

12:00 *Toshiharu Omuka, University of Tsukuba (online)*
The Impact of Russian Art in early 1920s Japan:
Conscious Constructionism and the Mavo Movement

12:30–14:00 Lunch Break

Session 4: The Works in the First Russian Exhibition and their Whereabouts

Moderation: Miriam Leimer

- 14:00 *Liubov Pchelkina and Irina Kochergina, State Tretyakov Gallery, Moscow (online)*
Art Works from the Collection of the Moscow Museum of Painterly Culture in the First Russian Art Exhibition
- 14:30 *Irina Karasik, State Russian Museum, St. Petersburg (online)*
The Participation of the Petrograd Museum of Artistic Culture in the First Russian Art Exhibition
- 15:00 Coffee Break
- 15:30 *Dilyara Sadykova, Krasnodar Regional Art Museum F.A. Kovalenko (online)*
Art Works from the First Russian Art Exhibition in the Collection of the Krasnodar Regional Art Museum F.A. Kovalenko
- 16:00 *Iryna Makedon, independent researcher, Kiev*
Art Works from the First Russian Art Exhibition in Ukrainian State Museums
- 16:30 *Naila Rahimova, Azerbaijan National Museum of Art, Baku (online)*
The Russian Avant-garde in the Collection of the Azerbaijan National Museum of Art

Concluding Lecture

Moderation: Isabel Wünsche

- 17:00 *Ilija Doronchenkov, State Pushkin Museum of Fine Arts, Moscow (online)*
The Idea and Concept of an International Art

ABSTRACTS

Opening Address

Isabel Wünsche, Jacobs University Bremen

The Promotion and Reception of Russian Art in Weimar Germany

In the wake of the 1917 October Revolution in Russia and the 1918 November Revolution in Germany, Berlin became home to a large Russian artists' émigré community and a lively center of cultural exchange among the avant-garde. In 1922, the German branch of the international committee of the Workers' International Relief hosted the Erste Russische Kunstausstellung (First Russian Art Exhibition) at the Galerie van Diemen. The way for this comprehensive presentation of modern Russian art had been paved by Herwarth Walden, of the Berlin-based gallery Der Sturm, who regularly exhibited works by Russian artists such as Alexander Archipenko, Marc Chagall, and Wassily Kandinsky but also "Russian Expressionists" Natalia Goncharova and Mikhail Larionov and the Cubo-Futurists Ivan Puni and Ksenia Boguslavskaya. In the 1920s, presentations of the Novembergruppe (November Group) at the Große Berliner Kunstausstellungen (Great Berlin Art Exhibitions) showcased the international avant-garde, including Puni and El Lissitzky. Another important step in familiarizing the German public with the latest achievements in Russian art was Konstantin Umanskij's 1920 book, *Neue Kunst in Russland 1914-1919* (New Art in Russia 1914-1919). This paper will examine Russian-German artistic relations and the participation of Russian artists in the activities of the international avant-garde in Berlin in the 1920s. Particular emphasis will be given to the networks that evolved around Walden's Sturm gallery, the November Group, and the International Association of Expressionists, Futurists, Cubists, and Constructivists, and to the interactions among the various movements and cooperation between visual artists, designers, architects, and musicians.

Session 1: German-Russian Cultural Relations after the First World War

Kasper Braskén, Åbo Akademi University, Turku

“A Moral Victory for Soviet Russia”: International Communism and Cultural Diplomacy in the Context of the First Russian Art Exhibition

This paper will discuss the political, historical, and cultural background of the First Russian Art Exhibition in Berlin. In response to a catastrophic famine in the Volga basin that had placed the entire Soviet regime under extreme pressure, an international call for famine relief went out, in June 1921, that was answered by several humanitarian organizations. Additionally, Lenin sent an appeal to the workers of the world in which he asked for their unconditional aid. The mandate to coordinate this global proletarian famine relief effort was given to the German communist Willi Münzenberg, who transformed the initiative into the International Workers' Relief organization (Internationale Arbeiterhilfe). While the first months of the solidarity campaign were devoted to famine relief, it soon developed under the auspices of the Comintern into a global initiative to help reconstruct the blemished image of Soviet Russia and to engage the workers of the world to assist in the building of socialism. From the start, the initiative had a clear cultural dimension, as the solidarity drive was supported by several artists who were organized in an artists' aid initiative (Künstlerhilfe) in Berlin. The idea to showcase Russian avant-garde art in Berlin was thus a natural development of these cultural connections. One must see this art exhibition as inherently entangled with the political and cultural connections being forged on different levels between Soviet Russia and Weimar Germany in the early 1920s. As the major Western powers had not yet diplomatically recognized Soviet Russia, a special relationship in the cultural, economic, and military field developed between Soviet Russia and the Weimar Republic. The art exhibition in Berlin represented an extraordinary example of the cultural relations between the two countries and, in the words of Münzenberg, the exhibition promised to form a significant “moral victory for Soviet Russia.”

Éva Forgács, Art Center College of Design, Pasadena

The First Russian Art Exhibition as Response to Crises: Famine in Russia and the Political Left in Germany

The First Russian Art Exhibition that opened in Berlin in October 1922 had originally been meant to offer art works for sale in order to ease the famine in Russia, a crisis years after the victorious October Revolution and in the wake of the Civil War. The complicated history of the exhibition started with the intention to redeem art works for money that would buy food for the starving in Russia.

In the Berlin art world, on the other hand, the desire was to support and vindicate the expectations of world revolution of the left-wing artists and progressives – an expectation reflecting their vulnerability and need of a strong affirmative body of art works. The little that was known of the new Russian art in Germany at that particular time had already amounted to legends: Tatlin's tower had generated ideas about a radically new synthesis of modern engineering and a new art. Few Russian artists were present in Germany (e.g., Puni, Gabo, Lissitzky); interest in the Russian revolution played an extraordinary role for the international left-wing crowd in Berlin in the wake of the First World War. There was a great expectation of a formidable new spirit, technique, and formal culture identifiable with Communism as the framework of the new imagination of the future.

