

# HART3102 Russian Art and Culture: Realism and Avant-Garde, 1900-1953

[View Online](#)

Dr Maria Mileeva.

[m.mileeva@ucl.ac.uk](mailto:m.mileeva@ucl.ac.uk)

---

1.

Bowlit JE. Some Thoughts on the Condition of Soviet Art History. The Art Bulletin. 1989;71(4):542-550. doi:10.2307/3051268

2.

Hardiman L, Kozicharov N, eds. Modernism and the Spiritual in Russian Art: New Perspectives. Open Book Publishers; 2017.  
<https://www.openbookpublishers.com/product/609>

3.

John E. Bowlit. Introduction. In: Moscow and St Petersburg in Russia's Silver Age 1900-1920. Thames & Hudson; 2008:9-63.

4.

Rosalind P. Blakesley and Susan E. Reid. A Long Engagement. Russian art and the 'West'. In: Russian Art and the West: A Century of Dialogue in Painting, Architecture, and the Decorative Arts. Northern Illinois University Press; 2006:3-20.

5.

Camilla, Gray. 1860s-90s. In: The Russian Experiment in Art, 1863-1922. Vol World of art library. History of art. Thames and Hudson; 1971:9-36.  
<https://contentstore.cla.co.uk/secure/link?id=9c6a02bc-44b3-e711-80cb-005056af4099>

6.

Kean BW, Kean BW. French Painters, Russian Collectors: The Merchant Patrons of Modern Art in Pre-Revolutionary Russia. Rev. and updated ed. Hodder & Stoughton; 1994.

7.

Franklin S, Widdis E, eds. National Identity in Russian Culture: An Introduction. Cambridge University Press; 2004. <http://dx.doi.org/10.1017/CBO9780511720116>

8.

Franklin S, Widdis E. National Identity in Russian Culture: An Introduction. Cambridge University Press; 2004.

9.

Rzhevsky N, ed. The Cambridge Companion to Modern Russian Culture. 2nd ed. Cambridge University Press; 2012. <http://dx.doi.org/10.1017/CCOL9781107002524>

10.

Rzhevsky N. The Cambridge Companion to Modern Russian Culture. Vol Cambridge companions to culture. 2nd ed. Cambridge University Press; 2012.

11.

Sarab[i]

anov DV. Russian Art: From Neoclassicism to the Avant-Garde. Thames & Hudson; 1990.

12.

Maria Gough. Introduction: Made in Moscow. In: The Artist as Producer: Russian Constructivism in Revolution. University of California Press; 2005:1-19-199-201. <https://contentstore.cla.co.uk/secure/link?id=f9ba9803-9dcf-e711-80cd-005056af4099>

13.

John E. Bowl. K Istorii Russkogo Avangarda (The Russian Avant-Garde). By Nikolai Khardshiev, Kasimir Malevich, and Mikhail Matiushin. Edited by Nikolai Khardshiev. Postscript by Roman Jakobson. *Slavic Review*. 1978;37(2):351-353. doi:10.2307/2497665

14.

Review by: Myroslava M. Mudrak. Review: Russian Artistic Modernism and the West: Collectors, Collections, Exhibitions, and Artists. *The Russian Review*. 1999;58(3):467-481. <http://www.jstor.org/stable/2679417>

15.

Rebecchini D. An influential collector: Tsar Nicholas I of Russia. *Journal of the History of Collections*. 2010;22(1):45-67. doi:10.1093/jhc/fhp030

16.

W. Salmond. Pavel Tretiakov's Icons. In: Blakesley RP, Samu M, eds. *From Realism to the Silver Age: New Studies in Russian Artistic Culture : Essays in Honor of Elizabeth Kridl Valkenier*. Vol Studies of the Harriman Institute. NIU Press; 2014:123-140.

17.

Walter, Benjamin. *Unpacking My Library: A Talk About Book Collecting*. In: *Illuminations*. Cape; 1970:61-69.  
<https://contentstore.cla.co.uk/secure/link?id=aaa3a5e0-b3d5-e711-80cd-005056af4099>

18.

Jean, Baudrillard. The System of Collecting. In: Cardinal R, Elsner J, eds. *The Cultures of Collecting*. Vol Critical views. Reaktion Books; 1994:7-24.  
<https://www.dawsonera.com/readonline/9781861894212/startPage/16/1>

19.

Hal Foster. Archives of Modern Art. October. 2002;99:81-95.  
<https://www.jstor.org/stable/779125>

20.

Elizabeth, Kridl. Valkenier. Opening Up to Europe: The Peredvizhniki and the Miriskusniki Respond to the West. In: Russian Art and the West: A Century of Dialogue in Painting, Architecture, and the Decorative Arts. Northern Illinois University Press/ Imprint of Cornell University Press; 2006:45-60.  
<https://contentstore.cla.co.uk/secure/link?id=bb064eb6-134a-e811-80cd-005056af4099>

21.

C. Ely. A Portrait of the Motherland. In: This Meager Nature: Landscape and National Identity in Imperial Russia. Northern Illinois University Press; 2002:134-229.

22.

David, Elliott. Ruined Palaces. In: The Twilight of the Tsars: Russian Art at the Turn of the Century. South Bank Centre; 1991:13-29.  
<https://contentstore.cla.co.uk/secure/link?id=87777578-fdaf-e711-80cb-005056af4099>

23.

Tatyana Minkina. The Russian Style Moderne: Art and Design at the Turn of the Century. In: The Twilight of the Tsars: Russian Art at the Turn of the Century. South Bank Centre; 1991:30-41.

24.

Jackson D. Western Art and Russian Ethics: Repin in Paris, 1873-76. Russian Review. 1998;57(3):394-409. doi:10.1111/1467-9434.00031

25.

Bowl J.E. Stage Design and the Ballets Russes. The Journal of Decorative and Propaganda

Arts. 1987;5. doi:10.2307/1503934

26.

Molly, Brunson. Dostoevsky's Realist Image. In: Russian Realisms: Literature and Painting, 1840-1890. Northern Illinois University Press; 2016:161-196.

