

Ronald Feldman Fine Arts

VITALY KOMAR

Born, Moscow, September 11, 1943
Moscow Art School, 1958-60
Stroganov Institute of Art & Design, Moscow 1962-67

SOLO EXHIBITIONS

- 2009 Borowsky Gallery, Gershman Y, Philadelphia, PA, *Vitaly Komar*, December 6 – January 15, 2010.
Ronald Feldman Fine Arts, New York, NY, *New Symbolism*, November 7 – December 24.
- 2008 Borowsky Gallery, Gershman Y, Philadelphia, PA, *Three Day Weekend*.
- 2007 Galerie Sandmann, Berlin, Germany, *Three Day Weekend*, March 29 – June 16.
- 2006 Falconer Gallery, Bucksbaum Center for the Arts, Grinnell College, *Vitaly Komar: Recent Work*, October 3 – November 30.
- 2005 The Cooper Union Humanities Gallery, New York, NY, *Three-Day Weekend*, October 25 – December 11.
Matthew Bown Gallery, London, UK, *Three Day Weekend (2005) Bluebird Café Paintings (1967)*, August 11-September 10.
Ben Uri Gallery, The London Jewish Museum of Art, London, UK, *Three-Day Weekend*, August 7–September 4.
Ronald Feldman Fine Arts, New York, NY, *Three-Day Weekend*, June 18 – July 29.

GROUP EXHIBITIONS

- 2011 Museu D'Art Contemporani de Barcelona, Barcelona, Spain. *Museum of Parallel Narratives. In the Framework of L'Internationale*. May 14 - October 2, 2011.
- 2010 Louvre Museum, Paris, France, Counterpoint, *Contemporary Russian Art — From the Icon to the Avant-Garde by way of the Museum*, October 13, 2010 – January 31, 2011.
The Cultural Foundation Ekatarina, Moscow, Russia, *Field of Action. The Moscow Conceptualist School in Context 1970s-1980s*, October 23 - December 19.
Haunch of Venison, London, England. *Glasnost: Soviet Non-Conformist Art from the 1980s*, April 16 – June 26.
House of Culture: VDNKH, Moscow, Russia, *Unbearable Freedom of Creativity*,
Altmodern Gallery, Naples, FL, *Ready, Set, Shoot*, March 1 – 12.
- 2009 Oud Charlois Rotterdam, The Netherlands, *Kür/Mold 2009*, September 26 – October 29.
Schirn Kunsthalle, Frankfurt, Germany, *The Making of Art*, May 29 – August 30. (catalog)
Neue Gesellschaft für Bildende Kunst, Berlin, Germany, *Becoming Animal, Becoming Human (Tier-Werden, Mensch-Werden)*, May 9 – June 14.
Galerie Sandmann, Berlin, Germany, *The Thaw and the Time After - Moscow Artists 1958-2008", Part I*, January 17 – March 28.

- 2008 Fundacion Juan March, Madrid, Spain, *Total Enlightenment: Conceptual Art in Moscow, 1960-1990*, October 10, 2008 – January 11, 2009. (catalogue)
 Center for Art and Media Karlsruhe, Germany, *Medium Religion*, November 23 – April 19, 2009.
 Ronald Feldman Fine Arts, New York, NY, *Drawing Review: 37 Years of Works on Paper*, November 22 – December 23.
 Black & White Gallery, New York, NY, *Catching the Word*, February 1 – March 8.
- 2007 Second Moscow Biennale of Contemporary Art, Marat Guelman Gallery, *My Choice – Landscape with Lenin's Tomb*, March 3 – 31.
- 2006 White Space Gallery, London, UK, *Depository of Dreams*, November 30 – December 20.
 The LeRoy Neiman Gallery at Columbia University, New York, NY, *Humor in Art*, November 8 – November 24.

