

Translations and Dialogues: The Reception of Russian Art Abroad

The reception of Russian art in Europe and the United States is the subject of a three-day international conference, co-organized by the Centro Studi sulle Arti della Russia (CSAR) at the University Ca' Foscari in Venice, the Society of Historians of East European, Eurasian, and Russian Art and Architecture, Inc. (SHERA) and the Cambridge Courtauld Russian Art Centre (CCRAC).

This conference brings together scholars from Europe, the US, and Russia on the centenary of the October Revolution to present their work on a broader historical spectrum than the events of only 1917. By focusing on the reception of Russian art abroad, it hopes to engage with ideas of continuity and connection more than rupture and separation. In doing so, it promises to bring out new perspectives on the study of the history of Russian art as a vibrant and growing field. The conference organizers are part of an international network of scholarly societies and research institutes that came together with the revival of SHERA in 2013. This is their first collaborative conference.

All events will take place in the Auditorium Santa Margherita at the University Ca' Foscari.

Brief Schedule

25 October 2017

Opening Reception and Grand Opening

Session 1: Dialogues with Western Europe

Session 2: Vereshchagin and Makovsky Abroad

Session 3: Towards the Fin de Siècle

26 October 2017

Session 1: Russian and Soviet Art in Germany in the 1920s

Session 2: Russian and Soviet Art in America and Europe

Session 3: Malevich, Tatlin, Lissitzky

27 October 2017

Session 1: Soviet Nonconformist Art and Its Reception Abroad

Session 2: Exhibiting Russian Art Abroad: Curatorial Ventures

Roundtable I: Collecting Russian Art (in memory of Norton Dodge)

Roundtable II: International Exhibition Practices

25 October 2017

Day 1: Grand Opening and Eighteenth- and Nineteenth-Century Art

9:00-10:30

Welcome and Address by Rector of the University Ca' Foscari, **Prof. Michele Bugliesi**
Director of the Department of Philosophy and Cultural Heritage of the University Ca' Foscari,
Prof. Giuseppe Barbieri

Director of Centro Studi sulle Arti della Russia (CSAR), **Prof. Silvia Burini**

Head of the Conference Organizing Committee of the Society of Historians of East European,
Eurasian, and Russian Art and Architecture, Inc. (SHERA), **Dr. Natasha Kurchanova**

Co-Director of the Cambridge Courtauld Russian Art Centre (CCRAC), **Dr. Rosalind P. Blakesley**

General Partner **Inna Bazhenova**, Founder of IN ARTIBUS Foundation and Publisher of The Art
Newspaper Russia

Partners **Amir Gross Kabiri** of M.T. Abraham Foundation and **Daniel Kroll** of Kroll Family Trust

Session 1: Dialogues with Western Europe

10:45-12:45

Chair – Wendy Salmond
Discussant – Molly Brunson

Natalia Sipovskaia

The Great Hall on the Yauza River: The Lefortovsky Palace as a Political Demarche

Margaret Samu

The French Reception of Karl Briullov's The Last Day of Pompeii

Ilya Doronchenkov

A Russian at a Rendez-Vous. The Parisian Experience of Russian Artists in the 1860s-1880s. Between Alienation and Self-Pride.

Katia Dianina

The Return of the Repressed Heritage: Nicholas II as a Work of Art

Lunch Break

25 October 2017

Session 2: Vereshchagin and Makovsky Abroad

14:30-16:00

Chair – Natalia Sipovskaia
Discussant – Rosalind P. Blakesley

Elena Nesterova
The European Campaign of Vasily Vereshchagin (1870s-1880s)

Molly Brunson
Vereshchagin in America

Wendy Salmond
Konstantin Makovsky in America

Session 3: Toward the Fin de Siècle

16:15 – 17:45

Chair – Margaret Samu
Discussant – Ilya Doronchenkov

Alison Hilton
How to Formulate the New Art: National Singularity and Tentative Modernism at International Exhibitions

Rosalind P. Blakesley
The First Female Peredvizhnik: The Case of Emily Shanks in Russia and Britain

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Ekaterina Vyazova
M. Larionov and R. Fry: Toward the History of Sergei Diaghilev's Ballets Russes in Britain