27.

Alison, Hilton. Serov, Bakst, and the Reinvention of Russia's Classical Heritage. In: Blakesley RP, Samu M, eds. From Realism to the Silver Age: New Studies in Russian Artistic Culture : Essays in Honor of Elizabeth Kridl Valkenier. Vol Studies of the Harriman Institute. NIU Press; 2014:152-168.

28.

Kennedy J. The 'Mir Iskusstva' Group and Russian Art, 1898-1912.; 1976.

29.

Kennedy J. The 'Mir Iskusstva' Group and Russian Art, 1898-1912. Vol Outstanding dissertations in the fine arts. Garland Publishing, Inc; 1977.

30.

Rosalind P. Blakesley. There is Something There...": The Peredvizhniki and West European Art. Experiment. 2008;14(1):18-366. doi:10.1163/2211730X08X00033

31.

Rougle C,  
Gurii

anova NA, Dorontchenkov I. Russian and Soviet Views of Modern Western Art: 1890s to Mid-1930s. Vol The documents of twentieth-century art. University of California Press; 2009.

32.

Rosalind P. Blakesley. Humour on the Wane. In: *The Russian Canvas: Painting in Imperial Russia, 1757-1881*. Yale University Press; 2016:217-229.

33.

Rosalind P. Blakesley. Revolt. In: *The Russian Canvas: Painting in Imperial Russia, 1757-1881*. Yale University Press; 2016:230-240.

34.

Rosalind P. Blakesley. Facts and Fallacies. In: *The Russian Canvas: Painting in Imperial Russia, 1757-1881*. Yale University Press; 2016:242-250.

35.

Rosalind P. Blakesley. An International Context. In: *The Russian Canvas: Painting in Imperial Russia, 1757-1881*. Yale University Press; 2016:251-255.

36.

Rosalind P. Blakesley. The French Contention. In: *The Russian Canvas: Painting in Imperial Russia, 1757-1881*. Yale University Press; 2016:256-263.

37.

Rosalind P. Blakesley. Apotheosis. In: *The Russian Canvas: Painting in Imperial Russia, 1757-1881*. Yale University Press; 2016:264-270.

38.

Blakesley RP. *Russia and the Arts: The Age of Tolstoy and Tchaikovsky*. National Portrait Gallery; 2016.

39.

Jackson DL. *The Wanderers and Critical Realism in Nineteenth-Century Russian Art*. Vol *Critical perspectives in art history*. Manchester University Press; 2006.

40.

Molly, Brunson. *Painting History, Realistically*. In: Blakesley RP, Samu M, eds. *From Realism to the Silver Age: New Studies in Russian Artistic Culture : Essays in Honor of Elizabeth Kridl Valkenier*. Vol *Studies of the Harriman Institute*. NIU Press; 2014:94-110.

41.

David Jackson. *Western Art and Russian Ethics: Repin in Paris, 1873-76*. *The Russian Review*. 1998;57(3):394-409.

[http://www.jstor.org/stable/131954?seq=1#page\\_scan\\_tab\\_contents](http://www.jstor.org/stable/131954?seq=1#page_scan_tab_contents)

42.

Valkenier EK. *Ilya Repin and the World of Russian Art*. Vol *Studies of the Harriman Institute*. Columbia University Press; 1990.

43.

E. K. Valkenier. *Ilya Repin and His Critics*. In: *Critical Exchange: Art Criticism of the Eighteenth and Nineteenth Centuries in Russia and Western Europe*. Vol *Cultural interactions : studies in the relationship between the arts*. P. Lang; 2008:227-241.  
<https://contentstore.cla.co.uk/secure/link?id=842eb0d6-3aba-e711-80cb-005056af4099>

44.

John E. Bowl. *Abramtsevo and Talashkino: The Emergence of the Neo-Nationalist Style*. In: *The Silver Age, Russian Art of the Early Twentieth Century and the 'World of Art' Group*. Vol *ORP studies in Russian art history*. Oriental Research partners; 1979.

45.

Molly, Brunson. *Dostoevsky's Realist Image*. In: *Russian Realisms: Literature and Painting, 1840-1890*. Northern Illinois University Press; 2016:127-161.

46.

Rosalind P. Blakesley. The Venerable Artist's Fiery Speeches Ringing in my Soul: The Impact of William Morris and his Circle in Nineteenth-Century Russia. In: Internationalism and the Arts in Britain and Europe at the Fin de Siècle. Vol Cultural interactions. Studies in the relationship between the arts. Peter Lang; 2009:79-105.  
<https://contentstore.cla.co.uk/secure/link?id=de80edfa-89b5-e711-80cb-005056af4099>

47.

Rosalind. P. Blakesley. Artisans and Aristocrats: The Russian Equation. In: The Arts and Crafts Movement. Phaidon; 2006:159-175.  
<https://contentstore.cla.co.uk/secure/link?id=10a82dcb-8cb5-e711-80cb-005056af4099>

48.

Alison Hilton. Folk art and social ritual. In: Kivelson VA, Neuberger J, eds. Picturing Russia: Explorations in Visual Culture. Yale University Press; :96-99.  
[http://www.jstor.org/stable/j.ctt5vm1n6.23?seq=1#page\\_scan\\_tab\\_contents](http://www.jstor.org/stable/j.ctt5vm1n6.23?seq=1#page_scan_tab_contents)

49.

Valkenier EK. From Realism to the Silver Age: New Studies in Russian Artistic Culture : Essays in Honor of Elizabeth Kridl Valkenier. Vol Studies of the Harriman Institute. (Blakesley RP, Samu M, eds.). NIU Press; 2014.

50.

John E. Bowlt. Two Russian Maecenases: Savva Mamontov and Princess Tenisheva. In: The Silver Age, Russian Art of the Early Twentieth Century and the 'World of Art' Group. Vol ORP studies in Russian art history. 2nd ed. =. Oriental Research partners; 1982:444-453.

51.