This paper will outline the history of the origins of the First Russian Art Exhibition both on the Russian and the German side, the shared original intention to avoid any political contents and message of the event and keep it a purely charitable undertaking. This was reflected in the several introductory notes in the catalogue and its ambivalent reception due to the disappointingly small quantity of works of the Russian avant-garde. While it was meant to serve a charitable purpose, it was inevitably a political demonstration, the Russians putting emphasis on mostly traditional art – Shterenberg's catalogue text trying to balance between tradition and modernity – while the Germans and the international avant-garde focusing on the relatively few fresh and shockingly innovative works of Malevich, Lissitzky, Tatlin, Rodchenko, Medunetzky, and others.

Ewa Bérard, National Center of Scientific Research
(CNRS-ENS), Paris

An Exhibition in an Armored Train

A careful examination of principles underlying Bolshevik international policy and its alteration under the pressure of 1920 famine as well as of German politics of *rapprochement* raises questions regarding political and diplomatic goals of successive projects of the Soviet/Russian art exhibition in Germany. Who was in charge of its conception and execution, what was to be its content, and what kind of public it targeted? As the question of its *spiritus movens*, art historians have put forward two alternative versions, neither of which plausibly explains efforts of its organization and the final rebuff by the Bolsheviks of the event's avant-garde bent. A thorough query in Russian and German archives unveils an unknown story of *two parallel* projects of Soviet/Russian art exhibitions in Berlin – one originating within the Soviet administration and the second contrived as the result of Soviet-German-Comintern interaction.

Miriam Leimer, University of Hamburg

Showcasing Bolshevik Russia at a Private Gallery in Berlin

The First Russian Art Exhibition in 1922 was in many respects an unlikely event. While the earlier initiative by the German communist Willy Münzenberg was called off by Lenin himself in March 1922, preparations for the actual event continued. Various figures and entities such as the avant-garde artists David Shterenberg, Natan Altman, and Naum Gabo, the Russian Narkompros, the German Reichskunstwart Edwin Redslob, and a Berlin gallery specialized in Old Master paintings were involved in the organization of the van Diemen show. The final realization of the exhibition, which opened on October 15, was the result of careful planning – and many lucky turns. This is also true for the selection of art works that was, on the one hand, intentionally arranged, but on the other hand, determined by practical considerations and coincidences.

The paper draws a closer look on some yet lesser regarded aspects of the organization of the show and the

presented art. The aim is to give both a broader and more detailed introduction to this Bolshevik showcase at one of Berlin's most noble addresses.

Session 2: The Organizers of the First Russian Art Exhibition

Christina Lodder, University of Kent

Naum Gabo as Curator

This paper will look at the role that the sculptor Naum Gabo played in the practical organization of the First Russian Art Exhibition in 1922. Early that year, Anatoly Lunacharsky had given the artist permission to travel to Germany in connection with the exhibition, and Gabo was clearly in Berlin, living with Natan Altman, during the hanging of the show and the compilation and printing of the catalogue. Gabo was photographed as one of the organizers of the show in 1922, along with Altman, Shterenberg, Maryanov (a representative of the Soviet security services), and Friedrich Lutz of the Galerie van Diemen, where the show was held. Nevertheless, his name does not appear in the official documents nor in the catalogue of the First Russian Art Exhibition, except as an exhibitor. In this paper, I will suggest that, although his curatorial activities may have been officially sanctioned and were somewhat informal and undefined in extent, they had a significant impact on the final contents of the catalogue and on the hanging.

Christiane Post, Bergische Universität Wuppertal

The Role of David Shterenberg and Natan Altman in the First Russian Art Exhibition

In October 1922, the First Russian Art Exhibition, organized by David Shterenberg, was opened at the Galerie van Diemen & Co. in Berlin. As artist and former head of the Department of Fine Arts (IZO) of the People's Commissariat of Enlightenment (Narkompros), Shterenberg was involved in the organization of the Free Artistic Workshops and the State Art Exhibitions. In 1920, he was appointed to the Moscow Higher Art and

Technical Studios (VKhUTEMAS/ VKhUTEIN), where he taught at the Faculty of Painting. As an artist who was well connected in the art scene, he was supported by others in organizing the First Russian Art Exhibition, including Natan Altman and Naum Gabo. Altman, who participated in avant-garde art exhibitions, was a founding member of the IZO Narkompros in Petrograd in 1918, director of the Museum of Artistic Culture (MKhK) in 1920, and Shterenberg's successor as head of the art department of the Narkompros Academic Center in 1921. He participated with the latter and Marc Chagall in an exhibition organized by the Kultur-Liga in Moscow before leaving to co-organize the First Russian Art Exhibition, described by Adolf Behne as "the most audacious and richest in productive artistic work that Berlin has seen in a long time."

Anna Ostrovskaya, independent researcher, Amsterdam

The Role of Peter Alma in the Amsterdam Venue of the First Russian Art Exhibition

The First Russian Art Exhibition in Berlin was planned as a starting point for an international tour that would take the show further to the European capitals and the United States. Yet the only other exhibition in extension of the Berlin show took place at the Stedelijk Museum in Amsterdam in 1923. The factors that made the show possible in a country that, at this time, had no diplomatic relations with Soviet Russia were a history of contacts among Russian artists and the members of De Stijl, a strong Comintern presence in the Netherlands, and the openness of the leadership of the Stedelijk Museum towards innovative initiatives of various artists and artists' groups.

Dutch artist and mediator Peter Alma was the most notable agent for the organization of the show in Amsterdam. His friendship with Russian avant-garde artists, especially with Lissitzky and Shterenberg, had developed during his visit to the Third Congress of the Comintern. His strong position within the Dutch artistic community allowed him and art critic Willem Steenhoff to secure the venue at the Stedelijk Museum, which made the Amsterdam exhibition the first large Russian avant-garde show in a Western museum. Alma's enthusiasm about

the new practices in artistic education led to the promotion of young graduates of Soviet art schools in the mainstream Dutch press prior to the opening of the show, creating the foundation for the broad acceptance of constructivism by specialists and the general public in the West.