**18:00 -- Cocktail Reception
(by invitation only)**

26 October 2017

Day 2: Twentieth-Century Avant-Garde and Pre-War Art

Session 1: Russian and Soviet Art in Germany in the 1920s

9:00-11:00

Chair -- Nicoletta Misler
Discussant – Christina Kiaer

Christina Lodder

Exporting a Revolutionary Aesthetic: The Vkhutemas and the Bauhaus

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Andrei Sarabianov

The Erste Russische Kunstausstellung [First Russian Art Exhibition]: Refining the Composition of Works

Maria Mileeva

The Reception of Russian Revolutionary Art in Weimar Germany

Isabel Wünsche

Revolutionary Alliances: The Russian Avant-garde and the Berlin Art Scene of the 1920s

Session 2: Russian and Soviet art in America and Europe

11:15-13:15

Chair -- Zelfira Tregulova
Discussant – Christina Lodder

John E. Bowlt

Russian Art in America: The Case of Vyacheslav Zavalishin

Christina Kiaer

Soviet Art's American Adventure, 1934-1936

Faina Balakhovskaia

Understanding in Order to Ask

Ildar Galejev

Max Penson (1893-1959), Photographer of the Soviet Avant-Garde: Exhibitions and Publications in the West

Lunch Break

26 October 2017

Session 3: Malevich, Tatlin, Lissitzky

15:00-17:00

Chair – Isabel Wünsche

Discussant – John Bowlt

Eva Forgacs

*Reception of the Russian Avant-Garde Abroad in the Interwar Years and the 1960s:
The Case of Malevich and the Role of the New Left*

Nicoletta Misler

Kazimir Malevich Goes to Rome

Natasha Kurchanova

The Art of Objecthood: Tatlin through the Eyes of Flavin

Matthew Drutt

The Avant-Garde's Ambassador to the West: El Lissitzky's Jewish Heritage

Day 3: Post-War and Twenty-First Century Art

Session 1: Soviet Nonconformist Art and its Reception Abroad

9:00-11:00

Chair – Silvia Burini

Discussant – Natasha Kurchanova

Jane Sharp

Cultural Translation in Transition: Episodes in Art Critical Press of the Cold War Era

Nataliya Mazur

“The Hamburg Reckoning” as a Factor in the Development of Art in the USSR during the Stagnation Period

Sabine Hänsgen

Translating Moscow Conceptualism: The German Experience

Tomáš Glanc

Dvizhenie / Movement: Singular Status and Specific Reception

Session 2: Exhibiting Russian Art Abroad: Curatorial Ventures

11:15-13:15

Chair – Nataliya Mazur

Discussant – Jane Sharp

Silvia Burini and Giuseppe Barbieri

Exhibiting Russian Art at the Ca' Foscari

Anna Frants

Exhibiting Contemporary Russian Art Internationally

Julia Tulovsky

The Challenges of Exhibiting Russian Contemporary Art in America

Nicolas Liucci-Goutnikov

Displaying a Collection of Russian Art: The Challenges of Singularity

Lunch Break

Session 3: Private and Public: Collecting and International Exhibition Practices

Roundtable I: Collecting Russian Art (In memory of Norton Dodge)

15:00-16:45

Moderator – Alla Rosenfeld

Inna Bazhenova

Alexander Borovsky

Leonid Frants

Amir Gross Kabiri

Natalia Kolodzei

Daniel Kroll

Boris Mints

Igor Tsukanov

Roundtable II: International Exhibition Practices

17:00-19:00

Moderator -- Nicolas Iljine

Andrey Egorov

Head of the Research Department of the Moscow Museum of Modern Art

Ekaterina Kibovskaya

Director for Special Projects, ROSIZO

Semyon Mikhailovsky

The Commissar of the Russian Pavilion at the Venice Biennial

Yulia Petrova

Director of Russian Impressionism Museum, Moscow

Olga Shishko

Senior Curator of the Cinema and Media Arts Department at the Pushkin State Museum of Fine Arts, Moscow

Olga Sviblova

Director of Multimedia Art Museum, Moscow

Zelfira Tregulova

Director of State Tretyakov Gallery, Moscow