John E. Bowlt. Abramtsevo and Talashkino: The Emergence of the Neo-Nationalist Style. In: The Silver Age, Russian Art of the Early Twentieth Century and the 'World of Art' Group. Vol ORP studies in Russian art history. 2nd ed. =. Oriental Research partners; 1982:28-46.



52.

K. Dianina. An Island of Antiquity: The Double Life of Talashkino in Russia and Beyond. In: Rites of Place: Public Commemoration in Russia and Eastern Europe. Northwestern University Press; 2013:133-156.

53.

Hilton A. Russian Folk Art. Vol Indiana-Michigan series in Russian and East European studies. Indiana University Press; 1995.

54.

Hilton A. Russian Folk Art. Vol Indiana-Michigan series in Russian and East European studies. Indiana University Press; 1995.

55.

Alison Hilton. Remaking Folk Art: from Russian Revival to Proletcult. In: New Perspectives on Russian and Soviet Artistic Culture. Macmillan; 1994:80-94.

56.

K. Kettering. Decoration and Disconnection: The Russkii stil' and Russian Decorative Arts at Nineteenth-Century American World's Fairs. In: Russian Art and the West: A Century of Dialogue in Painting, Architecture, and the Decorative Arts. Northern Illinois University Press; 2006:61-85.

57.

Salmond WR. Arts and Crafts in Late Imperial Russia: Reviving the Kustar Art Industries, 1870-1917. Vol Modern Architecture&Cultural Identity. Cambridge University Press; 1996.

58.

Wendy. R. Salmond. Design Education and the Quest for National Identity in Late Imperial

Russia: The Case of the Stroganov School. *Studies in the Decorative Arts*. 1994;1(2):2-24.  
<http://www.jstor.org/stable/40662491>

59.

Crafting Nation: The Challenge to Russian Folk Art in 1913. *Modernism/modernity*.  
2009;16(4):743-765. doi:10.1353/mod.0.0135

60.

John E. Bowlt. The Blue Rose: Russian Symbolism in Art. *The Burlington Magazine*.  
1976;118(881):566-575. <http://www.jstor.org/stable/878497>

61.

Charles, Rougle, et al. Maxsimilian Voloshin, 'Aspirations of the new French painting.' In:  
*Russian and Soviet Views of Modern Western Art: 1890s to Mid-1930s*. Vol The documents  
of twentieth-century art. University of California Press; 2009:69-71.  
<https://contentstore.cla.co.uk/secure/link?id=e4517a4e-a8d9-e711-80cd-005056af4099>

62.

Charles, Rougle, et al. Petr Konchavloskii Letters from Paris to il'ia Mashkov (1908). In:  
*Russian and Soviet Views of Modern Western Art: 1890s to Mid-1930s*. Vol The documents  
of twentieth-century art. University of California Press; 2009:71-74.  
<https://contentstore.cla.co.uk/secure/link?id=3ece65e3-0ff7-e911-80cd-005056af4099>

63.

Charles, Rougle, et al. Pavel Muratov, 'The Golden Fleece Salon', (1908). In: *Russian and  
Soviet Views of Modern Western Art: 1890s to Mid-1930s*. Vol The documents of  
twentieth-century art. University of California Press; 2009:74-75.  
<https://contentstore.cla.co.uk/secure/link?id=458b4f2d-78f5-e911-80cd-005056af4099>

64.

Charles, Rougle, et al. Igor' Grabar' , 'Moscow exhibitions' (1909). In: *Russian and Soviet  
Views of Modern Western Art: 1890s to Mid-1930s*. Vol The documents of

twentieth-century art. University of California Press; 2009:75-76.

65.

Bowlit JE. Nikolai Ryabushinsky: Playboy of the Eastern World. *Apollo: The International Magazine of Art & Antiques*. 1973;98:486-493.  
<http://search.ebscohost.com/login.aspx?direct=true&AuthType=ip,shib&db=asu&AN=26990998&site=ehost-live&scope=site>

66.

Yu. A. Rusakov and John E. Bowlit. Matisse in Russia in the Autumn of 1911. *The Burlington Magazine*. 1975;117(866):284-291. <http://www.jstor.org/stable/878004>

67.

Christina Lodder with Peter Hellyer. St Petersburg/Petrograd/Leningrad: From Aesthetes to Revolutionaries. In: *The Oxford Critical and Cultural History of Modernist Magazines: Vol. 3: Europe 1880-1940*. Oxford University Press; 2013:1248-1275.  
<https://contentstore.cla.co.uk/secure/link?id=a1ccf205-98d6-e711-80cd-005056af4099>

68.

Oleg Minin. Modernism upheld: Moscow Journals of Art and Literature. *Vesy* (1904-9; *Iskusstvo* (1905); *Zolotoe Runo* (1906-9); and *Makovets* (1922). In: *The Oxford Critical and Cultural History of Modernist Magazines: Vol. 3: Europe 1880-1940*. Oxford University Press; 2013:1276-1298.

69.

Hilton A. Matisse in Moscow. *Art Journal*. 1969;29(2):166-173. doi:10.2307/775225

70.

Chuchvaha H. *Art Periodical Culture in Late Imperial Russia (1898-1917): Print Modernism in Transition*. Vol Library of the written word. Brill; 2016.

71.

Bowlit JE. The Silver Age, Russian Art of the Early Twentieth Century and the 'World of Art' Group. Vol ORP studies in Russian art history. Oriental Research partners; 1979.

72.

Wassily Kandinsky. Content and Form. In: Russian Art of the Avant-Garde: Theory and Criticism, 1902-1934. Rev. and enl. ed. Thames and Hudson; 1988:17-23.

73.

Vivian Endicott Barnett. Russian artists in Munich and the Russian participation in Der Blaue Reiter. In: Russian Modernism: Cross-Currents of German and Russian Art, 1907-1917. Prestel; 2015:61-76.

74.

Rose-Carol Washton Long. Constructing the total work of art: Painting and the public. In: Vasily Kandinsky: From Blaue Reiter to the Bauhaus, 1910-1925. Hatje Cantz; 2013:33-47.