SELECTED SOLO LECTURES/ SLIDE PERFORMANCE

- Princeton University, Institute for International and Regional Studies, Princeton, New Jersey. Lecture/Slide-Performance: *Word and Image*, Interdisciplinary Conference: SOTS-SPEAK, May 20-22, 2011.
 Museu D'Art Contemporani de Barcelona, Barcelona, Spain, Lecture/Slide-Performance, *Collaboration in Art*, May 14-October 2, 2011.
- The Courtauld Institute of Art, London, UK, April 20, 2010.
 The State Tretyakov Gallery, Moscow, Russia, *Russian Artist in the West*, June 20, 2006.
 State Center of Contemporary Art, Moscow, Russia, *Paradoxes of Collaboration in Art*, June 19, 2006.
 Mayakovsky Public Library, St. Petersburg, Russia, *Russian Sots Art and American Pop Art*, June 15, 2006.
 Ahmatova Museum, St. Petersburg, Russia, *Paradoxes of Collaboration in Art*, June 14, 2006.
 Guggenheim Museum, New York, NY, *Paradoxes of Collaboration in Art*, in conjunction with group "Russia!" December 6, 2005.
 Guggenheim Museum, New York, NY, *Paradoxes of Collaboration in Art*, December 5, 2005.
 University of Pittsburgh, Pittsburgh, PA, *Paradoxes of Collaboration in Art and Search for Visual Symbols of Spirituality*, March 18, 2005.
 Department of Philosophy at the New School University, New York, NY, March 1, 2005.
 Museum of Contemporary Art, Helsinki, Finland, *Paradoxes of Collaboration in Art and Search for Visual Symbols of Spirituality*, November 26, 2005.
 Leepa-Rattner Museum of Art, St. Petersburg College, FL, November 7, 2004.
 The Art Museum of the State University of New York, Gibson Gallery, Potsdam, NY, October 26, 2004.
 Truro Center for the Arts at Castle Hill, Truro, MA, *Collaboration in Art and New Symbolism*, August 28, 2004.
 Gemeentemuseum Den Haag, Holland, *Collaboration in Art*, April 14.
 The Temple Judea Museum, Elkins Park, PA, *The Symbols of the Big Bang*, January 25.

SELECTED JOINT EXHIBITIONS WITH ALEX MELAMID

- 2003 Kawamura Memorial Museum of Art, Chiba, Japan, *Komar & Melamid: Desperately Seeking a Masterpiece*, October 4 – December 14.
- 2002 Yeshiva University Museum, Center for Jewish History, New York, NY, *Symbols of the Big Bang*, Curated by Reba Wulkan, October 24, 2002 – February 2, 2003, and travel to: The Temple Judea Museum, Elkins Park, PA, November 21, 2003 – January 14, 2004. (catalogue)
 Berkeley Art Museum, Berkeley, CA, *Komar and Melamid's Asian Elephant Art and Conservation Project*, April 10 – July 14.
- 2001 Philadelphia Art Alliance, Philadelphia, PA, *American Dreams*, Curated by Ammy Schlegel, January 16-March 11. (catalogue)

