

Selling Russia's Treasures Soviet Nationalized

Reclaiming and Redefining American Exhibitions of Russian Art
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The Bloomsbury Handbook of the Russian Revolution
The Return of Cultural Treasures
Building a Common Past
Soviet Russia
The Soviet and Post-Soviet Review
British Foreign Office : Russia Correspondence, 1906-1913 and 1919-1940
The Current Digest of the Post-Soviet Press
Russian Art and American Money, 1900-1940
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An Adventurous Journey, Russia--Siberia--China
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this book examines the history of american exhibitions of russian art in the twentieth century in the context of the cold war because this history reflects changes in museological theory and the role of governments in facilitating or preventing intercultural cooperation it uncovers a story that is far more complex than a chronological listing of exhibition names and art works roann barris considers questions of stylistic appropriations and influences and the role of museum exhibitions in promoting international and artistic exchanges barris reveals that soviet and american exchanges in the world of art were extensive and persistent despite political disagreements before during and after the cold war it

also reveals that these early exhibitions communicated contradictory and historically invalid pictures of the Russian or Soviet avant garde. The book will be of interest to scholars working in art history, museum studies and Russian studies.

Selling Russia's Treasures documents one of the great cultural dramas of the twentieth century: the sale by a cash-hungry Soviet government of the artistic treasures accumulated by the Russian aristocracy over the centuries and nationalized after the October 1917 revolution. An astonishing variety of objects, from icons and illuminated manuscripts to Fabergé eggs and old master paintings, entered the collections of wealthy Westerners like Andrew Mellon and Armand Hammer in the 1920s and 30s. Written by the leading experts in the field and long regarded as the definitive book on the subject, the original Russian edition of *Selling Russia's Treasures* is sought after by scholars and laymen alike. Now, for the first time, it is made available in English in a revised and expanded edition that includes a new chapter on the secret files of the Hermitage previously considered lost, as well as new research on the sale of religious art and of twentieth-century French masterworks from the Museum of New Western Art. Numerous color plates reunite long-dispersed works in a virtual museum that illustrates the powerful blow inflicted on Russia's cultural heritage by these secretive sales. Rare photographs and archival documents help bring this buried history to light.

Through 30 interpretative essays, *The Bloomsbury Handbook of the Russian Revolution* sees an international team of leading scholars comprehensively examine Russia's revolutionary years in the wake of the 2017 centenary. This handbook is the first reference point for anyone wishing to learn more about the changes which took place in Russia between 1917 and 1921 and subsequently the 20th century split into six sections covering political crises, politicians and parties, social groups, identities, regions and peoples, and civil war. The volume covers the collapse of tsarism and the February Revolution, the emergence of the provisional government and major historical figures such as Lenin, Kerensky and the socialist revolutionary leader Viktor Chernov. It also explores the events surrounding the Bolshevik seizure of power in October 1917, the first year of Soviet government until the Bolshevik dictatorship was established, and the impact on Russia of the subsequent civil war. The focus is broader than these issues of high politics, however, since this handbook also considers events in the provinces as well as revolutionary Petrograd and examines the social impact of the revolution in terms of class, gender, age and culture.

New edition of Greenfield's pioneering study about the legal, political and historical aspects of cultural restitution.

How did a Kremlin, a fortified monastery or a wooden church in Russia become part of the heritage of the entire world? Corinne Geering traces the development of

international cooperation in conservation since the 1960s highlighting the role of experts and sites from the soviet union and later the russian federation in unesco and icomos despite the ideological divide the notion of world heritage gained momentum in the decades following world war ii divergent interests at the local national and international levels had to be negotiated when shaping the soviet and russian cultural heritage displayed to the world the socialist discourse of world heritage was re evaluated during perestroika and re integrated as unesco world heritage in a new state and international order in the 1990s

documents the dispersal of russian art in the united states beginning with the works exhibited at the louisiana purchase exposition in st louis in 1904

vols for 1898 1968 include a directory of publishers

includes sections reviews of books and abstracts of archive publications

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