75.

Kandinsky W, Lloyd J, Neue Galerie New York. Vasily Kandinsky: From Blaue Reiter to the Bauhaus, 1910-1925. Hatje Cantz; 2013.

76.

J. Hahl-Koch. Kandinsky's Role in the Russian Avant-Garde. In: The Avant-Garde in Russia, 1910-1930: New Perspectives. Los Angeles County Museum of Art : Distributed by MIT; 1980:84-91.  
<https://contentstore.cla.co.uk/secure/link?id=a84cd1d3-1c16-e811-80cd-005056af4099>

77.

Kandinsky W, Lindsay KC, Vergo P. Kandinsky: Complete Writings on Art, Vol.1: (1901-1921). Faber and Faber; 1982.

78.

Kandinsky W, Lindsay KC, Vergo P. Kandinsky: Complete Writings on Art, Vol.2: (1922-1943). Faber; 1982.

79.

Kandinsky W, Bowlit JE, Long RCW. The Life of Vasilii Kandinsky in Russian Art: A Study of 'On the Spiritual in Art'. Vol Russian biography series. Oriental Research Partners; 1980.

80.

Solomon R. Guggenheim Museum. Kandinsky: Russian and Bauhaus Years, 1915-1933. Solomon R. Guggenheim Museum; 1983.

81.

Weiss P, Kandinsky W. Kandinsky and Old Russia: The Artist as Ethnographer and Shaman. Yale University Press; 1995.

82.

Gontar SM, Kandinsky W. Kandinskiĭ: Gody v Rossii, 1866-1921. Severnyi Kavkaz; 2002.

83.

Dickerman L, Affron M, Museum of Modern Art (New York, N.Y.). Inventing Abstraction 1910-1925: How a Radical Idea Changed Modern Art. Thames & Hudson; 2012.

84.

Rose-Carol Washton Long. Kandinsky's Abstract Style: The Veiling of Apocalyptic Folk Imagery. Art Journal. 1975;34(3):217-228. doi:10.2307/775993

85.

Shevchenko A. Neoprimitivism: its theory, its potentials, its achievements, 1913. In: Russian Art of the Avant-Garde: Theory and Criticism, 1902-1934. Rev. and enl. ed. Thames and Hudson; 1988:41-54.  
<https://contentstore.cla.co.uk/secure/link?id=3e07c2e4-b3b4-e711-80cb-005056af4099>

86.

Natalia, Goncharova. Preface to Catalogue of One-Man Exhibition. In: Russian Art of the Avant-Garde: Theory and Criticism, 1902-1934. Rev. and enl. ed. Thames and Hudson; 1988:54-60.

87.

Sarah, Warren. The Face of the exotic in Imperial Russia. In: Mikhail Larionov and the Cultural Politics of Late Imperial Russia. Ashgate; 2013:11-46.

88.

Sarah, Warren. Crafting nation: Avant-Garde resistance to the Imperial folk-art revival. In: Mikhail Larionov and the Cultural Politics of Late Imperial Russia. Ashgate; 2013:47-82.

89.

Kean BW, Kean BW. French Painters, Russian Collectors: The Merchant Patrons of Modern Art in Pre-Revolutionary Russia. Rev. and updated ed. Hodder & Stoughton; 1994.

90.

Kean BW. All the Empty Palaces: The Merchant Patrons of Modern Art in Pre-Revolutionary Russia. Universe Books; 1983.

91.

A. Kostenevich. Moscow Two Great Collectors: Shchukin and Morozov. In: Russia!: Nine Hundred Years of Masterpieces and Master Collections. Guggenheim Museum; 2005:238-250.

92.

Sharp JA. Russian Modernism between East and West: Natal'ia Goncharova and the Moscow Avant-Garde. Cambridge University Press; 2006.

93.

Sharp JA. The Russian Avant-Garde and Its Audience: Moscow, 1913. *Modernism/modernity* . 1999;6(3):91-116. doi:10.1353/mod.1999.0035

94.

Bowlit JE, Drutt M, Deutsche Guggenheim Berlin, Royal Academy of Arts (Great Britain), Peggy Guggenheim Collection, Solomon R. Guggenheim Museum. Amazons of the Avant-Garde: Alexandra Exter, Natalia Goncharova, Liubov Popova, Olga Rozanova, Varvara Stepanova, and Nadezhda Udaltsova. Royal Academy of Arts; 1999.

95.

Bowlit JE, Misler N, Petrova EN, Francone M. The Russian Avant-Garde: Siberia and the East : [Florence, Palazzo Strozzi, 27 September 2013-19 January 2014]. First edition. (Russo V, ed.). Skira; 2013.

96.

Markov V. Vladimir Markov and Russian Primitivism: A Charter for the Avant-Garde. Vol Studies in art historiography. Ashgate; 2015.

97.

Centre Georges Pompidou.; Soviet Union. Ministerstvo kul'turyParis-Moscou, 1900-1930 : Arts Plastiques, Arts Appliqués et Objets Utilitaires, Architecture-Urbanisme, Agitprop, Affiche, Théâtre-Ballet, Littérature, Musique, Cinéma, Photo Créative / [Organisée Par Le Ministère de La Culture de l'URSS et Le Centre Georges Pompidou].

98.

Spira A. The Avant-Garde Icon: Russian Avant-Garde Art and the Icon Painting Tradition. Lund Humphries; 2008.

99.

Ilya, Zdanevich and Mikhail, Larionov. Why We Paint Ourselves: A Futurist Manifesto. In: Russian Art of the Avant-Garde: Theory and Criticism, 1902-1934. Rev. and enl. ed. Thames and Hudson; 1988:79-86.

100.

Mikhail, Larionov and Natalia, Goncharova,. Rayonists and Futurists: A Manifesto. In: Russian Art of the Avant-Garde: Theory and Criticism, 1902-1934. Rev. and enl. ed. Thames and Hudson; 1988:87-91.

101.