Willem Jan Renders, independent researcher,
formerly Van Abbemuseum Eindhoven

El Lissitzky and the First Russian Art Exhibition

From 1921 onwards, El Lissitzky was one of the first Soviet artists to travel to Germany and establish contacts with German and Dutch colleagues. Rapidly, he built an extensive network of relations in the art world there. This network enabled him to not only promote the art of the new Soviet state but also to show and sell his own Prouns as an example of the recent developments in his country.

Like Lissitzky's mission, the First Russian Art Exhibition was also a means to show, promote, and sell contemporary art from Soviet Russia. Already in an early stage, Lissitzky knew of the preparations of this exhibition, and he was eager to participate in it. Not only did he manage to get an invitation to show a number of his own works, but he also got the assignment to design the cover of the exhibition catalogue. However, it is generally assumed that Lissitzky's involvement in the exhibition went further, although it is unclear what his further contribution was. This paper will explore in more detail the involvement of Lissitzky in the preparations, organization, and realization of the First Russian Art Exhibition in Berlin and in Amsterdam and his activities related to this exhibition.

Irina Hiebert Grun and Kyllikki Zacharias, Staatliche Museen zu Berlin

The First Russian Art Exhibition and the Collection of the Neue Nationalgalerie Berlin

The newly installed permanent collection of the Neue Nationalgalerie features European modernism within its societal context, exploring art during the turbulent times of the

German Empire's reform movements, the First World War, the Weimar Republic's Golden Twenties, National Socialism's ostracism of the avant-garde, the Second World War, and the Holocaust. While the collection is centered on German and Western European art; Russian art is represented by paintings of Wassily Kandinsky, Alexei Jawlensky, Marianne Werefkin, and Natalia Goncharova as well a work by Nadezhda Udaltsova, on loan from the State Tretyakov Gallery in Moscow, and supplemented by a work of Moscow-born artist Walter Spies, on loan from a private collection, capturing his memories of Russia. The presentation also features German leftist artists who were enthusiastic about the October Revolution in Russia and became members of the Association of Revolutionary Visual Artists of Germany such as Otto Dix, Hans and Lea Grunig, Otto Nagel, Oskar Nerlinger, Alice Lex-Nerlinger, Curt Querner, and Heinrich Vogeler. Their works, among them Querner's *Agitator*, Nagel's *Boys from Wedding*, and Vogeler's complex paintings *Karelia and Murmansk*, *Baku*, and *Cultural Work of Students in the Summer*, found their way into the collection of the Nationalgalerie on Museum Island during GDR times. The presentation includes a visit to the collection for on-site participants.

Evening Lecture

Natalia B. Avtonomova, State Pushkin Museum of Fine Arts, Moscow

The Reconstruction of the Graphics and Sculptural Sections at the First Russian Art Exhibition

After the end of the Russian Civil War, Germany was the first European country to establish cultural contacts with Soviet Russia. In March 1922, a Committee for the Arrangement of Foreign Exhibitions was established in Moscow, headed by Anatoly Lunacharsky. David Shterenberg was tasked with organizing an exhibition of Russian art in Berlin, to be held at the Galerie van Diemen.

The problems associated with the organization of the 1922 First Russian Art Exhibition in Berlin have not lost their relevance and continue to arouse the interest of experts and

researchers of Russian art. Until now, the exact composition of the exhibition could not be determined and, most importantly, the fate of many works has not been revealed. The Berlin catalogue contains only the names of the artists and the titles of their works. The matter was further complicated by the fact that in December 1922, the exhibition was supplemented with paintings, graphic works, sculptures, theatrical decorations of additional artists, most of whom were not previously presented. After the second showing of the exhibition in Amsterdam in 1923, the works – except those having been sold – were returned to Berlin and then sent back to Russia at the end of 1924. This paper is a continuation of my earlier research on the reconstruction of the exhibition. Based on the evaluation of archival, literary, and museum sources, it presents a partial reconstruction of the graphic works and sculptures that were presented in the exhibition.

Session 3: The Reception of the Exhibition

Maria Mileeva, The Courtauld Institute of Art, London

Mediating the Reception of the First Russian Art Exhibition in the Weimar Republic

In reviewing the cross-cultural exchange between Russia and Germany during the 1920s, this paper will focus on the activities of German art groups and organizations responsible for soliciting exchange with Soviet Russia, such as the Russo-German society *Kniga*, the Society of Friends of New Russia (*Gesellschaft der Freunde des neuen Russland*) and its journal *Das neue Russland* (1924–1932), as well as Herwarth Walden's *Der Sturm*. The First Russian Art Exhibition will serve as a springboard to investigate the reception of Russian revolutionary art amongst German artistic communities in the 1920s. It will consider the role of Anatoly Lunacharsky and the Russian émigré circles in Berlin as mediators of such cultural encounters.

Merse Pál Szeredi, Lajos Kassák Museum, Budapest

Lajos Kassák and the “Russian Material” – A Microhistory of Russian Constructivism in Vienna, 1920–1924

In this paper, I will analyze the encounters of a Hungarian avant-garde group in Vienna with Russian Constructivist art between 1920 and 1924. Besides the well-known and researched impact of the First Russian Art Exhibition on East-Central European avant-garde art, there are several lesser-known instances of interaction between Russian and Western avant-garde groups during the first half of the 1920s. My research focuses on Lajos Kassák and the artists' group around the magazine *Ma* (Today), who were exiled to Vienna after the fall of the 1919 Hungarian Soviet Republic and continued their activities in the Austrian capital until the mid-1920s. Kassák and his fellow artists, including the painters Béla Uitz and László Moholy-Nagy, had been informed about recent developments of Russian avant-garde art well before the exhibition in the Galerie van Diemen. In my paper, I will discuss four case studies: the presentation of Konstantin Umanskij in Vienna in 1920 on modern Russian art; the fate of the collection of Russian avant-garde photos, magazines, manifestos, and prints transferred to Vienna by Béla Uitz from the 1921 Moscow congress of the Comintern; Kassák's review and reactions to the 1922 Berlin exhibition of Russian art; as well as the interference of Kassák's first Constructivist exhibition and the Vienna installation of the Russian Art Exhibition in 1924. Through new research into Kassák's archives, I aim towards a microhistory of these encounters and a contextual analysis of the art works, publications and writings of Hungarian émigré artists related to Russian Constructivism.