- 1999 La Biennale di Venezia, Venice, Italy, *Animal Kingdom*, Elephant paintings and Mikki-chimpanzee's photographs, Curated by Joseph Bakstein.
- 1998 The Akron Art Museum, Akron, OH, *The People's Choice*, September 5-November 15, and travel to: Ilingworth Kerr Gallery, Alberta College of Art and Design, Alberta, Canada, January 7-February 6, 1999; Nevada Museum of Art, Reno, NE, February 25-April 25, 1999; Santa Barbara Museum of Art, Santa Barbara, CA, May 1-June 27, 1999; Dunlop Art Gallery, Regina, Saskatchewan, Canada, July 10-August 22, 1999; University of Missouri-Kansas City Art Gallery, Kansas City, MS, September 3-October 29, 1999; Olin Arts Center, Bates College, Lewiston, ME, September 8-November 3, 2000.
Kunsthalle, Vienna, Austria, *Komar & Melamid, Schön-Haslich*, Curated by Gerald Matt, September 22 – November 1. (catalogue)
- 1997 Ronald Feldman Fine Arts, New York, NY, *American Dreams*, October 18-November 15.
Ludwig Museum of Modern Art, Cologne, Germany, *Komar & Melamid, Die Beliebten und Ungeliebten Bilder*, Curated by Evelyn Weiss and Mark Scheps, September 12-November 30.
Kunsthalle, Rotterdam, Holland, *The Most Wanted - The Most Unwanted Painting*.
- 1996 University of Michigan, Ann Arbor, MI.
Reijavik Municipal Art Museum, Reijavik, Iceland.
- 1995 Dia Center for the Arts, New York, NY, located on the Internet until 1996.
Checkpoint Charlie, Berlin, Germany.
Store Front for Art & Architecture, New York, NY.
Henry Art Gallery, Seattle, Washington.
Ukrainian State Museum, Kiev, Ukraine.
- 1994 Contemporary Arts Center/Guelman Gallery, Moscow, *People's Choice*, September 2-October 22.
Alternative Museum, New York, *People's Choice*, March 5-April 23, and travel to: Washington Project for the Arts, Washington, D.C., September 9-October 22; Herbert F. Johnson Museum of Art, Cornell University, Ithaca, NY, October 21-January 8, 1995.
- 1993 Ronald Feldman Fine Arts, New York, *Death & Immortality*, September 11-October 16.
Contemporary Art Centre, Guelman Gallery, Moscow, *The Stepped Pyramid*, April 22-May. With performance in Red Square, Moscow: *What to do with Lenin's Mausoleum?*
- 1992 Ronald Feldman Fine Arts, New York, *Komar & Melamid: Searstyle with Psalms*, February 22-March 28.
- 1991 Ronald Feldman Fine Arts, New York, *Paintings for the Holy Rosary Church*, January 12-February 16.
Ljubljana Congress Center, Cankarjev Dom, Yugoslavia, *Komar and Melamid*, June 21-July.
The University Gallery, Memphis State, Memphis, TN, *Komar and Melamid: Art/History*, September 6-October 11.
- 1990 Gallery 210, University of Missouri, St. Louis, MO, *Painting: 1980 to 1986*, February 26-March 30.
Brooklyn Museum, New York, *Grand Lobby Installation, Yalta and Moscow*, March 16-June 4.
South Campus Art Gallery, Miami Dade Community College, Miami, FL, *Forty Monotypes*, May 24-June 15, with lecture.
Fuller Elwood Gallery, Seattle, *In America*, July 19-September 1.
Vinalhaven Press, New York, *Hot Heavy Sears and The Double Revelation*, October 6-November 24.
- 1989 Bowdoin College Museum of Art, Brunswick, ME, *Komar & Melamid*, January 18-March 5.
Ronald Feldman Fine Arts, New York, *Bergen Point Brass Foundry, Bayonne*, March 31-April 29.
University of North Texas, Denton, TX, September 4-28, and tour to Sunrise Museums, Charleston, WV, November 4-December 31; Alaska State Museum, Juneau, January 20-February 24, 1990; Anchorage Museum of History and Art, Anchorage, March 16- April 15; University of Alaska, Fairbanks, April 28-June 3; Washington University, St. Louis, MO, June 22-August 12; Haggerty