Charlotte, Douglas. The Art of Pure Design: the Move to Abstraction in Russian and English Art and Textiles. In: Russian Art and the West: A Century of Dialogue in Painting, Architecture, and the Decorative Arts. Northern Illinois University Press; 2006:86-111.

102.

Nancy, Perloff. Mirskontsa (Worldbackwards): Collaborative Book Art and Transrational Sounds. Getty Research Journal. 2013;5:101-118. <https://www.jstor.org/stable/41825350>

103.

Nina Gurianova. A Game in Hell: The Poetics of Chance and Play. In: The Aesthetics of Anarchy: Art and Ideology in the Early Russian Avant-Garde. University of California Press; 2012:87-112.

104.

Nina Gurianova. Victory Over the Sun and the Theater of Alogism. In: The Aesthetics of Anarchy: Art and Ideology in the Early Russian Avant-Garde. University of California Press; 2012:112-131.

105.



Nina Gurianova. Deconstructing the Canon: Russian Futurist Books. In: The Aesthetics of Anarchy: Art and Ideology in the Early Russian Avant-Garde. University of California Press; 2012:132-160.

106.

Guriani

anova NA. Exploring Color: Olga Rozanova and the Early Russian Avant-Garde, 1910-1918. G+B Arts International; 1999.

107.

Perloff M. The Futurist Moment: Avant-Garde, Avant Guerre, and the Language of Rupture. University of Chicago Press; 1986.

108.

Hellyer P, British Library. A Catalogue of Russian Avant-Garde Books 1912-1934 and 1969-2003. 2nd ed. British Library; 2006.

109.

Vladimir. Markov. Russian Futurism : A History / by Vladimir Markov.

110.

Markov V. Russian Futurism: A History. New Academia; 2006.

111.

Compton SP, British Library. The World Backwards: Russian Futurist Books, 1912-16. British Museum Publications Ltd [for] the British Library; 1978.

112.

Compton SP, British Library. Russian Avant-Garde Books 1917-34. The British Library;

1992.

113.

Yve-Alain Bois. 1915. In: *Art since 1900: Modernism, Antimodernism, Postmodernism*. Thames & Hudson; 2004:142-146.

<https://contentstore.cla.co.uk/secure/link?id=36b92bda-b5b4-e711-80cb-005056af4099>

114.

Kazimir, Malevich. *From Cubism and Futurism to Suprematism: The New Painterly Realism*. (1915). In: *Russian Art of the Avant-Garde: Theory and Criticism, 1902-1934*. Rev. and enl. ed. Thames and Hudson; 1988:116-135.

115.

Christina Lodder. *Malevich Scholarship: A Brief Introduction*. In: *Rethinking Malevich: Proceedings of a Conference in Celebration of the 125th Anniversary of Kazimir Malevich's Birth*. Pindar Press; 2007:ix-xxii.

<https://contentstore.cla.co.uk/secure/link?id=7261246d-f412-e811-80cd-005056af4099>

116.

Kachurin P. *Working (for) the State: Vladimir Tatlin's Career in Early Soviet Russia and the Origins of The Monument to the Third International*. *Modernism/modernity*. 2012;19(1):19-41. doi:10.1353/mod.2012.0001

117.

M. Dabrowski. *Malevich and Mondrian: Nonobjective Form as the Expression of the 'Absolute'*. In: *The Avant-Garde Frontier: Russia Meets the West, 1910-1930*. University Press of Florida; 1992:145-168.

<https://contentstore.cla.co.uk/secure/link?id=c661204f-9fc3-e711-80cb-005056af4099>

118.

Gan A, Lodder C. *Constructivism*. Editorial Tenov; 2013.

119.

Malevich KS. Kazimir Malevich. (Borchardt-Hume A, ed.). Tate Publishing; 2014.

120.

Jane A. Sharp. The Critical Reception of the 0.10 Exhibition. Malevich and Benua. In: The Great Utopia: The Russian and Soviet Avant-Garde, 1915-1932. Guggenheim Museum : Rizzoli International Publications, Inc; 1992:38-52.

121.

Barron S, Tuchman M, Los Angeles County Museum of Art, Hirshhorn Museum and Sculpture Garden. The Avant-Garde in Russia, 1910-1930: New Perspectives. Los Angeles County Museum of Art : Distributed by MIT; 1980.

122.

Milner J. Vladimir Tatlin and the Russian Avant-Garde. Yale University Press; 1983.

123.

Milner J. Vladimir Tatlin and the Russian Avant-Garde. Yale University Press; 1983.

124.

Natan, Altman. 'Futurism and Proletarian Art' (1918). In: Russian Art of the Avant-Garde: Theory and Criticism, 1902-1934. Rev. and enl. ed. Thames and Hudson; 1988:161-164.

125.

Sergei, Tretiakov. Art in the Revolution and the Revolution in Art (Aesthetic Consumption and Production). October. 2006;118:11-18. <https://www.jstor.org/stable/40368439>

126.

Vladimir, Ilyich, Lenin. On Proletarian Culture (1920). In: Art in Theory, 1900-1990: An Anthology of Changing Ideas. Blackwell; 1992:383-384.

127.

Leon, Trotsky. Literature and Revolution (1922-3). In: Art in Theory 1900-2000: An Anthology of Changing Ideas. New ed. Blackwell; 2003:427-432.

128.

King D. Red Star over Russia: A Visual History of the Soviet Union from 1917 to the Death of Stalin : Posters, Photographs and Graphics from the David King Collection. Tate; 2009.

129.

Kiaer C. Boris Arvatov's Socialist Objects. October. 1997;81:105-118. doi:10.2307/779021

130.

Arvatov B, Kiaer C. Everyday Life and the Culture of the Thing (Toward the Formulation of the Question). October. 1997;81:119-128. doi:10.2307/779022

131.

