

of a proposed subject matter for the Major Gold Medal competition. Leigh assesses the “unique sense of comradeship and brotherly solidarity that characterized the protest from its inception” and the “fraternal dynamic” (150) that the Artel featured as a united corporation. This masculine brotherhood expressed the “spirit of the 1860s,” a time of liberal reforms, and also highlighted “anxieties unique to Russian conceptions of masculinity” (153). She focuses on the Artel’s everyday life and artworks and photographs in which the members of the Artel were portrayed as a group and as individuals.

The third part, “Modern Women and Their Wounded Men,” addresses Ivan Kramskoi and Ilia Repin’s lives and their art. Leigh examines Kramskoi’s masculinity and modern gender expectations explored through his bonds with his wife, Sofia, whom he painted throughout his life, his understanding of fatherhood and the ideals of the “kind father” (202). The artist’s masculinity is “illustrated by his involvement in his family as well as his interest in the women that made up the Petersburg demi-monde” (193). Leigh explores Kramskoi’s most recognizable painting, the *Unknown Woman*, in parallel to the artist’s financial difficulties and incapability to sustain his family. The final chapter is devoted to Repin and masculine vulnerabilities. Here, the author investigates *Ivan the Terrible and His Son Ivan*, the most iconic Repin’s work, and surveys his personal life of an adulterer and a man of patriarchal values. To conclude, she presents Repin’s male models—the writer Vsevolod Garshin and his emotional fragility and depression, and the composer Modest Musorgskii and his mental instability—as additional micronarratives of masculine vulnerability.

*Picturing Russia’s Men* is a significant and timely contribution to the scholarship. Interpreting nineteenth-century art and society through the “microhistories of the masculine” enables future explorations of the long nineteenth century, an understudied period of east European art. A pleasure to read, this book is highly recommended for courses in Slavic studies, art history, and gender studies, and will be certainly appreciated by general readers.

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***The Wayland Rudd Collection: Exploring Racial Imaginaries in Soviet Visual Culture.*** Ed. Yevgeniy Fiks, Denise Milstein, and Matvei Yankelevich. New York: Ugly Duckling Presse, 2021. xlviii, 216 pp. Bibliography. Illustrations. Plates. \$40.00, hard bound.

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Over the past two decades, an increasing number of scholars have turned their attention to the matrix of topics that unites: relations between the Soviet Union and the decolonizing world, Soviet conceptions of race and Blackness, and Soviet anti-imperialism and support for oppressed minorities in the capitalist west (and in the US in particular). Several of the pioneers of this wave of scholarship are contributors to the volume under review, which offers a thought-provoking and valuable new resource for work on these questions.

Two names should be mentioned as foundational for this volume: Wayland Rudd and Yevgeniy Fiks. The latter is a visual artist based in New York City whose works often draw on the history of his country of birth, the USSR. As Fiks explains in his short introduction, Wayland Rudd was an African American actor who repatriated to the Soviet Union in the 1930s and remained a part of the Soviet theatrical world until

his death in 1952. Over the past decade or so, in the process of an extended artistic and research project regarding representations of Black Africans and African Americans in the visual culture of the USSR, Fiks accumulated a collection of relevant images from Soviet propaganda and print culture, some in the form of physical artifacts and others in digital form. In the course of this undertaking, he decided to name the collection for Rudd, who appears in several of its items. This volume, which presents reproductions of these images as well as a series of commissioned essays interpreting and contextualizing them, is one element of Fiks's ongoing project around the collection that also includes "contemporary artworks, several related salons, events, and installations" (5).

The *Wayland Rudd Collection* is neither exhibition catalogue, nor volume of academic essays, nor artist's book, although it contains elements of all of these. Its final 45 pages present 150 fine color reproductions of images from the Wayland Rudd Collection (henceforth WRC), presented in small or medium scale enabling scholarly reference, if not always a complete grasp of formal characteristics or full information about dimensions or media. The book is introduced by 48 full-page color illustrations of striking, artistically composed details from the WRC images.

The essays included in the volume present a range of distinct genres: memoir, interview, artistic/poetic project, and scholarly essay. Following Fiks's introduction, philosopher Lewis Gordon frames the collection with a foreword, in which he meditates on the historical and philosophical intersections of the images in the WRC with Rudd's biography and with global and American histories of race and racism, up to and including the present moment of mobilization for racial justice in the US.