Linda Boersma, Utrecht University

The Dutch Reception of the First Russian Art Exhibition

The First Russian Art Exhibition opened in the Stedelijk Museum in Amsterdam in late April 1923, at a time when the Netherlands did not maintain any diplomatic relations with the young Bolshevik state. This extraordinary event was largely due to the Dutch artist Peter Alma. Together with, among

others, Willem J. Steenhoff, deputy director of the painting department of the Rijksmuseum, Alma convinced director Cornelis W.H. Baard of the Stedelijk Museum to take over the exhibition from Berlin. In his foreword to the catalogue Steenhoff wrote: "It seems to me unmistakably from this exhibition, that there are forces hidden in young Russia that can be a driving factor for the culture of Western Europe. [...] There, more than here, the modern movement is still full of vital energy." The expectations among progressive Dutch artists must have been high. Only a few months earlier, in the September 1922 issue of *De Stijl*, Russian avant-garde art had been extensively discussed for the very first time. "There are strong indications of a like-wise striving," Theo van Doesburg enthusiastically wrote. "Like members of *De Stijl*, artists such as Malevich, Lissitzky, Rodchenko, Popova [...] seek clarity and exactitude." This paper will examine the reactions of the Dutch artists and the Dutch press to the First Russian Art Exhibition in Amsterdam.

Sergei Fofanov, State Tretyakov Gallery, Moscow

The Reception of the First Russian Art Exhibition in Russia and the First General German Art Exhibition of 1924

The exchange of contemporary art exhibitions between Russia and Germany continued with the 1-aia Vseobshchaia Germanskaia Khudozhestvennaia Vystavka (First General German Art Exhibition) at the Historical Museum in Moscow, in 1924, which was organized by Otto Nagel and Eric Johansson under the auspices of the International Workers' Relief organization. The show included a broad range of roughly 500 works, mostly graphic, by 126 German artists, representing thirteen organizations, among them the Berlin Secession, the November Group, Der Sturm, the Dadaists, the Bauhaus, and the Red Group. The exhibition was subsequently also shown in Saratov and Leningrad. This paper will discuss the 1924 First General German Art Exhibition as a response and follow-up to the 1922 First Russian Art Exhibition.

Toshiharu Omuka, University of Tsukuba

The Impact of Russian Art in early 1920s Japan: Conscious Constructionism and the Mavo Movement

After the long interval of the First World War, Paris attracted many Japanese artists; an official report of 1922 counted 91 painters among 426 Japanese residents in Paris but only 4 among the 405 Berlin residents. Murayama Tomoyoshi, who arrived in Berlin in February 1922, came there not as an artist but a student of early Christianity. Young and ambitious, he audaciously jumped into the turbulent art scene in the German capital. He often visited the Sturm gallery and soon participated in the legendary Congress of International Progressive Artists in Düsseldorf in May 1922. He also held a two-person show at the gallery of Käthe and Emma Twardy in Berlin in September 1922. Friends such as the Twardy sisters most likely advised him to go to the Galerie van Diemen, but strangely, during his lifetime, Murayama would never mention his visit to the First Russian Art Exhibition, boasting instead of his participation in the Düsseldorf congress. Another bit of telling evidence might be his declaration of *Bewusster Konstruktivismus* (Conscious Constructionism), which Murayama made upon returning home to Japan in February 1923. This made him a leading figure in the propagation of the latest radical trends from Europe, overcoming a deadlock in the modern art movement after David Burliuk, the father of Russian Futurism, left for the US in August 1922. Thus, Murayama formed the group MAVO that aimed at participating in the international avant-garde movement although he would never issue the final version of his manifesto. Multi-talented and with a variety of activities, he gradually became more politically oriented and joined the leftist movement in 1925.

Session 4: The Works in the First Russian Exhibition and Their Whereabouts

Liubov Pchelkina and Irina Kochergina, State Tretyakov Gallery, Moscow

Art Works from the Collection of the Moscow Museum of Painterly Culture in the First Russian Art Exhibition

The First Russian Art Exhibition in Berlin in 1922 was one of the most important cultural events in Europe for making known the new Russian art after the October Revolution. It has chronological and political cross relations with the history of the Museum of Painterly Culture (MZhK) – the first-ever state museum of contemporary art, established in 1919. For the first time, a national government became the main buyer of groundbreaking contemporary art. Many of the art works, which were purchased for the museum's collection, were selected for the First Russian Art Exhibition in Berlin as examples of the current art of the Soviet State. It is not by chance that David Shterenberg, who was directly involved in the organization of the Moscow MZhK, became the curator of the Berlin exhibition. After the showing in Berlin and Amsterdam, many art works were returned to the MZhK and put on display there. In 1929, the MZhK was liquidated and its collection became a part of the collection of the State Tretyakov Gallery. In 2019, the Tretyakov Gallery celebrated the 100th anniversary of the MZhK. During the preparations for the anniversary exhibition, a number of paintings from the Berlin exhibition were restored, which provided us with the opportunity to see the reverses of these works and to collect unique marks of their “biography” such as inscriptions, stamps, and labels.

Irina Karasik, State Russian Museum, St. Petersburg

The Participation of the Petrograd Museum of Artistic Culture in the First Russian Art Exhibition

This paper is based on a plot related to the issuance of works from the Petrograd Museum of Artistic Culture (MKhK) for the First Russian Art Exhibition in Berlin. This plot is interesting in

itself as a factual account of the history of both the exhibition and the MKhK. At the same time, additional material has appeared that allows us to consider more general points: to imagine how the corpus of exhibits was formed, to explore the relationship between artists and responsible state bodies, and to trace the fate of those works presented in Berlin.

The story itself is brief: David Shterenberg selected 59 works from the MKhK collection for the Berlin exhibition, which his commissioner, I. Kreitor, received on May 5, 1922. In pursuit of the Petrograd Department of Scientific Institutions of the Narkompros, a letter was sent to Anatoly Lunacharsky, emphasizing the conditions of issuance: not a single work can be sold, everything must be returned to the MKhK. The fears were not in vain: the works from the MKhK were not returned although the museum repeatedly raised this issue. Furthermore, about 60 artists associated with the MKhK were dissatisfied with the selection principles. They questioned the competence of the organizers and demanded participation in the formation of the exhibition.

