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

Dr Maria Mileeva.

m.mileeva@ucl.ac.uk



1

J. E. Bowlt, The Art Bulletin, 1989, **71**, 542-550.

2

L. Hardiman and N. Kozicharow, Eds., Modernism and the spiritual in Russian art: new perspectives, Open Book Publishers, Cambridge, 2017.

3

John E. Bowlt, in Moscow and St Petersburg in Russia's silver age 1900-1920, Thames & Hudson, London, 2008, pp. 9-63.

4

Rosalind P. Blakesley and Susan E. Reid, in Russian art and the West: a century of dialogue in painting, architecture, and the decorative arts, Northern Illinois University Press, DeKalb, IL, 2006, pp. 3–20.

5

Camilla, Gray, in The Russian experiment in art, 1863-1922, Thames and Hudson, London, 1971, vol. World of art library. History of art, pp. 9–36.

B. W. Kean and B. W. Kean, French painters, Russian collectors: the merchant patrons	s of
modern art in pre-revolutionary Russia, Hodder & Stoughton, London, Rev. and updat	ted
ed., 1994.	

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

8

S. Franklin and E. Widdis, National identity in Russian culture: an introduction, Cambridge University Press, New York, 2004.

9

N. Rzhevsky, Ed., The Cambridge Companion to Modern Russian Culture, Cambridge University Press, Cambridge, 2nd ed., 2012.

10

N. Rzhevsky, The Cambridge companion to modern Russian culture, Cambridge University Press, Cambridge [England], 2nd ed., 2012, vol. Cambridge companions to culture.

11

D. V. Sarab∏i

anov, Russian art: from Neoclassicism to the Avant-Garde, Thames & Hudson, London, 1990.

12

Maria Gough, in The artist as producer: Russian constructivism in revolution, University of California Press, Berkeley, 2005, pp. 1-19-199-201.

John E. Bowlt, Slavic Review, 1978, 37, 351-353.

14

Review by:

Myroslava M. Mudrak, The Russian Review, 1999, 58, 467-481.

15

D. Rebecchini, Journal of the History of Collections, 2010, 22, 45-67.

16

W. Salmond, in From realism to the Silver Age: new studies in Russian artistic culture: essays in honor of Elizabeth Kridl Valkenier, eds. R. P. Blakesley and M. Samu, NIU Press, DeKalb, IL, 2014, vol. Studies of the Harriman Institute, pp. 123–140.

17

Walter, Benjamin, in Illuminations, Cape, London, 1970, pp. 61-69.

18

Jean, Baudrillard, in The cultures of collecting, eds. R. Cardinal and J. Elsner, Reaktion Books, London, 1994, vol. Critical views, pp. 7–24.

19

Hal Foster, October, 2002, 99, 81-95.

20

Elizabeth, Kridl. Valkenier, 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, DeKalb, IL, 2006, pp. 45–60.

C. Ely, in This meager nature: landscape and national identity in Imperial Russia, Northern Illinois University Press, DeKalb, 2002, pp. 134–229.

22

David, Elliott, in The twilight of the Tsars: Russian art at the turn of the century, South Bank Centre, London, 1991, pp. 13–29.

23

Tatyana Minkina, in The twilight of the Tsars: Russian art at the turn of the century, South Bank Centre, London, 1991, pp. 30-41.

24

D. Jackson, Russian Review, 1998, 57, 394-409.

25

J. E. Bowlt, The Journal of Decorative and Propaganda Arts, , DOI:10.2307/1503934.

26

Molly, Brunson, in Russian realisms: literature and painting, 1840-1890, Northern Illinois University Press, DeKalb, 2016, pp. 161-196.

27

Alison, Hilton, in From realism to the Silver Age: new studies in Russian artistic culture: essays in honor of Elizabeth Kridl Valkenier, eds. R. P. Blakesley and M. Samu, NIU Press, DeKalb, IL, 2014, vol. Studies of the Harriman Institute, pp. 152–168.

J. Kennedy, The 'Mir iskusstva' group and Russian art, 1898-1912, 1976.

29

J. Kennedy, The 'Mir iskusstva' group and Russian art, 1898-1912, Garland Publishing, Inc, New York, 1977, vol. Outstanding dissertations in the fine arts.

