

THE RUSSIAN CENTURY

The Literary, Visual, and Performing Arts
1801–1917

September 30–October 1, 2016

Yale University
Henry R. Luce Hall Auditorium
34 Hillhouse Avenue
New Haven, CT

FRIDAY, SEPTEMBER 30

10:15–12:00 **Panel 1: The Russian Canon Abroad**

Chair: Ruth Yeazell (English, Yale University)
Melissa Frazier (Russian and Comparative Literature, Sarah Lawrence College)
“British Literature and British Science in the Russian Nineteenth Century: Dostoevsky, George Eliot, and George Henry Lewes”
Nancy Ruttenburg (English and Comparative Literature, Stanford University)
“John Brown, Meet Kirillov. Kirillov, John Brown.”
Anne Lounsbery (Russian and Slavic Studies, New York University)
“On (Not) Teaching Ostrovsky in America”

1:00–2:45 **Panel 2: Art Markets**

Chair: Douglas Rogers (Anthropology, Yale University)
Andrey Shabanov (History of Art, European University, St. Petersburg)
“The Peredvizhniki: Between a Commercial Partnership and an Art Movement in Late Imperial Russia”
Simon Morrison (Music, Princeton University)
“Tchaikovsky’s Finances”
Julie Buckler (Slavic Languages and Literatures and Comparative Literature, Harvard University)
“The Fabergé Imperial Eggs as Performers and Performances”

3:00–4:10 **Panel 3: The Historical Turn**

Chair: Paul Bushkovitch (History, Yale University)
Daniil Petrov (Moscow Tchaikovsky Conservatory)
“The Vision of History in the Symphonic Oeuvre by Mily Balakirev”
Svetlana Usacheva (State Tretyakov Gallery, Moscow)
“Fedor Alekseev’s Views of Moscow: The Historical Landscape and Its Artistic Realization”

4:45–6:15

Panel 4: Intermediality

Chair: Tim Barringer (History of Art, Yale University)

Marina Frolova-Walker (Music, University of Cambridge)

“‘The Most Stupid and Vulgar Words’: Another Glance at Russian Opera Libretti”

Alexey Vdovin (Linguistics and Literary Studies, Higher School of Economics, Moscow)

“‘Photographic Machine’ vs. Hegelian Aesthetics: Nikolai Uspensky’s Stories, William Carrick’s Photos, and the Ethnographic Representation of Russian Peasants, 1855–1865”

Molly Brunson (Slavic Languages and Literatures, Yale University)

“Vasily Surikov’s Oblique Perspectives”

SATURDAY, OCTOBER 1

9:00–11:30

Panel 5: Imperial Peripheries

Chair: Katie Trumpener (Comparative Literature and English, Yale University)

Boris Gasparov (Slavic Languages and Literatures, Columbia University)

“The Eurasian Roots of Phonology: Baudouin de Courtenay in Kazan”

Bella Grigoryan (Slavic Languages and Literatures, Yale University)

“‘In the Heart of Asia I Knew You’: How to Read Khachatur Abovyan’s *Wounds of Armenia* and Why?”

Edyta Bojanowska (Russian and Comparative Literature, Rutgers University)

“Tainted Love: Narrative Margins and Imperial Anxieties in Turgenev’s ‘First Love’”

Maria Taroutina (History of Art, Yale-NUS College)

“Mikhail Vrubel’s ‘Eastern Tale’: A Case Study in Russian Orientalism”

1:30–3:15

Panel 6: Traditions, Institutions, Professionalization

Chair: Patrick McCreless (Music, Yale University)

Rosalind P. Blakesley (History of Art, University of Cambridge)

“Russia, Rome and the Risky Business of Disaster Painting”

Richard Taruskin (Music, University of California, Berkeley)

“Bach in Russia from Odoyevsky to Taneyev”

Dassia N. Posner (Theatre and Slavic Languages and Literatures, Northwestern University)

“Russian Pantomime and the New *Mise-en-Scène*: Meyerhold’s *Columbine’s Veil* (1910) and Tairov’s *Pierrette’s Veil* (1913)”

3:35–4:50

Panel 7: The Afterlives of Nineteenth-Century Classics

Chair: Oksana Chefranova (Film and Media Studies, Yale University)

Anna Muza (Slavic Languages and Literatures, University of California, Berkeley)

“*The Masquerade* as a Retrospective: Lermontov and Meyerhold”

Anna Nisnevich (Music, University of Pittsburgh)

“Chaikovsky the Middle Man: Classical Music and Cultural Diplomacy in MGM’s *Song of Russia* (1944)”

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For more information: europeanstudies.macmillan.yale.edu