Dilyara Sadykova, Krasnodar Regional Art Museum
F.A. Kovalenko

Art Works from the First Russian Art Exhibition in the Collection of the Krasnodar Regional Art Museum F.A. Kovalenko

The history of the formation of the Russian avant-garde collection was determined by the state policy in the first post-revolutionary years. The high quality of the collection and the inclusion of a significant number of artists of radical trends, we owe to Professor R. K. Wojcik, who was engaged in the museum's acquisitions in the 1920s and 1930s. Almost the entire avant-garde collection arrived in the second half of the 1920s after the disbanding of the Moscow MZhK and the State Museum Fund.

The research of the sources connected to the inclusion of our works in the First Russian Art Exhibition in Berlin has allowed us to expand the available information about the presented works. We have been able to clarify a number of artists and works, get new information about the names of

works, and discover new data on dating. According to the data available to us today, more than twenty works created in the second half of the 1910s and in the 1920s were included in the exhibition, among them paintings by V. Brumberg, I. Gavris, A. Ivanov, Wassily Kandinsky, Petr Konchalovsky, Alexander Kuprin, Aristakh Lentulov, Kazimir Malevich, Ilya Mashkov, Konstantin Medunetzky, Ivan Puni, Vasily Rozhdestvensky, Georgi Stenberg, Alexandra Exter, Lev Yudin, Georgi Yakulov, also two graphic sheets by Marc Chagall and V. Krinsky, and two paintings that disappeared during the occupation of Krasnodar in 1943 – these are the works of David Burliuk and Robert Falk. The next stage of the research is connected to an analysis of the artistic features of the works that reflect their significance and allow us to fit them into a certain period of creativity.

Iryna Makedon, independent researcher, Kiev

Art Works from the First Russian Art Exhibition in Ukrainian State Museums

In December 1924, the Central Storage of the State Museum Fund (Moscow) received (as listed) eight sealed wooden crates with 262 oil paintings and 384 graphic works of Russian artists from the First Russian Art Exhibition (Berlin 1922, Amsterdam 1923). Some of the art works belonged to the former Museum Bureau of IZO Narkompros (Moscow) and MKhK (Leningrad), the others were proprietary to the artists. Later most of the works were shipped to the capital and the provincial state museums of the Soviet Union, including the Ukrainian state museums, or given back to the artists, and the remainder were sold. Whereas the art works from the First Russian Art Exhibition in Russian state museum collections are rather well-researched with subsequent publications and exhibitions, the same cannot be said for the Ukrainian state museum collections. Extended research at the Russian and Ukrainian state archives as well at the Ukrainian state museum archives revealed nine shipments of art works including those from the First Russian Art Exhibition, from Moscow institutions to five Ukrainian art museums in Dnepropetrovsk, Kharkov, Kyiv, Odessa, and Sumy within the period from August 1925 to

October 1928. The general itinerary of art works and shipments is outlined. Integration of new obtained data with photos of surviving art works from this exhibition at the Ukrainian museums into overall picture leads to a profound shift in engaging research opportunities for scholars and museums.

Naila Rahimova, Azerbaijan National Museum of Art, Baku

The Russian Avant-garde in the Collection of the Azerbaijan National Museum of Art

Compared to museums in Europe and Russia, Azerbaijan's museums are relatively young. The first museum, the Azerbaijan State Museum (Azgосmuseum), was established in the 1920s. The Russian People's Commissariat of Education organized the delivery of works by Western European and Russian artists from the State Museum Funds of Moscow and Leningrad, and later from the Hermitage, the State Russian Museum, the State Museum of Fine Arts, the State Tretyakov Gallery, and other museums. The first major admission to Azgосmuseum from the Central Repository of the Moscow MKhK was made under act no.373 on June 26, 1925. Among the large number of items were works by Russian avant-garde artists, including paintings by Vladimir Baranov-Rossine, Lev Bruni, Alexander Drevin, Herman Fedorov, Gustav Klutskis, El Lissitzky, Olga Rozanova, Josef Shkolnik, and Vladimir Stenberg as well as graphic works by Joseph Chaikov, Nikolai Kupriyanov, Alexander Shevchenko, and Varvara Stepanova, which had been shown at the First Russian Art Exhibition in Berlin in 1922. Unfortunately, these works remained in storage for a long time. In 1936, the art department of Azgосmuseum had grown to about 3,000 works and the Azerbaijan government decided to set up the Azerbaijan State Museum of Art, which later became a national museum and is now considered the main repository of art in the country. This paper will discuss the works from the First Russian Art Exhibition which are now in the collection of the Azerbaijan State Museum of Art.

Concluding Lecture

Iliia Doronchenkov, State Pushkin Museum of Fine Arts, Moscow

The International of Art:

A Russian Project for Humanity, 1918–21

In the narrow sense, *The International of Art* is an unrealized project of the IZO department of the Narkompros – a magazine in six languages with manifestos by Tatlin, Malevich, Khlebnikov and theoretical essays by writers of different aesthetical backgrounds, including the Symbolists (partly preserved in the Russian Archive for Literature and Arts, RGALI, Moscow). In a broader sense, it signifies a utopian concept that was developed by Russian avant-garde artists as a response to the collapse of international artistic relations during the First World War, the cultural isolation of Russia from 1914 to 1920, and the 1917 Communist Revolution. The paper will deal with the content of the magazine and study connections of the 1918 to 1920 internationalist manifestos of the leftist artists with pre-revolutionary “Slavophilic” and anti-Western ones of Russian Futurists (often written by the same people), their political (the Comintern and the Proletkult) and artistic (Tatlin’s tower, Bruno Taut projects, etc.) contexts. The idea of the International of Art evolved from a purely utopian project of 1919/20 into a more practical (and political) one when the connections with the West were re-established in 1920/21 (*IZO* newspaper, March 1921). The First Russian Art Exhibition in Berlin should be viewed as the last outcome of the utopian spirit of the revolutionary years and first practical move in normalizing cultural relations with Europe.