30

Rosalind P. Blakesley, Experiment, 2008, 14, 18-366.

31

C. Rougle, N. A. Gur[]i

anova and I. Dorontchenkov, Russian and Soviet views of modern Western art: 1890s to mid-1930s, University of California Press, Berkeley, 2009, vol. The documents of twentieth-century art.

32

Rosalind P. Blakesley, in The Russian canvas: painting in imperial Russia, 1757-1881, Yale University Press, New Haven, 2016, pp. 217–229.

33

Rosalind P. Blakesley, in The Russian canvas: painting in imperial Russia, 1757-1881, Yale University Press, New Haven, 2016, pp. 230-240.

34

Rosalind P. Blakesley, in The Russian canvas: painting in imperial Russia, 1757-1881, Yale University Press, New Haven, 2016, pp. 242-250.

Rosalind P. Blakesley, in The Russian canvas: painting in imperial Russia, 1757-1881, Yale University Press, New Haven, 2016, pp. 251-255.

36

Rosalind P. Blakesley, in The Russian canvas: painting in imperial Russia, 1757-1881, Yale University Press, New Haven, 2016, pp. 256-263.

37

Rosalind P. Blakesley, in The Russian canvas: painting in imperial Russia, 1757-1881, Yale University Press, New Haven, 2016, pp. 264–270.

38

R. P. Blakesley, Russia and the arts: the age of Tolstoy and Tchaikovsky, National Portrait Gallery, London, 2016.

39

D. L. Jackson, The wanderers and critical realism in nineteenth-century Russian art, Manchester University Press, Manchester, 2006, vol. Critical perspectives in art history.

40

Molly, Brunson, in From realism to the Silver Age: new studies in Russian artistic culture: essays in honor of Elizabeth Kridl Valkenier, eds. R. P. Blakesley and M. Samu, NIU Press, DeKalb, IL, 2014, vol. Studies of the Harriman Institute, pp. 94–110.

41

David Jackson, The Russian Review, 1998, 57, 394-409.

42

E. K. Valkenier, Ilya Repin and the world of Russian art, Columbia University Press, New York, 1990, vol. Studies of the Harriman Institute.

E. K. Valkenier, in Critical exchange: art criticism of the eighteenth and nineteenth centuries in Russia and Western Europe, P. Lang, Bern, 2008, vol. Cultural interactions: studies in the relationship between the arts, pp. 227–241.

44

John E. Bowlt, in The silver age, Russian art of the early twentieth century and the 'World of art' group, Oriental Research partners, Newtonville, Mass, 1979, vol. ORP studies in Russian art history.

45

Molly, Brunson, in Russian realisms: literature and painting, 1840-1890, Northern Illinois University Press, DeKalb, 2016, pp. 127-161.

46

Rosalind P. Blakesley, in Internationalism and the arts in Britain and Europe at the Fin de Siècle, Peter Lang, Bern, 2009, vol. Cultural interactions. Studies in the relationship between the arts, pp. 79–105.

47

Rosalind. P. Blakesly, in The arts and crafts movement, Phaidon, London, 2006, pp. 159–175.

48

Alison Hilton, in Picturing Russia: explorations in visual culture, eds. V. A. Kivelson and J. Neuberger, Yale University Press, New Haven, Conn, pp. 96–99.

49

E. K. Valkenier, From realism to the Silver Age: new studies in Russian artistic culture: essays in honor of Elizabeth Kridl Valkenier, NIU Press, DeKalb, IL, 2014, vol. Studies of the

Harriman Institute.

50

John E. Bowlt, in The silver age, Russian art of the early twentieth century and the 'World of art' group, Oriental Research partners, Newtonville, Mass, 2nd ed. =., 1982, vol. ORP studies in Russian art history, pp. 444–453.

51

John E. Bowlt, in The silver age, Russian art of the early twentieth century and the 'World of art' group, Oriental Research partners, Newtonville, Mass, 2nd ed. =., 1982, vol. ORP studies in Russian art history, pp. 28–46.

