

KONSTANTIN AKINSHA

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EDUCATION

2012 - Ph. D. Art History; University of Edinburgh, Scotland ('The Second Life of the Soviet Photomontage, 1935 – 1991.' Thesis adviser - Prof. Christina Lodder).

1990 – Candidate of Art History (Ph. D.), Research Institute of Art History, Moscow, Russia. ('Private Collections and Public Museums in Kiev, 1880 – 1917.' Thesis adviser - Prof. Grigorii Sternin.)

1986 - M.A. in Art History; Moscow State University, Russia.

1978 – equivalent of B.A. in Painting; National Shevchenko Art School, Department of Painting, Kyiv, Ukraine.

PROFESSIONAL ACTIVITY

2019: Guest Curator, Kröller-Müller Museum, Otterlo, the Netherlands.

2018: Visiting Fellow, Institut für die Wissenschaften vom Menschen, Vienna, Austria.

2017 - 2018: Guest Curator, Ludwig Museum, Budapest, Hungary.

2016 - :Founding Director, The Russian Avant-garde Research Project (RARP), Kingston upon Thames, United Kingdom.

2016 - : Adviser, Kulturstiftung der Länder, Berlin, Germany.

2016 - 2017: Member, Arbeitsgruppe Ukraine, Stiftung Deutsches Zentrum Kulturgutverluste, Magdeburg, Germany.

2015: Visiting Fellow, Max Weber Kolleg, Erfurt, Germany.

2014-2015: Guest Curator, Neue Galerie, New York, NY.

2012-2014: Guest Curator, Galerie Belvedere, Vienna, Austria.

2008-2011: Guest Curator. Chicago Art Institute. Chicago, IL.

2007-2008: The Eugene and Daumel Shklar Fellow. Ukrainian Research Institute of Harvard University. Cambridge, MA.

2006 - 2014: European Correspondent, ARTnews magazine. Budapest, Hungary.

2001- 2005: Senior Research Director, Research Project for Art and Archives. New York, NY.

1999 – 2000: Deputy Research Director Art and Cultural Property, Presidential Advisory Commission on Holocaust Assets in the United States. Washington, DC.

1998-2000: Adjunct Professor, Center for Curatorial Studies, Bard College. Annandale-on-Hudson, NY.

1998-1999: Research Director, Documentation Project of War Time Cultural Losses. New York, NY.

1996-2014: Contributing Editor, ARTnews magazine. New York, NY

1997-1998: Fellow, Kennan Institute for Advanced Russian Studies, Woodrow Wilson Center for Scholars. Washington, DC.

1995-1996: Research Fellow, Germanisches Nationalmuseum. Nuremberg, Germany.

1993-1995: Research Fellow, Bremen Kunstverein, East European Institute of Bremen University. Bremen, Germany.

1990-93: ARTnews, Moscow correspondent. Moscow, Russia.

1986-90: Postgraduate Fellow, Research Institute of Art History. Moscow, Russia.

1983-86: Curator, Kyiv Museum of Western and Oriental Art. Kyiv, Ukraine.

SELECTED EXHIBITIONS CURATED

2019: Between Fire and Fire. Ukrainian Art Now. Semper Depot, Akademie der bildenden Künste, Vienna, Austria.

2018: Permanent Revolution: Ukrainian Art Today. Ludwig Museum, Budapest, Hungary.

2017: Filming the Revolution: Ukrainian Film Posters of the 1920s. IWM/Blikle Kino, 21er Hous, Galerie Belvedere, Vienna, Austria.

2017: The Paper Revolution: Soviet Graphic Design and Constructivism, 1920s – 1930s. ADAM Brussels Design Museum, Brussels, Belgium/Bröhan-Museum, Berlin, Germany

2015: Russian Modernism: Cross-Currents of German and Russian Art, 1907-1917. Neue Galerie, New York, USA.

2014: Silver Age - Russian Art in Vienna around 1900. Galerie Belvedere, Vienna, Austria.

2014: I am a Drop in the Ocean. Art of the Ukrainian Revolution. Künstlerhaus, Vienna, Austria.

2012: Windows on the War: Soviet TASS Posters at Home and Abroad, 1941-1945. Art Institute of Chicago, Chicago, USA

BOARDS AND PROFESSIONAL ASSOCIATIONS

2016: Board of Trustees Chair, The Russian Avant-garde Research Project (RARP).

2000 – 2003: Corresponding Member, International Walter Benjamin Society.

1996-1998: Chairman, International Advisory Board of Soros Centers of Contemporary Art.