BIOGRAPHIES

Natalia Avtonomova is an art historian, curator, and specialist of Russian art from the late nineteenth to the early twentieth century. After graduating from Moscow State University in 1970, she worked at the State Tretyakov Gallery until 2000. In 1989, she organized the first exhibition ever in Russia of the artist Wassily Kandinsky, which was followed in 1994 by a scholarly conference dedicated to his life and work, a book publication, with Dmitri Sarabyanov, about the artist in 1994, and a comprehensive two-volume edition of the artist's theoretical writings in 2003. She participated in the organization of major exhibitions on representatives of the Russian avant-garde, including Marc Chagall, Kazimir Malevich, Natalia Goncharova, Mikhail Larionov, and Ivan Kliun, and has lectured widely and written extensively on their work. Since 2000, she has led the Department of Private Collections at the Pushkin State Museum of Fine Arts and regularly showcases exhibitions from private collections in order to strengthen the connections between these collectors and the museum.

Ewa Bérard studied sociology and history in Warsaw, Paris, and at Yale University. Currently, she is a senior researcher at the National Center of Scientific Research (CNRS-ENS) in Paris. Her research has followed two distinctive paths: 1) Russian and Soviet cultural diplomacy and the involvement of intellectuals in foreign policy [*La vie tumultueuse d'Ilya Ehrenbourg - russe, juif et soviétique*, 1991, Russian and Polish translations], and 2) Urban studies, the process of building an open modern society from the vintage point of the transformation of three post-socialist capital cities [*Architectures au-delà du mur. Moscou-Varsovie-Berlin*, 1989-2009 (2010)] and the deconstruction of the literary myth of Leningrad-Petersburg [*Péttersbourg impérial. Nicolas II, les arts et la ville* (2012), Russian translation. Prize Antsiferov, 2016]. She also curated the exhibition *Saint-Péttersbourg-Léningrad 1900-1935 vu par ses peintres* (1997).

Linda Boersma is Assistant Professor of Modern and Contemporary Art at Utrecht University. In 1997, she received her PhD with a thesis on the reception of Malevich's exhibition

at the 1927 Great Berlin Art Exhibition. She has written extensively on both the Russian avant-garde and contemporary art. Her publications include “Malevich, Lissitzky, Van Doesburg: Suprematism and De Stijl,” in *Rethinking Malevich* (2007), “Kazimir Malevich, Theo van Doesburg, and Tatlin’s Counter-Reliefs,” in *Tatlin, New Art for a New World: International Symposium Museum Tinguely Basel* (2013), “Interconnections and Misunderstandings: The Reception of Suprematism in the late 1920s,” in *The Many Lives of the Russian Avant-Garde: Nikolai Khardzhiev’s Legacy: New Contexts* (2019).

Kasper Braskén is a historian specializing in the history of international communism, transnational social movements, and anti-fascism. He is the author of *The International Workers’ Relief, Communism, and Transnational Solidarity: Willi Münzenberg in Weimar Germany* (2015), which traces the creation of the Internationale Arbeiterhilfe from a famine relief initiative to a global international solidarity organization. Braskén was a visiting researcher at Freie Universität Berlin, Royal Holloway University of London, and the Zentrum für Zeithistorische Forschung (ZZF) in Potsdam. Currently, he is based at Åbo Akademi University in Turku, Finland.

Iliia Doronchenkov is Deputy Director for Research at the Pushkin State Museum of Fine Arts in Moscow and Professor in the Department of Art History at the European University in St. Petersburg. He was a visiting professor at Brown University, Providence, RI; Albrecht-Ludwigs Universität in Freiburg, Germany; and Venice International University, Italy. He was a recipient of the Getty Grant for Central and Eastern Europe in 1993, a Senior Fulbright Fellow in 1997-98, a research fellow at The Clark Art Institute in 2016, and an Ailsa Mellon Bruce Visiting Senior Fellow at CASVA in 2019. His research interests are modern Western art in Russia and the Soviet Union in the period 1890s to 1930s; he edited the critical anthology *Russian and Soviet Views of Modern Western Art. 1890s to mid-1930s* (2009).

Sergei Fofanov is an art historian, curator, and senior researcher in the Department of Contemporary Art at the State Tretyakov Gallery in Moscow. He studied art history in St. Petersburg and Berlin and specializes in post-war German art and Soviet art history of the 1930s to the 1950s. From 2007 to 2012, he worked in the Department of Western Art of the Nineteenth Century at the State Hermitage in St. Petersburg. In 2013-2014, he served as curatorial assistant of Kasper König for the *European Biennale of Contemporary Art Manifesta 10*. Currently, he is involved in the exhibition project *Dreams of Freedom: Romanticism in Russia and Germany*, a cooperation between the State Tretyakov Gallery and the Dresden State Art Collections.

Éva Forgács is Adjunct Professor of Art History at Art Center College of Design in Pasadena, California. Previously, she taught at László Moholy-Nagy University and Eötvös Loránd University in her native Budapest, and she was a visiting professor at UCLA and the College of Santa Fe and taught at OTIS College of Art and Design, Los Angeles. Together with Nancy Perloff, she curated *Monuments of the Future: Designs by El Lissitzky* at the Getty Research Institute in 1998. She served as book review editor for *Centropa*, a New York-based scholarly journal focusing on Central European art. In 2011, she received a research grant from the Research Center for History and Culture of East Central Europe (GWZO) in Leipzig and, in 2012-2013, she held an EURIAS fellowship at the Vienna Institute for Human Sciences. Her book publications include *Hungarian Art: Confrontation and Revival in the Modern Movement* (2017), *The Bauhaus Idea and Bauhaus Politics* (1995), the co-edited volume (with) *Between Worlds: A Sourcebook of Central European Avant-Gardes* (co-edited with Timothy O. Benson, 2002), and two volumes of essays. Her new book *Malevich and Interwar Modernism – Russian Art and the International of the Square* will be published by Bloomsbury.

Irina Hiebert Grun received her MA degree in art history from the University of Trier and completed her doctorate at TU Darmstadt. Her PhD thesis on the reception of Antropofagia in contemporary Brazilian art was published in 2020. During her doctorate, she worked as a curatorial assistant at the Daimler

Art Collection in Berlin. Currently, she is a curatorial associate at the Neue Nationalgalerie Berlin.