52

K. Dianina, in Rites of place: public commemoration in Russia and Eastern Europe, Northwestern University Press, Evanston, III, 2013, pp. 133–156.

53

A. Hilton, Russian folk art, Indiana University Press, Bloomington, 1995, vol. Indiana-Michigan series in Russian and East European studies.

54

A. Hilton, Russian folk art, Indiana University Press, Bloomington, 1995, vol. Indiana-Michigan series in Russian and East European studies.

55

Alison Hilton, in New perspectives on Russian and Soviet artistic culture, Macmillan, Basingstoke, 1994, pp. 80–94.

56

K. Kettering, in Russian art and the West: a century of dialogue in painting, architecture,

and the decorative arts, Northern Illinois University Press, DeKalb, IL, 2006, pp. 61–85.

57

W. R. Salmond, Arts and crafts in late Imperial Russia: reviving the Kustar art industries, 1870-1917, Cambridge University Press, [Cambridge], 1996, vol. Modern Architecture&Cultural Identity.

58

Wendy. R. Salmond, Studies in the Decorative Arts, 1994, 1, 2-24.

59

Modernism/modernity, 2009, 16, 743-765.

60

John E. Bowlt, The Burlington Magazine, 1976, 118, 566-575.

61

Charles, Rougle, et al, in Russian and Soviet views of modern Western art: 1890s to mid-1930s, University of California Press, Berkeley, 2009, vol. The documents of twentieth-century art, pp. 69–71.

62

Charles, Rougle, et al., in Russian and Soviet views of modern Western art: 1890s to mid-1930s, University of California Press, Berkeley, 2009, vol. The documents of twentieth-century art, pp. 71–74.

63

Charles, Rougle, et al., in Russian and Soviet views of modern Western art: 1890s to mid-1930s, University of California Press, Berkeley, 2009, vol. The documents of twentieth-century art, pp. 74–75.

Charles, Rougle, et al., in Russian and Soviet views of modern Western art: 1890s to mid-1930s, University of California Press, Berkeley, 2009, vol. The documents of twentieth-century art, pp. 75–76.

65

J. E. Bowlt, Apollo: The International Magazine of Art & Antiques, 1973, 98, 486-493.

66

Yu. A. Rusakov and John E. Bowlt, The Burlington Magazine, 1975, 117, 284-291.

67

Christina Lodder with Peter Hellyer, in The Oxford critical and cultural history of modernist magazines: Vol. 3: Europe 1880-1940, Oxford University Press, Oxford, 2013, pp. 1248–1275.

68

Oleg Minin, in The Oxford critical and cultural history of modernist magazines: Vol. 3: Europe 1880-1940, Oxford University Press, Oxford, 2013, pp. 1276–1298.

69

A. Hilton, Art Journal, 1969, 29, 166-173.

70

H. Chuchvaha, Art periodical culture in late imperial Russia (1898-1917): print modernism in transition, Brill, Leiden, 2016, vol. Library of the written word.

J. E. Bowlt, The silver age, Russian art of the early twentieth century and the 'World of art' group, Oriental Research partners, Newtonville, Mass, 1979, vol. ORP studies in Russian art history.

72

Wassily Kandinsky, in Russian art of the avant-garde: theory and criticism, 1902-1934, Thames and Hudson, New York, Rev. and enl. ed., 1988, pp. 17-23.

73

Vivian Endicott Barnett, in Russian Modernism: cross-currents of German and Russian Art, 1907-1917, Prestel, München, 2015, pp. 61–76.

74

Rose-Carol Washton Long, in Vasily Kandinsky: from Blaue Reiter to the Bauhaus, 1910-1925, Hatje Cantz, Ostfildern, 2013, pp. 33-47.

75

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

76

J. Hahl-Koch, in The Avant-garde in Russia, 1910-1930: new perspectives, Los Angeles County Museum of Art: Distributed by MIT, Los Angeles; distributed `Cambridge, Mass.'; distributed `London', 1980, pp. 84-91.

77

W. Kandinsky, K. C. Lindsay and P. Vergo, Kandinsky: complete writings on art, Vol.1: (1901-1921), Faber and Faber, London, 1982.