- Museum of Art, Marquette University, Milwaukee, WI, September 13-November 11, *Russians in America*. Organized by Exhibits USA. (catalogue)
 Galerie Montenay, at FIAC, Paris, October 7-15.
 Mandeville Gallery, University of California, La Jolla, CA, *Komar and Melamid: Recent Work*, October 21-December 10, with lecture on November 9.
 Solo Gallery, New York, *Horn of Plenty*, November 2-December 3.
- 1988 Kicken Pauseback, Cologne, West Germany, March 12-April 23.
 Gallery Paule Anglim, San Francisco, March 16-April 23.
 Van Straaten Gallery, Chicago, *New Work*, October 21-November 25.
 Moriarty Gallery, Madrid, *Death Poems*, October. (catalogue)
 Galerie Barbara Farber, Amsterdam. *A Diary's Pages 1985-1988*, December 3-January 7, 1989.
 Neue Gesellschaft fur Bildende Kunst, West Berlin, *Death Poems*.
- 1987 Artspace, Sydney, Australia, July 15-August 15, and tour to Institute for Modern Art, Brisbane, September 6-29; School of Art Gallery, University of Tasmania, Hobart, October 3-29; Australian Centre of Contemporary Art, Melbourne, December 5-January 24, 1988; Praxis, Perth, February 4-March 4, 1988; Experimental Art Foundation, Adelaide, March 15-April 15, 1988.
 Ronald Feldman Fine Arts, New York, *Komar & Melamid*, September 12-October 10.
- 1986 Tyler School of Art, Temple University, Philadelphia, PA, March-April.
 Ronald Feldman Fine Arts, New York, *Anarchistic Synthesism*, April 5-May 10.
 Sable-Castelli Gallery, Toronto, April.
 Van Straaten Gallery, Chicago, September-October.
- 1985 Swen Parson Gallery, Northern Illinois University, DeKalb, IL, February 17-March 17.
 Ronald Feldman Fine Arts, New York, *New Paintings*, February 23-March 23.
 Metropolitan Museum and Art Center, Coral Gables, FL, March.
 CEPA Gallery, Buffalo, NY, May-June.
 Fruitmarket Gallery, Edinburgh, August-September, and tour to the Museum of Modern Art, Oxford, October-December; Musee des Arts Decoratifs, Louvre, Paris, France, December-January 1986; Arts Council Gallery, Belfast, February-March 1986. (catalogue)
- 1984 Ronald Feldman Fine Arts, New York, *Business as Usual*, January 7-February 11.
 Saidye Bronfman Center, Montreal, March 27-April 29.
 Palace Theater of the Arts, Stamford, CT, April 17-June 16.
 University of Iowa Museum of Art, Iowa City, IA, November 16-January 13, 1985.
- 1983 Portland Center for Visual Arts, Portland, OR, January 25-March 6.
 Anderson Gallery, Virginia Commonwealth University, Richmond, VA, October 11-November 2.
- 1982 Ronald Feldman Fine Arts, New York, *Sots-Art*, September 25-October 30.
- 1981 Massachusetts College of Art, Boston, MA, (lecture-performance), February.
 Museum of Contemporary Art, Chicago, (lecture-performance), March.
- 1980 Ronald Feldman Fine Arts, New York, September 13-October 11.
 Edwin A. Ulrich Museum of Art, Wichita State University, Wichita, KS, November 12-30. (catalogue)
- 1979 *We Buy and Sell Souls*, auction-performance, Ronald Feldman Fine Arts, New York, Moscow, May 19.
 The Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C., lecture-performance.
- 1978 White Gallery, Tel Aviv, Spring.
 Wadsworth Atheneum, Hartford, CT, *MATRIX 43*, September 28-November 27.
 Ronald Feldman Fine Arts, New York, *The Temple*, October 5-November 11.

Third Temple, outdoor performance, Jerusalem.

- 1977 Ronald Feldman Fine Arts, New York, *TRANSSTATE*, May 14-June 30.
Ohio University Gallery of Fine Arts, Columbus, OH, August 8-August 19.
Berry College, Rome, GA, September.
A Space, Toronto, Fall.
- 1976 Ronald Feldman Fine Arts, New York, *Color Is a Mighty Power!*, February 7-March 20.
Music Writing: Passport, simultaneous performance, New York, many venues in the United States and Moscow.
- 1974 *Art Belongs to the People*, performance, private apartment, Moscow.
- 1972 *Sots-art*, exhibit in private apartment, Moscow.
Paradise, installation in private apartment, Moscow.
- 1968 Scientists Club, Gorodok Academy, Pushino.
- 1967 Blue Bird Cafe, Moscow.
- 1965 First collaborative lecture/performance, Academy of Art, Vilnius; Stroganov.
Institute of Art & Design, Moscow.