Irina Karasik is an art historian, critic, and head curator of the Department for Contemporary Art at the State Russian Museum, St. Petersburg. She received her diploma in art history from Leningrad State University in 1974 and her doctoral degree from the State Institute of Art Studies in 2003. She has published about 200 articles on Russian avant-garde and contemporary art, including a comprehensive book on Lev Yudin's diaries and letters (2017) and curated over 40 exhibition and museum projects, among them *The Museum of Artistic Culture* (1998), *In Malevich's Circle* (2000), *The Ludwig Museum in The Russian Museum* (1995, 2004, 2015), *Architecture: ad marginem* (2007), *The Adventures of the Black Square* (2007), *Resonant Matter* (2012), *Contemporary Drawing* (2013), *Structures* (2017), *Apartment No. 5: On the History of the Petrograd Avant-Garde, 1915-1925* (2017), *In Search of a Contemporary Style: Leningrad from the mid-1950s to the mid-1960s* (2018), and *Lev Yudin* (2021). She also contributed an essay to the exhibition catalogue *Chagall, Lissitzky, Malevich: Vitebsk 1918-1922* (Centre Pompidou, 2018).

Irina Kochergina is an art historian and senior researcher in the Department of Painting of the First Half of the Twentieth Century at the State Tretyakov Gallery. She was assistant curator of the exhibitions *Zinaida Serebryakova* (2017) and *Avant-garde: The List No. 1: On the 100th Anniversary of the Museum of Painterly Culture* (2019-2020). The latter was nominated and short-listed as "Exhibition of the Year" for The Art Newspaper Russia Prize, 2019. With Moscow curator Andrei Erofeev, she co-curated the contemporary art exhibitions *Vladimir Nemukhin: Faces of Formalism*, *Lydia Masterkova: Lyrical Abstraction* (2015), *Alexander Yulikov: Post-Suprematism* (2017) at the Moscow Museum of Modern Art.

Miriam Leimer (née Häbler) studied art history and history at the universities of Münster and Hamburg. In her MA thesis, she examined the political and aesthetic dimensions of the ROSTA windows. Currently, she is completing her PhD thesis on the First Russian Art Exhibition of 1922. From 2012 to 2014, she was

assistant curator at the Bucerius Kunst Forum in Hamburg, where she worked on exhibitions such as *Rodchenko: A New Era* (2013). As a freelance art historian, she contributed to the catalogue and the educational program of the 2020/21 exhibition *Impressionism in Russia: Dawn of the Avant-Garde* at the Museum Barberini in Potsdam. She is a founding member of the Russian Art and Culture Group at Jacobs University in Bremen.

Christina Lodder is an internationally renowned scholar of Russian art of the early twentieth century. She is president of the Malevich Society and co-editor of Schöningh/Brill's Russian History and Culture series. Her publications include numerous articles as well as the following books: *Russian Constructivism* (1983); *Constructing Modernity: The Art and Career of Naum Gabo* (co-authored with Martin Hammer, 2000), *Gabo on Gabo: Texts and Interviews* (co-edited with Martin Hammer, 2000), *Constructive Strands in Russian Art* (2005), *Rethinking Malevich: Proceedings of a Conference in Celebration of the 125th Anniversary of Kazimir Malevich's Birth* (co-edited with Charlotte Douglas, 2007), *Utopian Reality: Reconstructing Culture in Revolutionary Russia and Beyond* (co-edited with Maria Kokkori and Maria Mileeva, 2013), *Aleksei Gan's Constructivism* (translator, editor, 2013), and *Celebrating Suprematism: New Approaches to the Art of Kazimir Malevich* (editor, 2019).

Iryna Makedon is an independent researcher and freelance translator with over twenty years of international experience in the military, commercial, and governmental spheres. She conducted the research and provided Russian/Ukrainian archive consulting for the research projects "Russian avant-garde works in Ukrainian state museums" (2014), "Spetsfund 1937-1939 from the collection of National Art Museum of Ukraine" (2016), "Kazimir Malevich: the Kiev period 1929-1930" (2017), and "The art works from the Moscow Museum of Painterly Culture in Ukrainian state museums" (2019).

Maria Mileeva is Associate Lecturer at The Courtauld Institute of Art, London. She specializes in twentieth and twenty-first-century art and visual culture of Russia and the former Soviet

Union. Her research can be grouped into the following core areas: a comparative inquiry of leftist internationalists and fellow travelers' involvement with the Soviet experiment in the interwar period and the development of networks of socialist internationalism since 1945. The focus on transnational cultural interactions stems from her PhD (The Courtauld, 2011), which looked at the politics of exhibiting international art in the Soviet Union during the 1920s and 1930s. Currently, she is working on a research project that focuses on the practices of Soviet socialist realism and its reception in the former Soviet Republics, Middle East, Asia, and Africa.

Toshiharu Omuka is Specially Appointed Professor and Professor Emeritus of the University of Tsukuba and Executive Director of the Independent Administrative Institution Museum of Art, Japan. He has written extensively on Japanese modern art; his publications comprise several books and many articles on topics such as Russian artists in Japan, including David Burliuk, Viktor Palmov, and Varvara Bubnova; Russian Far-East modernism, Murayama Tomoyoshi and Ruggero Vasari in Berlin, Mavo and the international avant-garde. He was awarded the Minister of Education Award for Fine Arts for his recent book *Hijōji no modanizumu* [Modernism in a State of Emergency], 2017.

Anna Ostrovskaja is an independent researcher and educator, who lives and works in Amsterdam and is affiliated with various museums in the Netherlands. Born in Leningrad, she studied art history at the University of Amsterdam, specializing in the history of the development of Dutch-Russian artistic networks in the first half of the twentieth century. During her work as a member of the Khardzhiev collection catalogue raisonné research team, she became fascinated by the history of the First Russian Art Exhibition in Amsterdam, which resulted in the 2019 publication *Aspects of Organizational History: The First Russian Art Exhibiton in Amsterdam*.