W. Kandinsky, K. C. Lindsay and P. Vergo, Kandinsky: complete writings on art, Vol.2: (1922-1943), Faber, London, 1982.

79

W. Kandinsky, J. E. Bowlt and R.-C. W. Long, The Life of Vasilii Kandinsky in Russian art: a study of 'On the spiritual in art', Oriental Research Partners, Newtonville, Mass, 1980, vol. Russian biography series.

80

Solomon R. Guggenheim Museum, Kandinsky: Russian and Bauhaus years, 1915-1933, Solomon R. Guggenheim Museum, New York, 1983.

81

P. Weiss and W. Kandinsky, Kandinsky and Old Russia: the artist as ethnographer and shaman, Yale University Press, New Haven, 1995.

82

S. M. Gontar and W. Kandinsky, Kandinskii: gody v Rossii, 1866-1921, Severnyi Kavkaz, Krasnodar, 2002.

83

L. Dickerman, M. Affron, and Museum of Modern Art (New York, N.Y.), Inventing abstraction 1910-1925: how a radical idea changed modern art, Thames & Hudson, London, 2012.

84

Rose-Carol Washton Long, Art Journal, 1975, 34, 217-228.

85

A. Shevchenko, in Russian art of the avant-garde: theory and criticism, 1902-1934, Thames and Hudson, New York, Rev. and enl. ed., 1988, pp. 41–54.

Natalia, Goncharova, in Russian art of the avant-garde: theory and criticism, 1902-1934, Thames and Hudson, New York, Rev. and enl. ed., 1988, pp. 54-60.

87

Sarah, Warren, in Mikhail Larionov and the cultural politics of late Imperial Russia, Ashgate, Farnham, 2013, pp. 11-46.

88

Sarah, Warren, in Mikhail Larionov and the cultural politics of late Imperial Russia, Ashgate, Farnham, 2013, pp. 47–82.

89

B. W. Kean and B. W. Kean, French painters, Russian collectors: the merchant patrons of modern art in pre-revolutionary Russia, Hodder & Stoughton, London, Rev. and updated ed., 1994.

90

B. W. Kean, All the empty palaces: the merchant patrons of modern art in pre-Revolutionary Russia, Universe Books, New York, 1983.

91

A. Kostenevich, in Russia!: nine hundred years of masterpieces and master collections, Guggenheim Museum, New York, 2005, pp. 238–250.

92

J. A. Sharp, Russian modernism between East and West: Natal'ia Goncharova and the Moscow avant-garde, Cambridge University Press, New York, 2006.

J. A. Sharp, Modernism/modernity, 1999, **6**, 91–116.

94

J. E. Bowlt, M. Drutt, Deutsche Guggenheim Berlin, Royal Academy of Arts (Great Britain), Peggy Guggenheim Collection, and 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, London, 1999.

95

J. E. Bowlt, N. Misler, E. N. Petrova and M. Francone, The Russian avant-garde: Siberia and the East: [Florence, Palazzo Strozzi, 27 September 2013-19 January 2014], Skira, Milano, Itally, First edition., 2013.

96

V. Markov, Vladimir Markov and Russian primitivism: a charter for the avant-garde, Ashgate, Burlington, 2015, vol. Studies in art historiography.

97

Centre Georges Pompidou.; Soviet Union. Ministerstvo kul tury. Paris-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

A. Spira, The avant-garde icon: Russian avant-garde art and the icon painting tradition, Lund Humphries, Aldershot, 2008.

99

Ilya, Zdanevich and Mikhail, Larionov, in Russian art of the avant-garde: theory and criticism, 1902-1934, Thames and Hudson, New York, Rev. and enl. ed., 1988, pp. 79–86.

Mikhail, Larionov and Natalia, Goncharova, in Russian art of the avant-garde: theory and criticism, 1902-1934, Thames and Hudson, New York, Rev. and enl. ed., 1988, pp. 87-91.

101

Charlotte, Douglas, in Russian art and the West: a century of dialogue in painting, architecture, and the decorative arts, Northern Illinois University Press, DeKalb, IL, 2006, pp. 86–111.