Susan, Buck-Morss. Culture for the masses. In: Dreamworld and Catastrophe: The Passing of Mass Utopia in East and West. MIT Press; 2000:134-173.  
[http://search.ebscohost.com/login.aspx?direct=true&AuthType=ip,shib&db=nlebk&AN=50381&site=ehost-live&scope=site&ebv=EB&ppid=pp\\_134](http://search.ebscohost.com/login.aspx?direct=true&AuthType=ip,shib&db=nlebk&AN=50381&site=ehost-live&scope=site&ebv=EB&ppid=pp_134)

132.

Susan, Buck-Morss. Culture for the masses. In: Dreamworld and Catastrophe: The Passing of Mass Utopia in East and West. MIT Press; 2000:134-173.

133.

Tupitsyn M, Todoli V, Kratiko Mouseio Synchronēs Technēs (Greece), Museo Nacional Centro de Arte Reina Sofía, Tate Modern (Gallery). Rodchenko & Popova: Redefining Constructivism. Tate Publishing; 2009.

134.

Wilk C, Victoria and Albert Museum. Modernism: Designing a New World, 1914-1939. V&A; 2006.

135.

Solomon R. Guggenheim Museum,  
Gosudarstvennii

a  
Tret'i

akovskii

a  
galerei

a, Gosudarstvennyi russkii muzei (Saint Petersburg, Russia), Schirn Kunsthalle Frankfurt. The Great Utopia: The Russian and Soviet Avant-Garde, 1915-1932. Guggenheim Museum : Rizzoli International Publications, Inc; 1992.

136.

Kudryavtseva T, Gosudarstvennyi Ėrmitazh (Russia). Circling the Square: Avant-Garde Porcelain from Revolutionary Russia. Fontanka; 2004.

137.

Kiaer C. Imagine No Possessions: The Socialist Objects of Russian Constructivism. MIT Press; 2005.

138.

Anděl J, Andrews R, Kalinovska M, Henry Art Gallery, Walker Art Center,  
Gosudarstvennii

a  
Tretiakovskai

a  
Tretiakovskai

a  
Tretiakovskai

a. Art into Life: Russian Constructivism, 1914-1932. Rizzoli; 1990.

139.

Maria Gough. Composition and Construction. In: The Artist as Producer: Russian Constructivism in Revolution. University of California Press; 2005:21-60.

140.

Maria Gough. In the Laboratory of Constructivism. In: The Artist as Producer: Russian Constructivism in Revolution. University of California Press; 2005:61-100.

141.

Christina Lodder. Soviet Constructivism. In: Art of the Avant-Gardes. Vol Art of the 20th century. Yale University Press in association with the Open University; 2004:359-395.

142.

Bowl JE. Constructivism and Russian Stage Design. Performing Arts Journal. 1977;1(3):62-84. doi:10.2307/3245250

143.

John E. Bowl. Women of genius. In: Amazons of the Avant-Garde: Alexandra Exter, Natalia Goncharova, Liubov Popova, Olga Rozanova, Varvara Stepanova, and Nadezhda Udaltsova. Royal Academy of Arts; 1999:2-38.

144.

Charlotte Douglas. Six (and a few more) Russian women of the avant-Garde Together. In:

Amazons of the Avant-Garde: Alexandra Exter, Natalia Goncharova, Liubov Popova, Olga Rozanova, Varvara Stepanova, and Nadezhda Udaltsova. Royal Academy of Arts; 1999:39-58.

145.

Christina Kiaer. The Russian Constructivist Flapper Dress. *Critical Inquiry*. 2001;28(1):185-243. <http://www.jstor.org/stable/1344266>

146.

Maria Gough. In the laboratory of constructivism. In: *The Artist as Producer: Russian Constructivism in Revolution*. University of California Press; 2005:61-99.

147.

Bonnell VE. The Representation of Women in Early Soviet Political Art. *Russian Review*. 1991;50(3):267-288. doi:10.2307/131074

148.

Reid SE. All Stalin's Women: Gender and Power in Soviet Art of the 1930s. *Slavic Review*. 1998;57(01):133-173. <https://www.jstor.org/stable/2502056>

149.

!

Ablonskai

a M, Parton A. *Women Artists of Russia's New Age, 1900-1935*. Thames and Hudson; 1990.

150.

Harrison C, Wood P. October (Association of Artistic Labour), Declaration' (1928). In: *Art in Theory 1900-2000: An Anthology of Changing Ideas*. New ed. Blackwell; 2003:465-467.

151.

Harrison C, Wood P. AKhRR, 'Declaration' (1922). In: *Art in Theory 1900-2000: An Anthology of Changing Ideas*. New ed. Blackwell; 2003:384-385.

152.

Gough M. Back in the USSR: John Heartfield, Gustavs Klucis, and the Medium of Soviet Propaganda. *New German Critique*. 2009;36(2 107):133-183.  
doi:10.1215/0094033X-2009-004

153.

Christina Kiaer. Was Socialist Realism Forced Labour? The Case of Aleksandr Deineka in the 1930s. *Oxford Art Journal*. 2005;28(3):323-345.  
[http://www.jstor.org/stable/4500026?seq=1#page\\_scan\\_tab\\_contents](http://www.jstor.org/stable/4500026?seq=1#page_scan_tab_contents)

154.

Mally L. *Culture of the Future: The Prolekult Movement in Revolutionary Russia*. Vol Studies on the history of society and culture. University of California Press; 1990.

155.

Sheila Fitzpatrick. The Arts: First Contacts with the Literary and Artistic World. In: *The Commissariat of Enlightenment: Soviet Organization of Education and the Arts under Lunacharsky, October 1917-1921*. Vol Soviet and East European studies. Cambridge University Press; 1970:110-161.

156.

Fitzpatrick S. *The Commissariat of Enlightenment: Soviet Organization of Education and the Arts under Lunacharsky, October 1917-1921*. Cambridge University Press; 1970.

157.

Fitzpatrick S. *The Commissariat of Enlightenment: Soviet Organization of Education and the Arts under Lunacharsky, October 1917-1921*. Cambridge University Press; 1970.



158.

Tolstoï VP, Bibikova IM, Cooke C. Street Art of the Revolution: Festivals and Celebrations in Russia, 1918-33. Thomas and Hudson; 1990.