SELECTED GROUP EXHIBITIONS WITH ALEXANDER MELAMID

- 2011 Carriage Trade, New York, NY, *POP Patriotism 2002*, September 22 – November 13.
Art 101, Brooklyn, NY, *WILLIAMSBURG2000*, March 12 - April 17.
- 2010 Haunch of Venison, London, UK, *Glasnost, Soviet Non-Conformist Art from the 1980s*, April 16 – June 26.
- 2009 Vienna Kunsthalle, Wien, Austria, *1989. End of History or the Beginning of the Future?*, October 1 – February 7, 2010.
Ronald Feldman Fine Arts, New York, NY, *BLACK&WHITEWORKS*, June 6 – July 31.
Stella Art Foundation, 53 Venice Biennale, Venice, Italy, *That Obscure Object of Art: Contemporary Russian Art from the Stella Art Foundation*, June 4 – October 5.
Schirn Kunsthalle Frankfurt, Frankfurt, Germany, *The Making of Art*, May 29 – August 30.
Galerie Sandmann, Berlin, Germany, *The Thaw and the Time After – Moscow Artists 1958-2008: Part II Komar & Melamid and Sergej Volokhov*, April 4.
Museo Thyssen-Bornemisza, Fundacion Caja Madrid, Madrid, Spain, *Shadows*, February 10-May 17, 2009.
- 2008 Ronald Feldman Fine Arts, New York, NY, *Drawing Review: 37 Years of Works on Paper*, November 22 – December 23.
Parsons The New School for Design, New York, NY, *OURS Democracy in the Age of Branding*, October 16 – February 1, 2009.
Schirn Kunsthalle Frankfurt, Frankfurt, Germany, *Total Enlightenment*, June 21 – September 14.
Chelsea Art Museum, New York, NY, *Moscow – New York = Parallel Play*, February 22 – May 17.
- 2007 The 11th Annual Art Under the Bridge Festival, DUMBO Arts Center, *Elephant Art*, September 28 – 30.
- 2006 Fundacion del Museo Guggenheim, Bilbao, Spain, *Russia!*, March 28 – September 1.
- 2005 Solomon R. Guggenheim Museum, New York, NY, *Russia!*, September 16, 2005 – January 11, 2006.
(catalogue)

- 2003 Schirn Kunsthalle Frankfurt, Frankfurt, Germany, *Dream Factory Communism*, September 24, 2003 – January 4, 2004. (catalogue)
 Martin-Gropius-Bau, Berlin, Germany, *Berlin-Moskau, Moskau-Berlin 1950-2000*, September 28, 2003— January 5, 2004 and travel to: State Historical Museum Moscow, Moscow, Russia, March 21— June 15. (catalogue)
 The Contemporary Arts Center, Cincinnati, OH, *Somewhere Better Than This Place*, May 31—November 22.
 Westwood Gallery, New York, NY, *The Physics of Spirituality*, May 22—June 14.
 Ronald Feldman Fine Arts, New York, NY, *American Dream*, February 22—April 5.
- 2002 Center for Art and Media, Karlsruhe, Germany, *Iconoclash*.
- 2001 Wellington B. Gray Gallery, East Carolina University, Greenville, NC, *Modernism and Post- Modernism: Russian Art of the Ending Millennium*, August 30- October 3.
 Yeshiva University Museum, New York, NY, *Jewish Artists on the Edge*, November 7- February 28, 2002.