102

Nancy, Perloff, Getty Research Journal, 2013, 5, 101-118.

103

Nina Gurianova, in The aesthetics of anarchy: art and ideology in the early Russian avant-garde, University of California Press, Berkeley, 2012, pp. 87–112.

104

Nina Gurianova, in The aesthetics of anarchy: art and ideology in the early Russian avant-garde, University of California Press, Berkeley, 2012, pp. 112–131.

105

Nina Gurianova, in The aesthetics of anarchy: art and ideology in the early Russian avant-garde, University of California Press, Berkeley, 2012, pp. 132–160.

106

N. A. Gur∏i

anova, Exploring color: Olga Rozanova and the early Russian avant-garde, 1910-1918,

G+B Arts International, Amsterdam; Abingdon, 1999.

107

M. Perloff, The futurist moment: avant-garde, avant guerre, and the language of rupture, University of Chicago Press, Chicago, 1986.

108

P. Hellyer and British Library, A catalogue of Russian avant-garde books 1912-1934 and 1969-2003, British Library, London, 2nd ed., 2006.

109

Vladimir. Markov, Russian futurism: a history / by Vladimir Markov., .

110

V. Markov, Russian futurism: a history, New Academia, Washington, DC, 2006.

111

S. P. Compton and British Library, The world backwards: Russian futurist books, 1912-16, British Museum Publications Ltd [for] the British Library, London, 1978.

112

S. P. Compton and British Library, Russian avant-garde books 1917-34, The British Library, London, 1992.

113

Yve-Alain Bois, in Art since 1900: modernism, antimodernism, postmodernism, Thames & Hudson, London, 2004, pp. 142–146.

Kazimir, Malevich, in Russian art of the avant-garde: theory and criticism, 1902-1934, Thames and Hudson, New York, Rev. and enl. ed., 1988, pp. 116-135.

115

Christina Lodder, in Rethinking Malevich: proceedings of a conference in celebration of the 125th anniversary of Kazimir Malevich's birth, Pindar Press, London, 2007, pp. ix-xxii.

116

P. Kachurin, Modernism/modernity, 2012, 19, 19-41.

117

M. Dabrowski, in The Avant-garde frontier: Russia meets the West, 1910-1930, University Press of Florida, Gainesville, 1992, pp. 145-168.

118

A. Gan and C. Lodder, Constructivism, Editorial Tenov, Barcelona, 2013.

119

K. S. Malevich, Kazimir Malevich, Tate Publishing, London, 2014.

120

Jane A. Sharp, in The Great utopia: the Russian and Soviet avant-garde, 1915-1932, Guggenheim Museum: Rizzoli International Publications, Inc, New York, N.Y.: Distributor, 1992, pp. 38-52.

121

S. Barron, M. Tuchman, Los Angeles County Museum of Art, and Hirshhorn Museum and Sculpture Garden, The Avant-garde in Russia, 1910-1930: new perspectives, Los Angeles

County Museum of Art: Distributed by MIT, Los Angeles; distributed `Cambridge, Mass.'; distributed `London', 1980.

122

J. Milner, Vladimir Tatlin and the Russian avant-garde, Yale University Press, New Haven, 1983.

123

J. Milner, Vladimir Tatlin and the Russian avant-garde, Yale University Press, New Haven, 1983.

124

Natan, Altman, in Russian art of the avant-garde: theory and criticism, 1902-1934, Thames and Hudson, New York, Rev. and enl. ed., 1988, pp. 161-164.

125

Sergei, Tretiakov, October, 2006, 118, 11-18.

126

Vladimir, Ilyich, Lenin, in Art in theory, 1900-1990: an anthology of changing ideas, Blackwell, Oxford, 1992, pp. 383–384.

127

Leon, Trotsky, in Art in theory 1900-2000: an anthology of changing ideas, Blackwell, Malden, Mass, New ed., 2003, pp. 427-432.

