

# Contents

<i>List of Figures</i>	vii
<i>List of Plates</i>	x
<i>List of Contributors</i>	xi
<i>Note on Stylistic Conventions and Transliteration</i>	xiv
<i>Acknowledgments</i>	xv
 <b>Introduction</b>	 1
GALINA MARDILOVICH AND MARIA TAROUTINA	
 <b>PART I</b>	
<b>Mobile Margins: Artists, Artworks, and Institutions</b>	13
 1 <b>Blood, Skin, and Paint: Karl Briullov in 1832</b>	15
ALLISON LEIGH	
 2 <b>Iaroslavna's Lament and Its Echoes in Late Nineteenth-Century Russian Art</b>	32
ALISON HILTON	
 3 <b>An Exercise in Looking: Ilia Repin's <i>They Did Not Expect Him</i></b>	48
GALINA MARDILOVICH	
 4 <b>"Is Disagreement among Artists a Good Thing?": The End of Salon-Type Exhibitions in Russia and Western Europe</b>	63
ANDREY SHABANOV	
 5 <b>Blurring Boundaries: Mikhail Vrubel's Decorative Turn and the Rise of Russian Modernism</b>	79
MARIA TAROUTINA	
 6 <b>Idiosyncrasy as an Alternative Modernist Narrative</b>	95
STEVEN A. MANSBACH	

**PART II**

**Visualizing Ideology: New Systems, Cold War Aesthetics, and  
Post-Socialist Memory** 113

**7 Art in the Age of Binary Inversion: Russian Constructivist Graphic  
Design and the Interwar Grid** 115

KRISTIN ROMBERG

**8 The Creative Mistakes of Socialist Realism** 136

MARIA MILEEVA

**9 A Socialist Neo-Avant-Garde?: The Case of Postwar Yugoslavia** 151

NIKOLAS DROSOS

**10 The Troubled Public Sphere: Understanding the Art Scene in  
Socialist Hungary** 166

KATALIN CSEH-VARGA

**11 The Nonidentity Problem in Contemporary Belarusian Art** 180

TATSIANA ZHURAULOVA

**12 Marking Memories, Mediating Histories in the Work of  
Deimantas Narkevičius** 193

KSENIA NOURIL

**13 History in the Future Tense: On Recent Installations by  
Igor Makarevich and Elena Elagina** 205

JANE A. SHARP

*Selected Bibliography* 221

*Index* 226