159.

Kachurin PJ. Making Modernism Soviet: The Russian Avant-Garde in the Early Soviet Era, 1918-1928. Northwestern University Press; 2013.

160.

Buchloh BHD. From Faktura to Factography. October. 1984;30:82-119. doi:10.2307/778300

161.

Christina, Lodder. El Lissitzky and International Constructivism in Berlin 1922-1925. In: Constructive Strands in Russian Art, 1914-1937. Pindar; 2005:499-520.

162.

Roman GH, Marquardt VCH. The Avant-Garde Frontier: Russia Meets the West, 1910-1930. University Press of Florida; 1992.

163.

Odom A, Salmond WR. Treasures into Tractors: The Selling of Russia's Cultural Heritage, 1918-1938. Hillwood Estate; 2009.

164.

Anysley J. Pressa Cologne, 1928: Exhibitions and Publication Design in the Weimar Period. Design Issues. 1994;10(3):52-76. doi:10.2307/1511692

165.

Christina Kiaer. Rodchenko in Paris. October. 1996;75:3-35.  
[http://www.jstor.org/stable/778897?seq=1#page\\_scan\\_tab\\_contents](http://www.jstor.org/stable/778897?seq=1#page_scan_tab_contents)

166.

Christina, Lodder. El Lissitzky and the Export of Constructivism. In: Situating El Lissitzky: Vitebsk, Berlin, Moscow. Vol Issues&debates. Getty Research Institute; 2003:27-46.

167.

Sophie Lissitzky- Küppers. Exhibition Rooms: Proun Room, Great Berlin Art Exhibition 1923. Exhibition rooms. In: El Lissitzky: Life, Letters, Texts. Thames & Hudson; 1968:27-46.

168.

Maria, Gough. Constructivism Disoriented: El Lissitzky's Dresden and Hanover Demonstrationraume. In: Situating El Lissitzky: Vitebsk, Berlin, Moscow. Vol Issues&debates. Getty Research Institute; 2003:77-129.

169.

Linda, Boersma. Malevich, Lissitzky, Van Doesburg and De Stijl. In: Rethinking Malevich: Proceedings of a Conference in Celebration of the 125th Anniversary of Kazimir Malevich's Birth. Pindar Press; 2007:223-236.

170.

Walter, Benjamin. A Small History of Photography. In: One-Way Street, and Other Writings. NLB; 1979:240-257.  
<https://contentstore.cla.co.uk/secure/link?id=7f730a76-b5b4-e711-80cb-005056af4099>

171.

Walter Benjamin. Moscow Diary. October. 1985;35:4-9; 135.  
<https://www.jstor.org/stable/778471>

172.

Rodchenko A. A caution (1928). In: Photography in the Modern Era: European Documents and Critical Writings, 1913-1940. Metropolitan Museum of Art; 1989:264-266.  
<https://contentstore.cla.co.uk/secure/link?id=de211eac-b4b4-e711-80cb-005056af4099>

173.

Sergei Tretiakov. 'Photo Notes' (1928). In: Photography in the Modern Era: European Documents and Critical Writings, 1913-1940. Metropolitan Museum of Art; 1989:252-255.

174.

Dickerman L. The Fact and the Photograph. October. 2006;118:132-152.  
<https://www.jstor.org/stable/40368449>

175.

October. <http://www.jstor.org/stable/i40016111>

176.

Walter Benjamin. The Author as Producer. In: Selected Writings: Volume 2: 1927-1934. The Belknap Press of Harvard University; 1999:768-782.  
<https://contentstore.cla.co.uk/secure/link?id=1a2c6f88-08d1-e711-80cd-005056af4099>

177.

Walter, Benjamin. The Work of Art in the Age of Mechanical Reproduction. In: Illuminations. Cape; 1970:217-251.

178.

Aleksandr Rodchenko. Against the Synthetic Portrait, for the Snapshot' (1928). In: Photography in the Modern Era: European Documents and Critical Writings, 1913-1940. Metropolitan Museum of Art; 1989:238-241.

179.

Anon. Program of the October Photo Section. In: *Photography in the Modern Era: European Documents and Critical Writings, 1913-1940*. Metropolitan Museum of Art; 1989:238-285.

180.

OSIP BRIK and Natasha Kurchanova. Selected Criticism, 1915-1929. October. 2010;134:74-110. [http://www.jstor.org/stable/40926709?seq=1#page\\_scan\\_tab\\_contents](http://www.jstor.org/stable/40926709?seq=1#page_scan_tab_contents)

181.

Hubertus Gassner. Heartfield's Moscow Apprenticeship 1931-32. In: John Heartfield, *AIZ: Arbeiter-Illustrierte Zeitung, Volks Illustrierte, 1930-1938*. Kent; 1992:256-287.

182.

Varvara, Stepanova. Photomontage, (1928). In: *Photography in the Modern Era: European Documents and Critical Writings, 1913-1940*. Metropolitan Museum of Art; 1989:234-237.

183.

Gustav, Klucis. The Photomontage as a New Kind of Agitation Art (1931). In: Gustav Klutis and Valentina Kulagina: *Photography and Montage after Constructivism*. 1st ed. International Center of Photography; 2004:237-240.

184.

Maria Gough. Back in the USSR: John Heartfield, Gustavs Klucis, and the Medium of Soviet Propaganda. *New German Critique*. 2009;36(107):133-183.  
[http://ngc.dukejournals.org/content/36/2\\_107/133.abstract](http://ngc.dukejournals.org/content/36/2_107/133.abstract)

185.

Maria Gough. Drawing Between Reportage and Memory: Diego Rivera's Moscow Sketchbook. October. 2013;145:67-84. <https://www.jstor.org/stable/24586644>

186.

Christina Lodder. The VKhUTEMAS and the Bauhaus. In: *The Avant-Garde Frontier: Russia Meets the West, 1910-1930*. University Press of Florida; 1992:196-240.

187.