128

D. King, 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, London, 2009.

C. Kiaer, October, 1997, 81, 105-118.

130

B. Arvatov and C. Kiaer, October, 1997, 81, 119-128.

131

Susan, Buck-Morss, in Dreamworld and catastrophe: the passing of mass utopia in East and West, MIT Press, Cambridge, Mass, 2000, pp. 134–173.

132

Susan, Buck-Morss, in Dreamworld and catastrophe: the passing of mass utopia in East and West, MIT Press, Cambridge, Mass, 2000, pp. 134–173.

133

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

134

C. Wilk and Victoria and Albert Museum, Modernism: designing a new world, 1914-1939, V&A, London, 2006.

135

Solomon R. Guggenheim Museum, Gosudarstvennai

a Tr

Tret∏i

akovskai
а
galerei

a, Gosudarstvennyĭ russkiĭ muzeĭ (Saint Petersburg, Russia), and Schirn Kunsthalle Frankfurt, The Great utopia: the Russian and Soviet avant-garde, 1915-1932, Guggenheim Museum: Rizzoli International Publications, Inc. New York, N.Y.: Distributor, 1992.

136

T. Kudryavtseva and Gosudarstvennyĭ Ėrmitazh (Russia), Circling the square: avant-garde porcelain from revolutionary Russia, Fontanka, London, 2004.

137

C. Kiaer, Imagine no possessions: the socialist objects of Russian constructivism, MIT Press, Cambridge, Mass, 2005.

138

J. Anděl, R. Andrews, M. Kalinovska, Henry Art Gallery, Walker Art Center, and Gosudarstvennai

a Tret∏i

akovskai

a galerei

a, Art into life: Russian constructivism, 1914-1932, Rizzoli, New York, 1990.

139

Maria Gough, in The artist as producer: Russian constructivism in revolution, University of California Press, Berkeley, 2005, pp. 21–60.

Maria Gough, in The artist as producer: Russian constructivism in revolution, University of California Press, Berkeley, 2005, pp. 61–100.

141

Christina Lodder, in Art of the avant-gardes, Yale University Press in association with the Open University, New Haven, 2004, vol. Art of the 20th century, pp. 359–395.

142

J. E. Bowlt, Performing Arts Journal, 1977, 1, 62–84.

143

John E. Bowlt, in Amazons of the avant-garde: Alexandra Exter, Natalia Goncharova, Liubov Popova, Olga Rozanova, Varvara Stepanova, and Nadezhda Udaltsova, Royal Academy of Arts, London, 1999, pp. 2–38.

144

Charlotte Douglas, in Amazons of the avant-garde: Alexandra Exter, Natalia Goncharova, Liubov Popova, Olga Rozanova, Varvara Stepanova, and Nadezhda Udaltsova, Royal Academy of Arts, London, 1999, pp. 39–58.

145

Christina Kiaer, Critical Inquiry, 2001, 28, 185-243.

146

Maria Gough, in The artist as producer: Russian constructivism in revolution, University of California Press, Berkeley, 2005, pp. 61–99.

147

V. E. Bonnell, Russian Review, 1991, 50, 267-288.

148

S. E. Reid, Slavic Review, 1998, 57, 133-173.

149

М.

Ablonskai

a and A. Parton, Women artists of Russia's new age, 1900-1935, Thames and Hudson, London, 1990.

150

C. Harrison and P. Wood, in Art in theory 1900-2000: an anthology of changing ideas, Blackwell, Malden, Mass, New ed., 2003, pp. 465-467.

151

C. Harrison and P. Wood, in Art in theory 1900-2000: an anthology of changing ideas, Blackwell, Malden, Mass, New ed., 2003, pp. 384-385.

152

M. Gough, New German Critique, 2009, 36, 133-183.

153

Christina Kiaer, Oxford Art Journal, 2005, 28, 323-345.

154

L. Mally, Culture of the future: the Prolekult movement in revolutionary Russia, University of California Press, Berkeley, [Calif.], 1990, vol. Studies on the history of society and culture.

Sheila Fitzpatrick, in The Commissariat of Enlightenment: Soviet organization of education and the arts under Lunacharsky, October 1917-1921, Cambridge University Press, London, 1970, vol. Soviet and East European studies, pp. 110–161.