Member, International Association of Art Critics (IACA).

Member of American Association of Advanced Slavic Studies (AAASS).

Member of College Art Association (CAA).

PUBLIC LECTURES

2018: “The Best Shot: Jews, Photography, Modernism and Propaganda”, Tel Aviv University, Tel Aviv, Israel.

2017: “The Soviet State and the Avant-garde”, The Royal Academy of Arts, London, UK.

2017: "Funeral of the Revolution", Design Museum, London, UK.

2015: "Roots of Russian Modernism", Neue Galerie, New York, USA.

2011: "Illustrating the leader's speeches: Stalin, TASS Windows and Visualization of Metaphors", Art Institute of Chicago, Chicago, IL.

2007: "Marketing the Revolution - Russian Avant-garde on the International Art Market", Christie's Education, New York, NY.

2007: "Ukrainian Modernism - The Problem of Attribution," Ukrainian Museum, New York, NY.

2003: "Nazi Art in American Museums," National Gallery of Art, Washington DC.

2001: "After-art," Academy of Fine Art, Prague, Czech Republic.

2001: "Museum for the Blind," Academy of Arts, Split, Croatia.

2000: "20th Century – Change of Paradigms in Art History," Kunstverein Salzburg, Austria.

1999: "Russian Avant-garde," Christie's Educational Program, New York, NY.

1998: "Curators as Dictators - The Last Page of the Russian Avant-garde," Curatorial Seminar, SCCA Almaty, Kazakhstan.

1998: "Soviet Unofficial Art between Lent and Carnival," Academy of Fine Arts, Bratislava, Slovakia.

1998: "The End of Avant-garde" - Academy of Fine Arts, Sarajevo, Bosnia.

1996: "Art and Power. Soviet Museums from Malevich to Stalin" - Courtauld Institute, London, UK.

1995: "Stalinist Cultural Policy and the Destruction of the Soviet Museum Collections," Slavic Department, Leyden University, Leyden, the Netherlands

CONFERENCE PARTICIPATION

2019: Nova Generatsiya: The artist and His Generation. M17 Contemporary Art Center, Kyiv, Ukraine.

2018: AAH (Association of Art Historians) Conference, London, UK.

2017: The Transfer of Jewish-owned Cultural Objects in the Alpe Adria Region. MIT School of Advance Studies, Lucca, Italy.

2015: Donatello and the Lost Museum. Bode Museum, Berlin, Germany.

2014: Ghosts of the Past: Nazi Looted Art and Its Legacies. Columbia University, New York, USA.

2014: The value of memory. Loss of one's belonging. Province of Trieste, Trieste, Italy.

2011: Holocaust Art Looting and Restitution. Chrystie's Symposium. Milan, Italy.

2010: Restitution: New cases and results of latest researches within Austria and neighboring countries. Sotheby's Symposium. Vienna, Austria.

2010: Post-Soviet Art Museums in the Age of Globalization. Kunsthaus Graz. Graz, Austria.

2009: Council of American Jewish Museums Annual Conference. New York, NY.

2009: The Art and the Law. Colegio de Abogados de Malaga, Museo Picasso. Malaga, Spain.

2008: Spoils of War v. Cultural Heritage: The Russian Cultural Property Law in Historical Context. Harvard Law School, Harvard University, Cambridge, MA.

2007: Lopud Seminar. Thyssen-Bornemisza Art Contemporary, Lopud, Croatia.

2007: Ukrainian Modernism in Context. Harvard University. Cambridge, MA.

2007. CAA National Convention. New York, NY.

2006: Between Russia and Germany. The problem of 'displaced' cultural assets in Central Europe in the years 2000-2006. Stefan Batory Foundation, Warsaw, Poland.

2006. AAASS National Convention. Washington, DC.

2005: The Treasures of Culture – Lost and Displaced. M. I. Rudomino All Russian State Library of Foreign Literature, Moscow, Russia.

2005: AAASS National Convention. Salt Lake City, UT.

2003: Resolution of Cultural Property Disputes. European Permanent Court of Arbitration. The Hague, the Netherlands.

2003: Beautiful Loot. Panel discussion on the continuing efforts to repatriate art looted by the Nazis. Harvard Law School and the European Law Research Center. Cambridge, MA.

2002: Commissioning History of the United States, Germany and Austria: Historical Commissions, Victims and WWII Restitution, D-Day Museum. New Orleans, LA.

2002: VII Congress of European Association of Jewish Studies, Amsterdam, the Netherlands.