Frederick Starr. Le Corbusier and the USSR: New Documentation. *Cahiers du Monde russe et soviétique*. 1980;21(2):209-221.

[http://www.jstor.org/stable/20169889?seq=1#page\\_scan\\_tab\\_contents](http://www.jstor.org/stable/20169889?seq=1#page_scan_tab_contents)

188.

Gough M. Drawing Between Reportage and Memory: Diego Rivera's Moscow Sketchbook. *October*. 2013;145:67-84. <https://www.jstor.org/stable/24586644>

189.

William Richardson. The Dilemmas of a Communist Artist: Diego Rivera in Moscow, 1927-1928. *Mexican Studies/Estudios Mexicanos*. 1987;3(1):49-69.

<https://www.jstor.org/stable/4617031>

190.

Donald Leslie Johnson. Frank Lloyd Wright in Moscow: June 1937. *Journal of the Society of Architectural Historians*. 1987;46(1):65-79. <https://www.jstor.org/stable/990146>

191.

Kokkinaki I. First exhibition of modern architecture in Moscow {1927}. *Architectural Design*. 1983;53(5/6).

192.

Brumfield WC. *The Origins of Modernism in Russian Architecture*. University of California Press; 1991.

193.

Cohen JL. Le Corbusier and the Mystique of the USSR: Theories and Projects for Moscow, 1928-1936. Princeton University Press; 1992.

194.

Frederick S. Starr. OSA: the Union of Contemporary Architects. In: Russian Modernism: Culture and the Avant-Garde, 1900-1930. Cornell University Press; 1976:188-208.

195.

John E. Bowlt. Central Committee of the All-Union Communist Party (Bolsheviks), "Decree on the Reconstruction of Literary and Artistic Organizations. In: Russian Art of the Avant-Garde: Theory and Criticism, 1902-1934. Rev. and enl. ed. Thames and Hudson; 1988:288-289.

196.

Andrei Zhadanov et al. Extracts of contributions to the 1st All-Union Congress of Soviet Writers. In: Russian Art of the Avant-Garde: Theory and Criticism, 1902-1934. Rev. and enl. ed. Thames and Hudson; 1988:290-297.

197.

Grois B. The Total Art of Stalinism: Avant-Garde, Aesthetic Dictatorship, and Beyond. Princeton University Press; 1992.

198.

Dickerman L. Camera Obscura: Socialist Realism in the Shadow of Photography. October. 2000;93. doi:10.2307/779160

199.

Evgeny, Dobrenko. Socialism as Will and Representation. In: Politëkonomiĭ

a  
Sot  
(

srealizma. (The Political Economy of Socialist Realism). Vol Biblioteka zhurnala  
'Neprikosnovennyĭ zapas'. Novoe literaturnoe obozrenie; 2007:1-75.

200.

Christina Kiaer. Was Socialist Realism Forced Labour? The Case of Aleksandr Deineka in  
the 1930s. Oxford Art Journal. 2005;28(3):323-345.  
[http://www.jstor.org/stable/4500026?seq=1#page\\_scan\\_tab\\_contents](http://www.jstor.org/stable/4500026?seq=1#page_scan_tab_contents)

201.

Michael Geyer, Sheila Fitzpatrick, eds. Beyond Totalitarianism: Stalinism and Nazism  
Compared. Cambridge University Press; 2008. doi:10.1017/CBO9780511802652

202.

Geyer M, Fitzpatrick S. Beyond Totalitarianism: Stalinism and Nazism Compared.  
Cambridge University Press; 2009.

203.

Papernyĭ V. Architecture in the Age of Stalin: Culture Two. Vol Cambridge studies in new  
art history and criticism. [English ed.]. Cambridge University Press; 2002.

204.

Theodor, W. Adorno. Presentation 1: Ernest Bloch. Discussing Expressionism. George  
Lukacs. Realism in the Balance. In: Aesthetics and Politics. Vol Radical thinkers. Verso;  
2007:9-27.  
<https://contentstore.cla.co.uk/secure/link?id=242b94c3-7eb5-e711-80cb-005056af4099>

205.

Theodor W. Adorno. Presentation 2: Bertolt Brecht: Against Georg Lukacs. Walter  
Benjamin: Conversations with Brecht. In: Aesthetics and Politics. Vol Radical thinkers. Verso;

2007:68-99.

206.

Katerina Clark. The Author as Producer: Cultural Revolution in Berlin and Moscow (1930–1931). In: Moscow, the Fourth Rome: Stalinism, Cosmopolitanism, and the Evolution of Soviet Culture, 1931-1941. Vol ACLS Humanities E-book. Harvard University Press; 2011:42-77. <https://www.jstor.org/stable/j.ctt24hjm6.4>

207.

Katerina Clark. The Return of the Aesthetic. In: Moscow, the Fourth Rome: Stalinism, Cosmopolitanism, and the Evolution of Soviet Culture, 1931-1941. Vol ACLS Humanities E-book. Harvard University Press; 2011:105-135. <https://www.jstor.org/stable/j.ctt24hjm6.6>

208.

Danilo Udovički-Selb. Facing Hitler's Pavilion: The Uses of Modernity in the Soviet Pavilion at the 1937 Paris International Exhibition. *Journal of Contemporary History*. 2012;47(1):13-47. <http://www.jstor.org/stable/23248980>

209.

Anthony Swift. The Soviet World of Tomorrow at the New York World's Fair, 1939. *The Russian Review*. 1998;57(3):364-379. <http://www.jstor.org/stable/131952>

210.

Reid SE. Cold War Cultural Transactions: Designing the USSR for the West at Brussels Expo '58. *Design and Culture*. 2017;9(2):123-145. doi:10.1080/17547075.2017.1333388

211.

Hayward Gallery, Centre de Cultura Contemporània de Barcelona, Deutsches Historisches Museum. *Art and Power: Images of the 1930s*. South Bank Centre; 1995.



212.

Roman GH, Marquardt VCH. The Avant-Garde Frontier: Russia Meets the West, 1910-1930.  
University Press of Florida; 1992.