Liubov Pchelkina received her PhD in art history from the State Institute of Art Studies in Moscow in 2015 and is a senior researcher in the Department of Russian Painting in the First

Half of the Twentieth Century at the State Tretyakov Gallery since 2008. She specializes in Soviet art of the 1920s with a focus on the State Institute for Art Research, Moscow. She has published numerous articles and curated major exhibitions, including *Aleksandr Labas* (2011), *George Costakis: Departure from the USSR is allowed* (2014–2015), *Avant-garde: The List No. 1: On the 100th Anniversary of the Museum of Painterly Culture* (2019–20, which was nominated as “Exhibition of the Year” for the Art Newspaper Russia Prize, 2019). Together with independent curator Andrey Smirnov, she organized the exhibition *Generation Z: Russia in 1910–1930s* (Paris 2008, Moscow 2008+2010, St. Petersburg 2010, Budapest 2011, et al.).

Christiane Post is an art historian, teaching contemporary art history at universities and art academies in Germany. She studied fine art and received a PhD in history of art from Bergische Universität Wuppertal. Afterwards, she was a postdoctoral research associate at Technische Universität Berlin and wrote her habilitation on museums by artists, which was published as *Artists' Museums: The Russian Avant-garde and the Museums of Modern Art* (in German, 2012). Between 2012 and 2016, she was a visiting professor at the Akademie der Bildenden Künste Nürnberg and Universität der Künste Berlin. Her research focuses on contemporary art, the Russian avant-garde, and (artistic) museum and exhibition studies.

Nailya Rahimova is an art historian and an Honored Worker of Culture of Azerbaijan as well as a member of ICOM since 2004. She graduated from the History Department of Azerbaijan State University in 1975. From 1977 to 1994, she worked at the Narimanov Memorial Museum, first as a research associate and then as chief curator. From 1994 to 2020, she was chief curator at the Azerbaijan State (now National) Museum of Art. In these positions, she conducted extensive scholarly research on the attribution of art works that came to Baku from Moscow and Leningrad, including the Hermitage and the State Russian Museum as well as the State Tretyakov Gallery and the Pushkin State Museum of Fine Arts. Her findings and attributions of Russian avant-garde works were included in various publications and catalogues and were also featured in a special exhibition organized by the museum in 2018.

Willem Jan Renders studied art history at the University of Utrecht. After his graduation, he worked in several Dutch museums and, from 1996 to mid-2021, in the Van Abbemuseum in Eindhoven. For the last fifteen years, he served as curator of Russian Art, specializing in El Lissitzky. Together with Charles Esche, he curated the exhibition *Lissitzky - Kabakov: Utopia and Reality* (2012) and, together with Angela Lampe, he curated the exhibition *Chagall, Lissitzky, Malevich - The Vitebsk Art School and Unovis 1918 - 1923* (2018). Currently, Renders works as a freelance researcher, advisor, curator, and writer.

Dilyara Sadykova, an art historian, worked at the Museum of Fine Arts of the Republic of Tatarstan from 1979 to 1996 and is now head of the Storage and Restoration Department at the Krasnodar Regional Art Museum F.A. Kovalenko. She is the author of articles and television programs about contemporary Kazan artists. Among her publications are the monograph *Grigory Bulgakov: Life in Art* (2009) and contributions to collection catalogues such as *The Krasnodar Regional Art Museum F. A. Kovalenko* (2004), *Art of Western Europe* (2 vols., 2006), *Russian Art of the First Third of the Twentieth Century* (2011), and to volume 16 of the *Consolidated Catalogue of Cultural Values of the Russian Federation Stolen and Lost during the Second World War*. She organized various exhibitions such as *Facade-10: Legend* (2004), *G. A. Bulgakov* (2006, 2016, 2021), *The Museum during the War Years* (2009), *The Game of Classics* (2014), the International Exhibition at the National Art Museum of the Republic of Belarus (2011) and the all-Russian exhibition project *Thank you, Perm!* (2020).

Merse Pál Szeredi is an art historian, a PhD candidate at Eötvös Loránd University, and director of the Petöfi Literary Museum-Kassák Museum in Budapest. His research focuses on the Hungarian avant-garde during the 1910s and 1920s, especially on Lajos Kassák and his magazine *Ma* (Today), published in Vienna between 1920 and 1925. He has published essays in Hungarian, English, and German in academic journals, edited volumes, and exhibition catalogues and curated several exhibitions at the Kassák Museum. He also co-edited a volume

on Lajos Kassák's avant-garde journals, titled *Art in Action* and published by the Kassák Museum in 2018.

Isabel Wünsche is Professor of Art and Art History at Jacobs University Bremen. She studied Art History and Classical and Christian Archaeology in Berlin, Moscow, Heidelberg, and Los Angeles and received her PhD from Heidelberg University. Her research interests are European modernism, the avant-garde movements, abstract art, and émigré networks. She received numerous grants and research fellowships; her most recent book publications include *The Organic School of the Russian Avant-Garde: Nature's Creative Principles* (2015), *Marianne Werefkin and the Women Artists in Her Circle* (co-edited with Tanja Malycheva, 2016), *Practices of Abstract Art: Between Anarchism and Appropriation* (co-edited with Wiebke Gronemeyer, 2016), *The Routledge Companion to Expressionism in a Transnational Context* (2018), and *Bauhaus Diaspora and Beyond: Transforming Education through Art, Design and Architecture* (co-edited with Philip Goad, Ann Stephen, Andrew McNamara, Harriet Edquist, 2019).

Kyllikki Zacharias studied art history and Slavic languages and literatures in Rome with a focus on Symbolism and the Russian avant-garde. Following curatorial training at the Kunsthalle Düsseldorf, she worked as a free-lance curatorial associate for this museum as well as for the Museum Folkwang in Essen and the Berlin Festival, curating exhibitions on Mikhail Vrubel, Paul Gauguin, and Caspar David Friedrich. In 2009, she joined the Nationalgalerie Berlin, where she is responsible for the Sammlung Scharf-Gerstenberg and also oversaw the Museum Berggruen from 2009 until 2013. There she curated exhibitions on Hans Bellmer und Louise Bourgeois, Brassai, Paul Klee, the Prinzhorn Collection, Max Ernst, and the connection between Surrealism and New Objectivity.