156

S. Fitzpatrick, The Commissariat of Enlightenment: Soviet organization of education and the arts under Lunacharsky, October 1917-1921, Cambridge University Press, London, 1970.

157

S. Fitzpatrick, The Commissariat of Enlightenment: Soviet organization of education and the arts under Lunacharsky, October 1917-1921, Cambridge University Press, London, 1970.

158

V. P. Tolstoĭ, I. M. Bibikova and C. Cooke, Street art of the revolution: festivals and celebrations in Russia, 1918-33, Thomas and Hudson, London, 1990.

159

P. J. Kachurin, Making modernism Soviet: the Russian avant-garde in the early Soviet era, 1918-1928, Northwestern University Press, Evanston, III, 2013.

160

B. H. D. Buchloh, October, 1984, 30, 82-119.

161

Christina, Lodder, in Constructive strands in Russian art, 1914-1937, Pindar, London, 2005, pp. 499–520.

G. H. Roman and V. C. H. Marquardt, The Avant-garde frontier: Russia meets the West, 1910-1930, University Press of Florida, Gainesville, 1992.

163

A. Odom and W. R. Salmond, Treasures into tractors: the selling of Russia's cultural heritage, 1918-1938, Hillwood Estate, Washington, D.C., 2009.

164

J. Anysley, Design Issues, 1994, 10, 52-76.

165

Christina Kiaer, October, 1996, 75, 3-35.

166

Christina, Lodder, in Situating El Lissitzky: Vitebsk, Berlin, Moscow, Getty Research Institute, Los Angeles, CA, 2003, vol. Issues&debates, pp. 27–46.

167

Sophie Lissitzky- Küppers, in El Lissitzky: life, letters, texts, Thames & Hudson, 1968, pp. 27–46.

168

Maria, Gough, in Situating El Lissitzky: Vitebsk, Berlin, Moscow, Getty Research Institute, Los Angeles, CA, 2003, vol. Issues&debates, pp. 77–129.

Linda,	Boersma,	in F	Rethinking	g Malevich:	proce	edings	of a	conferenc	e in	celebr	ation	of t	the
125th	anniversa	ry o	of Kazimir	Malevich's	birth,	Pindar	Pres	s, London,	200	07, pp.	223-	236	ŝ.

Walter, Benjamin, in One-way street, and other writings, NLB, London, 1979, pp. 240-257.

171

Walter Benjamin, October, 1985, 35, 4-9; 135.

172

A. Rodchenko, in Photography in the modern era: European documents and critical writings, 1913-1940, Metropolitan Museum of Art, New York, 1989, pp. 264–266.

173

Sergei Tretiakov, in Photography in the modern era: European documents and critical writings, 1913-1940, Metropolitan Museum of Art, New York, 1989, pp. 252–255.

174

L. Dickerman, October, 2006, 118, 132-152.

175

176

Walter Benjamin, in Selected writings: Volume 2: 1927-1934, The Belknap Press of Harvard University, Cambridge, Ma, 1999, pp. 768-782.

Walter, Benjamin, in Illuminations, Cape, London, 1970, pp. 217-251.

178

Aleksandr Rodchenko, in Photography in the modern era: European documents and critical writings, 1913-1940, Metropolitan Museum of Art, New York, 1989, pp. 238-241.

179

Anon, in Photography in the modern era: European documents and critical writings, 1913-1940, Metropolitan Museum of Art, New York, 1989, pp. 238-285.

180

OSIP BRIK and Natasha Kurchanova, October, 2010, 134, 74-110.

181

Hubertus Gassner, in John Heartfield, AIZ: Arbeiter-Illustrierte Zeitung, Volks Illustrierte, 1930-1938, Kent, New York, NY, U.S.A, 1992, pp. 256-287.

182

Varvara, Stepanova, in Photography in the modern era: European documents and critical writings, 1913-1940, Metropolitan Museum of Art, New York, 1989, pp. 234–237.

183

Gustav, Klucis, in Gustav Klutsis and Valentina Kulagina: photography and montage after constructivism, International Center of Photografy, New York, 1st ed., 2004, pp. 237–240.