2002: Private Law and Issues of Restitution of Cultural Property. Moscow, Russia.

2001: Canadian Symposium on Holocaust-era Cultural Property. Ottawa, Canada.

2001: AICA Congress – keynote speaker. Zagreb, Croatia.

2001: Creating the Enemy, Cold War and Propaganda, Georgetown University, Washington DC.

2001: History of Exhibitions, Bard College. Annandale on Hudson, NY.

1999: Stolen Beauty. New York University. New York, NY.

1999: Russian Modernism: Methods and Meaning in the Post-Soviet Era. Society of Historians of East European and Russian Art and Architecture. Washington, DC.

1999: Who Owns Culture? Columbia University. New York, NY.

1998: Washington Conference on Holocaust-Era Assets. United States Department of State and United States Holocaust Memorial Museum. Washington, DC.

1998: Washington Conference on Holocaust-Era Assets. Roundtable Discussion on Nazi-Looted Art. United States Department of State and United States Holocaust Memorial Museum. Washington, DC.

1998: Charting the Parameters: Looted Art and U.S. Art Museums. Museum of Modern Art. New York, NY.

1998: Conference on Unpaid Insurance Claims and Restitution of Victims Assets Stolen by the Nazi Third Reich. The Simon Wiesenthal Center and the California Department of Insurance. Los Angeles, CA.

1997: The Moral and Legal Implications of Art Restitution, National Jewish Museum, Washington DC.

1997: Property and Restitution: A Moral Responsibility of History. The Simon Wiesenthal Center. Geneva, Switzerland.

1996: Body Missing: Art Theft of the Third Reich. Wasserburg Museum, Bremen, Germany.

1994: Spoils of War, Bard Graduate Center. New York, NY.

GRANTS AND AWARDS

2018: Visiting Fellow, Institut für die Wissenschaften vom Menschen, Vienna, Austria.

2014: Visiting Fellow, Max Weber Kolleg, Erfurt, Germany.

2012: Curator in Residence, the Belvedere Museum, Vienna, Austria.

2010: Clarion Award for Cultural Journalism.

2009: Clarion Award for Cultural Journalism.

2009: The Society of Silurians Excellence in Journalism Award.

2006: The Eugene and Daymel Shklar Fellowships in Ukrainian Studies. Harvard University. Cambridge, MA.

1997: Woodrow Wilson Center Fellowship, Washington, D.C.

1996: National Headliner Award.

1992-93: Research grant for art history, Kunstverein Bremen and Bremen Landesbank, Bremen, Germany.

1991: George Polk Memorial Award for reporting on culture, Long Island University, NY.

1991: Overseas Press Club of America Citation of Excellence.

SELECTED PUBLICATIONS

BOOKS

The Holy Place. (New Heaven: Yale University Press. Fall 2007) (co-authored with Gregorii Kozlov, with Sylvia Hochfield).

AAM Guide for Provenance Research. (Washington DC: American Association of Museums, 2001), (co-authored with Nancy Yeide and Amy Walsh).

Beautiful Loot: Soviet Plunder of European Art Treasures. (New York: Random House. 1995) (co-authored with Gregorii Kozlov, with Sylvia Hochfield).

Operation Beutekunst. (Nurnberg: Germanisches Nationalmuseum, 1995) (co-authored with Grigorii Kozlov).

ARTICLES

“Restitution as Diagnosis: Political Aspects of the “Trophy Art” Problem and Russian-German Relations”, *New German Critique*, No 130, February 2017.

“A Comedy of Errors: Russian Cubo-Futurism as an Example of Creative Misunderstanding” in *Russian Modernism: Cross-Currents of German and Russian Art, 1907-1917*, (New York: Prestel, 2015)

“Russian Art in Vienna 1873 – 1921”; “Art Critic from Café Central” in *Silver Age, Russian Art in Vienna* (Vienna, Belveder, 2014).

“Reclaiming Lost Treasures.” *ARTnews*, June 2012.

“‘Painting Went Out into the Street’: The War of Images Along the Eastern Front”, in *Windows on the War: Soviet TASS Posters at Home and Abroad, 1941-1945* (Chicago: Art Institute of Chicago, 2011)

“Between Lent and Carnival: Moscow Conceptualism and Sots Art. Differences, Similarities, Interconnections”, in *Moscow Conceptualism in Context* (Munich, Berlin, London, New York: Zimmerly Art Museum at Rutgers University, Ptrestel, 2011)

“Lunching under the Goya. Jewish Collectors in Budapest at the Beginning of the Twentieth Century.” *Quest. Issues in Contemporary Jewish History, Journal of Fondazione CDEC*, 2011, <http://www.quest-cdecjournal.it/about.php?issue=2>

"Resurrecting Stalin?" *ARTnews*, June 2010.