 Bernice Steinbaum Gallery, Miami, FL, *A Painting for Over the Sofa (that's not necessarily a painting)*, November 24- December 29 and travel to: Knoxville Museum of Art Knoxville, TN, January 11- April 5, 2002; Walton Arts Center, Fayetteville, AR, April 19- June 14, 2002; William Patterson University, Wayne, NJ, September 6- October 18, 2002; Fuller Museum, Brockton, MA, January 3- March 28, 2003; Huntington Museum, Huntington, WV, December 5, 2003- January 30, 2004; Lakeview Museum, Peoria, IL, February 13- April 9, 2004; University of Nebraska, Lincoln, NE, September 10- October 8, 2004.
 California College of Arts and Crafts, San Francisco, CA, *Extra Art: A Survey of Artists' Ephemera, 1960-1999*, October 12- December 8 (catalog)
- 2000 Govett-Brewster Art Gallery, New Plymouth, New Zealand, *Drive*, February 12 – April 30.
- 1999 The Museum of Modern Art, New York, NY, *The Museum as Muse: Artists Reflect*, March 31-June 29.
 The Museums at Stony Brook, Stony Brook, NY, *George Washington: American Symbol*, February 6-May 31; and travel to Brandywine River Museum, Chadds Ford, PA, June 11- September 6;
 Museum of our National Heritage, Lexington, MA, October 10- February 27, 2000 (catalogue)
- 1998 Chicago Cultural Center, Chicago, Illinois, *Heroic Painting*, January 17 - March 15, 1998.
 Eyewash, New York, NY, *Offbeat: Humor in Life and Art*, October 17-November 22.
- 1997 University of Hawaii Art Gallery, Honolulu, Hawaii, *The 6th International [Shoebox] Sculpture Exhibition*, March 16-April 18 and travel to fifteen museums until December 1999.
 La Biennale di Venezia, Venice, Italy, *47th International Art Exhibition*.
 Spaso House, Moscow, Russia, *Faces of America* (Curated by Art in Embassies).
- 1996 Museum of Modern Art, Cologne, Germany, *Zeitgenossische Kunst im Museum Ludwig*, December 5-January 17, 1997.
 Copenhagen Contemporary Art Center, Copenhagen, Denmark, *Jukebox: Sound works*, November 1997.
 Helsinki City Art Museum, Helsinki, Finland, *The Most Wanted - The Most Unwanted Painting*, November.
 Albright College Center for the Arts, Freedman Gallery, Reading, PA, *20/20: The Visionary Legacy of Doris Chanin Freedman*, October 25-December 13.
 Aldrich Museum, Ridgefield, CT, *Landscape Reclaimed*, September 15-January 5, 1997.
 The Sculpture Gallery at the Ritz-Carlton, San Francisco, CA, May 18 through June.
 Thomas Segal Gallery, Boston, MA, *1976-1996 Twenty Years in Boston*, April 20-June 20, 1996.
 Duke University Museum of Art, Durham, NC, *Fractured Fairy Tales*, April 12-May 25. (catalogue)
 Southeastern Center for Contemporary Art, Winston-Salem, NC, *Heroic Painting*, February 3-April 21, 1996 (travel to Tampa Museum of Art, Tampa, FL, May-June; Queens Museum of Art, Queens, NY, July-September; Knoxville Museum of Art, Knoxville, TN, October-January 1997;

