



Avant-Garde Museology: e-flux classics

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The museum of contemporary art might be the most advanced recording device ever invented. It is a place for the storage of historical grievances and the memory of forgotten artistic experiments, social projects, or errant futures. But in late nineteenth and early twentieth-century Russia, this recording device was undertaken by artists and thinkers as a site for experimentation.

Arseny Zhilyaev's *Avant-Garde Museology* presents essays documenting the wildly encompassing progressivism of this period by figures such as Nikolai Fedorov, Aleksandr Rodchenko, Kazimir Malevich, Alexander Bogdanov, and others—many which are translated from the Russian for the first time. Here the urgent question is: How might the contents of the museum be reanimated so as to transcend even the social and physical limits imposed on humankind?

Contributors: David Arkin; Vladimir Bekhterev; Alexander Bogdanov; Osip Brik; Vasiliy Chekrygin; Leonid Chetyrkin; Nikolai Druzhinin; Nikolai Fedorov; Pavel Florensky; R. N. Frumkina; M. S. Ilkovskiy; V. I. Karmilov; V. Karpov; Valentin Kholstov; P. N. Khrapov; Yuriy Kogan; Natalya Kovalenskaya; Nadezhda Krupskaya; S. P. Lebedyansky; A. F. Levitsky; Vera Leykina (Leykina-Svirskaya); Ivan Luppof; Kazimir Malevich; Andrey Platonov; Nikolay Punin; Aleksandr Rodchenko; Yuriy Samarin; I. F. Sheremet; Andrey Shestakov; Natan Shneerson; Ivan Skulenko; M. Vorobiev; N. Vorontsovsky; Boris Zavadovsky; I. M. Zykov.

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