"Where the Pictures Don't Always Match the Labels." *ARTnews*, June 2010.

"Art in Russia: Under Attack." *ARTnews*, October 2009.

"The Faking of Russian Avant-Garde." *ARTnews*, Summer 2009.

"The Mauerbach Scandal." *ARTnews*, February 2009.

"The Pushkin Museum Plans a Questionable Expansion." *Wall Street Journal*, May 21, 2008.

"The Mysterious Journey of an Erotic Masterpiece." *ARTnews*, February, 2008.

'Il Naso Di Alfred Flechtheim. Antisemitismo e Immagini Nella Propaganda Nazista', *Storicamente*, 4 (2008) http://www.storicamente.org/01_fonti/antisemitismo-akinsha.htm

"The Funeral of the Revolution." in *Rethinking Malevich: Proceedings of a Conference in Celebration of the 125th Anniversary of Kazimir Malevich's Birth*. (London: The Pindar Press, 2007.)

"Bilbao in the Urals?" *ARTnews*, October 2007.

"Hungary: Convoluted Legal Battles." *ARTnews*, January 2007.

"Playing with Modernity." in *Küba. Journey Against the Current*. (Vienna: Thyssen-Bornemisza Art Contemporary, 2006)

"Goodbye, Balkans!" *Read Relations*, No 5, September 2006, (Kulturstiftung des Bundes, Berlin)

"The Sárospatak Case: Rare Books Return to Hungary from Nizhnii Novgorod. A New Precedent for Russian Cultural Restitution?" (co-authored with Patricia Kennedy Grimsted.) *Art, Antiquity and Law*, Vol. XI, Issue 3, September, 2006.

"Bringing Communism to the Museum" in *Leap into the City. Cultural Positions, Political Conditions. Seven scenes from Europe*. (Cologne: Du Mont Literatur and Kunst Verlag, 2006).

"The Scandal Sweeping Russia's Art Market." *ARTnews*, January 2006.

"On the Way Back: the Schneerson Collection and the Return of the 'Smolensk Archive.'" in *The Return of the "Smolensk Archive.*(Moscow: Rosspen, 2005.)

"Italy and Slovenia: Competing Claims." *ARTnews*, December 2005.

"Provocateurs, Ghosts, Accomplices and Starz." *ARTnews*, April 2005.

"Painting versus Photography. A Battle of Mediums in Twentieth-Century Russian Culture." in *Beyond Memory.* (New Jersey: Rutgers University Press, 2004.)

"Lost in Translation." *IFAR Journal*, vol. 7, No 1, 2004.

"Riders of the Lost Art." *Washington Post Book World*, December 26, 2004.

"The Long Odyssey of the World's the Most Expensive Eggs." *ARTnews*, June 2004.

"Orthodox Bulldozer." *ARTnews*, May 2004.

"Who Owns the Lubomirski Durers? " *ARTnews*, October 2001.

"Master Swindler of Yugoslavaia," *ARTnews*, September 2001.

"Alexander Roytburd," *La Biennale di Venezia. 49 Esposizione Internazionale. Plateau of Humankind.* (Venice: Electa, 2001.)

"From Russia with Love," Review: Literature and Arts of the Americas, Vol., 32, Issue 59, 1999.

"Russian Deposits: No Return?" *ARTnews*, April 1998.

"The Strange Illegal Journey of the Larionov-Goncharova Archive," *ARTnews*, March 1997.

"The Scholar Who Came in from the Cold," *ARTnews*, September 1996.

"The Russian Avant Garde Betrayed," *ARTnews*, February 1996.

"To Return or Not to Return," *ARTnews*, October 1994.

"Bremen Art Works Twisted Tale," *The Christian Science Monitor*, March 5, 1993.

"Russia: Whose Art Is?" *ARTnews*, May 1992.

"The Secret Depositories Slowly Open," *ARTnews*, April 1992.'

"The Turmoil over Soviet Art Treasures. A Growing Controversy," *ARTnews*, December 1991.

"The Soviets Art Treasures. A Growing Controversy," *ARTnews*, September 1991.

"A Soviet-German Exchange of War Treasures?" *ARTnews*, May 1991.

"Spoils of War. The Soviet Union's Hidden Art Treasures," *ARTnews*, May 1991.