- Contemporary Arts Center, Cincinnati, OH, January-March; Nevada Museum of Art, Reno, NV, April-June; Mississippi Museum of Art, Jackson, MS, July-September; University Gallery At U Mass, Amherst, MA, October-December; Chicago Cultural Center, January-March 1988.
(catalogue)
- Duke University Museum of Art, Durham, NC, *Russian Conceptual Art of the 1980s: The Collection of the Duke University Museum of Art*, January 19-March 31.
- Ronald Feldman Fine Arts, New York, NY, *Withdrawing*, January 13-February 17.
- The Alternative Museum, New York, NY, *Made to Order: America's Most Wanted Paintings*, December 12-January 27.
- Georges Pompidou Center, Paris, France, *Face A L'Histoire*.
- Bass Museum, Miami, FL
- Hayward Gallery, National Touring Exhibition
- Contemporary Art Center, Lisbon, Portugal
- Le Cirque, Paris, France
- Centre Internationale d'Art Contemporain de Montreal, Montreal, Canada
- Wood Street Galleries, Pittsburgh, PA
- 1995 The Jewish Museum, New York, NY, *Russian Jewish Artists in a Century of Change 1890-1990*, 1995-96.
- Artwalk, New York, NY, *Auction for the Coalition for the Homeless*, October 14.
- Passage de Retz, Paris, France, September 28-October 22.
- The New Museum, New York, *Temporarily Possessed: The Semi-Permanent Collection*, September 15-December 17.
- Southeastern Center for Contemporary Art, Winston-Salem, NC, *Heroic Painting*, February 3-April 21, 1996 (travel to Tampa Museum of Art, Tampa, FL, May-June; Queens Museum of Art, Queens, NY, July-September; Knoxville Museum of Art, Knoxville, TN, October-January 1997; Contemporary Arts Center, Cincinnati, OH, January-March; Nevada Museum of Art, Reno, NV, April-June; Mississippi Museum of Art, Jackson, MS, July-September; University Gallery At U Mass, Amherst, MA, October-December; Chicago Cultural Center, January-March 1988.
(catalogue)
- Thomas Segal Gallery, Boston, MA, *Content & Commentary*, September 15-October 28.
- Sidney Janis Gallery, Munich, Germany, *KRAFTMESSEN: Contending Forces*, June-July.
- The New Museum of Contemporary Art, New York, NY, *Human/Nature*, April 20-May 18.
- Neuberger Museum of Art, State University of New York, Purchase, NY, *Arts Night Out Auction*, April 8.
- Copenhagen Contemporary Art Center, Copenhagen, Denmark, *No Man's Land*, March 25-June 11.
- The New Jersey Center for Visual Arts, Summit, NJ, *Heroes and Heroines: From Myth to Reality*, January 13-February 26.
- Transformers: The Art of Multiphrenia*, Organized by Independent Curators Incorporated, travel to:
Minnesota Museum of Art, Minneapolis, MN, December 11, 1994-February 5.
- Zimmerlie Art Museum, Rutgers University, New Brunswick, NJ, *From Gulag to Glasnost* October 22, 1994-March 3.
- Contemporary Arts Center, Moscow, Russia.
- Museum of Contemporary Art, Helsinki, Finland, *ARS, Helsinki Biennale*.
- Ansel Adams Center for Photography, San Francisco, CA
- Smithsonian Institute, Washington, DC
- Kraftmessen, Munich, Germany
- Istanbul Biennial, Istanbul, Turkey, Curated by Rene Block. (catalogue)
- 1994 Lehman College Art Gallery, The Bronx, NY, *Before "Neo" and After "Post"*, November 8-December 20.
- California Center for the Arts, Escondido, CA, *Wild Life!*, October 1-December 31.
- The College of Wooster, Wooster, OH, *Prints from Solo Impression, Inc.*, August 24-October 9.
- Trans Hudson Gallery, Jersey City, NJ, *Garden Fresh*, August 18-September 11.
- Santa Monica Museum of Art, Santa Monica, CA, *Altered Egos*, July 8-September 4. (catalogue)
- The Aldrich Museum of Contemporary Art, Ridgefield, CT, *30 YEARS-Art in the Present Tense: The Aldrich's Curatorial History 1964-1994*.
- Kunst-und Ausstellungshalle der Bundesrepublik Deutschland, Bonn, Germany, *Europa-Europa*, May 27-October 16. (catalogue)