184

Maria Gough, New German Critique, 2009, 36, 133-183.

Maria Gough, October, 2013, 145, 67-84.

186

Christina Lodder, in The Avant-garde frontier: Russia meets the West, 1910-1930, University Press of Florida, Gainesville, 1992, pp. 196–240.

187

Frederick Starr, Cahiers du Monde russe et soviétique, 1980, 21, 209-221.

188

M. Gough, October, 2013, 145, 67-84.

189

William Richardson, Mexican Studies/Estudios Mexicanos, 1987, 3, 49-69.

190

Donald Leslie Johnson, Journal of the Society of Architectural Historians, 1987, 46, 65-79.

191

I. Kokkinaki, Architectural Design.

192

W. C. Brumfield, The origins of modernism in Russian architecture, University of California Press, Berkeley, 1991.

J.-L. Cohen, Le Corbusier and the mystique of the USSR: theories and projects for Moscow, 1928-1936, Princeton University Press, Princeton, N.J., 1992.

194

Frederick S. Starr, in Russian Modernism: culture and the avant-garde, 1900-1930, Cornell University Press, Ithaca, N.Y., 1976, pp. 188–208.

195

John E. Bowlt, in Russian art of the avant-garde: theory and criticism, 1902-1934, Thames and Hudson, New York, Rev. and enl. ed., 1988, pp. 288-289.

196

Andrei Zhadanov et al, in Russian art of the avant-garde: theory and criticism, 1902-1934, Thames and Hudson, New York, Rev. and enl. ed., 1988, pp. 290–297.

197

B. Groĭs, The total art of Stalinism: avant-garde, aesthetic dictatorship, and beyond, Princeton University Press, Princeton, N.J., 1992.

198

L. Dickerman, October, , DOI:10.2307/779160.

199

Evgeny, Dobrenko, in Politėkonomii a sot

srealizma. (The Political Economy of Socialist Realism), Novoe literaturnoe obozrenie, Moskva, 2007, vol. Biblioteka zhurnala 'Neprikosnovennyĭ zapas', pp. 1–75.

Christina Kiaer, Oxford Art Journal, 2005, 28, 323-345.

201

Michael Geyer and Sheila Fitzpatrick, Eds., Beyond Totalitarianism: Stalinism and Nazism compared, Cambridge University Press, Cambridge, 2008.

202

M. Geyer and S. Fitzpatrick, Beyond totalitarianism: Stalinism and Nazism compared, Cambridge University Press, Cambridge, 2009.

203

V. Papernyĭ, Architecture in the age of Stalin: culture two, Cambridge University Press, Cambridge, [English ed.]., 2002, vol. Cambridge studies in new art history and criticism.

204

Theodor, W. Adorno, in Aesthetics and politics, Verso, London, 2007, vol. Radical thinkers, pp. 9–27.

205

Theodor W. Adorno, in Aesthetics and politics, Verso, London, 2007, vol. Radical thinkers, pp. 68–99.

206

Katerina Clark, in Moscow, the fourth Rome: Stalinism, cosmopolitanism, and the evolution of Soviet culture, 1931-1941, Harvard University Press, Cambridge, Mass, 2011, vol. ACLS Humanities E-book, pp. 42–77.

Katerina Clark, in Moscow, the fourth Rome: Stalinism, cosmopolitanism, and the evolution of Soviet culture, 1931-1941, Harvard University Press, Cambridge, Mass, 2011, vol. ACLS Humanities E-book, pp. 105–135.

208

Danilo Udovički-Selb, Journal of Contemporary History, 2012, 47, 13-47.

209

Anthony Swift, The Russian Review, 1998, 57, 364-379.

210

S. E. Reid, Design and Culture, 2017, 9, 123-145.

211

Hayward Gallery, Centre de Cultura Contemporània de Barcelona, and Deutsches Historisches Museum, Art and power: images of the 1930s, South Bank Centre, London, 1995.

212

G. H. Roman and V. C. H. Marquardt, The Avant-garde frontier: Russia meets the West, 1910-1930, University Press of Florida, Gainesville, 1992.