A first major section of the volume, titled "Lives," contains short contributions oriented on the history and biographical experiences of Black Americans in the USSR, with particular focus on Rudd himself. It begins with an interview with Mary Louise Patterson about her experiences as an African American student at the Patrice Lumumba Peoples' Friendship University in Moscow in the early 1960s. Joy Gleason Carew presents an overview of Rudd's Soviet acting career, including an account of his first arrival in the USSR in the group of African Americans that journeyed to Moscow in 1932, coordinated by Patterson's mother Louise Thompson and including Langston Hughes and other prominent cultural figures, to work on the unsuccessful film project *Black and White*. Jonathan Shandell's essay examines Rudd's career in the US prior to repatriation. Maxim Matusевич offers an account of Paul Robeson's Soviet engagements, with focus on interpretation of the singer's public silence concerning Stalinist antisemitic repressions. The section ends with Vladimir Paperny's account of his 2003 meeting with Lorita Rudd, née Marksity, the last of Rudd's five wives, and with his daughter Victoria Rudd.

The second major section, "Representations," turns to discussion of the WRC images. It includes poet Douglas Kearney's poem and collage in response to a 1964 Soviet poster showing a lynch victim hanging from the statue of liberty, Fiks's short essay on the implicit racial and gender hierarchies of Soviet images that include Black subjects, and four longer analytical essays by Jonathan Flatley, Christina Kiaer, Kate Baldwin, and Raquel Greene. Flatley's evocative essay treats a linked series of images of the human figure together with the globe as representations of world solidarity, emancipation, and revolution. Kiaer traces the emergence of a coherent aesthetics of anti-racism in Soviet visual culture at the end of the 1920s and into the 1930s, offering as a case study an intriguing account of works by Aleksandr Deineka, produced from his 1935 visit to Harlem, and their Soviet critical reception. Baldwin offers a detailed examination of representation of gender in Soviet anti-racist images, illuminating both its patriarchal limitations and its revolutionary promise. Greene offers a short account of representations of Africa in Soviet children's literature.

A final, shorter section, “Reflections,” begins with a reflective essay by poet-artist Marina Temkina about her encounters with race in the USSR and after emigration to the US, followed by Christopher Stackhouse’s short essay on the 1985 American film *White Nights*, about race, politics, and dance in the USSR. Fiks presents here his report and commentary on a 2014 exhibition that he organized, in which contemporary artists responded to the images of the WRC. A brief afterword by Meredith Roman reflects on the legacies of Soviet anti-racism and the entanglements of that history with contemporary struggles for racial equality.

This is a beautiful and inspiring book. It will stimulate further work on the images of the WRC and on the American, Soviet, and global histories intertwined with them, yet also effectively addresses audiences far beyond scholarly circles. Study of Soviet aspirations for a future of racial justice and of the contradictory history of the USSR’s failure to achieve those ideals is of crucial importance for the contemporary world that can hardly be said to know the path forward to a world of racial equality. The multiple voices and genres offered in this volume are its great strength, allowing it to grapple provocatively in various modes with the contradictory legacies of Soviet anti-racism, which are in so many ways tied to the contradictions of our own moment.

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***The Pedagogy of Images: Depicting Communism for Children.*** Ed. Marina Balina and Serguei Alex. Oushakine. Studies in Book and Print Culture Series. Toronto: University of Toronto Press, 2021. xx, 568 pp. Notes. Bibliography. Index. Illustrations. \$95.00, hard bound.

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Over the entire course of its history, and in the first decades of its existence in particular, the Bolshevik regime relied on literacy as a tool of political indoctrination and societal transformation. Because Soviet picture books were geared towards the most impressionable stratum of readers—those who mastered reading ability along with the most basic social norms, ideological dogmas, and public rituals—they became a unique instrument for both forming and reflecting the communist worldview. Relying on the child “as an instrument of futurity” (Sara Pankenier Weld, 237) and on images of party leaders (Daniil Leiderman and Maria Sokolovskaia); Red Army soldiers (Stephen M. Norris); technological breakthroughs (Kirill Chunikhin); and violently refashioned nature (Larissa Rudova) as icons of Soviet modernity, children’s book illustrations of the 1920–30s depicted the communist utopia as inevitable and gratifying—an ideal civilization worth enduring sacrifices and fighting for.

This erudite and comprehensive compendium of essays traces the impact of illustrated children’s books on the formation of mass Soviet readership and uncovers the role of Soviet writers and graphic artists in fostering juvenile literature as “an ideological apparatus (among several) of the state” (8). The eighteen scholars who have collaborated on the volume came together for a series of seminars on the pedagogy of images organized by Princeton’s Institute for International and Regional Studies and the Cotsen Children’s Library at Princeton. The online resource they initially created, <https://pedagogyOfImages.princeton.edu>, grew into the most thorough investigation of the mass-produced, visually expressive, flagrantly proclamatory, but also often poorly made and, therefore, ephemeral body of works that document “the centrality of visual media for educating the first communist generation” (41). Lavishly illustrated itself, *The Pedagogy of Images* can be appreciated on its own or