Ludwig Forum, Aachen, Germany

- 1993 Oipca East Village, New York, NY *Mao 100*, December 26-31.
University Art Gallery, San Diego State University, San Diego, CA, *Clay Out of Context*, January 20-April 9.
Quartet Editions, New York, *A Few Words*, February 27-April 3.
Blum Helman, New York, *Memories, Facts & Lies*, June 16-July 31.
Frankel Nathanson Gallery, Maplewood, NJ, June 19-July 31.
Ronald Feldman Fine Arts, Inc., New York, NY, *Summer '93*, June 21 - August 20.
Smithsonian Institute, Washington, D.C., *Monumental Propaganda*, and travel to: Tretykov Gallery, Moscow, Russia; World Financial Center, New York, July 22 - October 3. Instigated by Komar & Melamid, organized by Independent Curators, Inc.
Le Centre international d'art de Montreal, Montreal, Quebec, *18 artistes russes: L'apres Perestroika: menageres ou femmes d'Etat*, August 1-October 3, and tour to Picker Art Gallery, Colgate University, Hamilton, NY, November 6-December 31; DePree Art Center and Gallery, Hope College, Holland, MI, February 12-March 27, 1994; Western Gallery, Western Washington University, Bellingham, WA, April 18-June 11, 1994; Iris and B. Gerald Cantor Art Gallery, College of the Holy Cross, Worcester, MA, September 15-October 23, 1994, *After Perestroika: Kitchenmaids or Stateswomen*. Organized by Independent Curators, Inc.
Cleveland Center for Contemporary Art, Cleveland, OH, *25 Years A Retrospective*, September 10-November 7. (catalogue)
Stuart Levy Gallery, New York, NY, *Old Symbols/New Icons in Russian Contemporary Art*, September 14-October 16.
Palm Beach Community College Museum of Art, Lake Worth, FL, *Art, Myth & Money*, October 2-October 30.
The Rye Arts Center, Rye, NY, *From Chaos to Creation: Russian Art 1972-1992*, October 3-November 21.
Center for the Arts at Yerba Buena Gardens, San Francisco, CA, *In Out of the Cold*, October 12-December 5, 1993.
Lehman College Art Gallery, New York, *Contemporary Public Art in the Bronx*, October 19-December 15.
Grey Art Gallery, New York University, New York, NY, *Brief Encounters: Meetings in Art*, November 8-December 18, 1993. (catalogue)
The Institute for Contemporary Art, P.S.1 Museum, Long Island City, NY, *Stalin's Choice: Soviet Socialist Realism 1932-1956*, November 21, 1993-February 27, 1994. (catalogue)
Leo Castelli, New York, NY, *Drawings, 30th Anniversary Exhibition*, To Benefit the Foundation for Contemporary Performance Arts, December 11-January 8, 1994.
- 1992 American Fine Arts, New York, *Just Pathetic*, January 18-February 8.
Lintas Corporation, New York, *Teamwork*, January 27-May 1.
Barbara Krakow Gallery, Boston, MA, February 15-March 18.
P.S.1 Museum, Long Island City, NY, *Slow Art - Painting in New York Now*, April 26-June 21.
John Michael Kohler Arts Center, Sheboygan, WI, *In Praise in Folly*, May 31-August 1.
Jersey City Museum, Jersey City, NJ, *Promises: Election Dreams and Desires, Fears and Nightmares*, August 26-November 7.
One Bush Street, *Identities Lost & Found*, August 19-November 30.
Los Angeles County Museum of Art, Los Angeles, *Parallel Visions: Modern Artists and Outsider Art*, October 15-31.
Tel Aviv Museum of Art, Tel Aviv, *Not For Sale*, October 22-December 27. (catalogue)
Alternative Museum, New York, *10: Artist as Catalyst*, November 21-February 12, 1993.
- 1991 Lorence Monk Gallery, New York, *Dead Heroes, Disfigured Love*, February 2-February 23.
The Cultural Space, New York, *World Disorder*, February 16-March 16.
Stedelijk Museum, Amsterdam, *Black Lights*, March 22-April 22. (catalogue)
Institute for Art and Urban Resources at P.S. 1, New York, *Out of Site*, April 14- .
Rosa Esman Gallery, New York, *To Wit: Timely Objects with Ironic Tendencies*, April 27-May 24.

Setagaya Museum, Tokyo, *Soviet Contemporary Art: From Thaw to Perestroika*, May 18-June 23. (catalogue)

Aldrich Museum of Contemporary Art, Ridgefield, CT, *Art of Advocacy*, May 18-September 29. (catalogue)

Victoria and Albert Museum, London, *Postmodern Prints*, July 17-October 27.

Irving Galleries, Sydney, Australia, *After Perestroika*, July 26-August 17. (catalogue)

The University Gallery at Memphis State, Memphis, TN, *Art/History*, September 6-October 11.

Independent Curators Incorporated (ICI), and tour to; Cantor Art Gallery, College of the Holy Cross, Worcester, MA, September 12-October 20; Denver Art Museum, Denver, CO, January 25-March 22, 1992; Joslyn Art Museum, Omaha, NE, April 9-May 31, 1992; Pittsburgh Center for the Arts, Pittsburgh, PA, July 5-August 23, 1992; Paley Gallery, Moore College of Art and Design, Philadelphia, PA, September 5-October 11, 1992; Telfair Academy of Arts and Sciences, Inc., Savannah, GA, January 5-February 21, 1993, *Departures: Photography 1923-1990*.

ICA, Philadelphia, PA, October 4-January 5, 1992, and tour to Newport Harbor Art Museum, Newport Beach, CA, April 16-June 21, 1992, *Devil on the Stairs: Looking Back on the Eighties*. (catalogue)

Henry DeFord III Gallery, Long Island City, NY, *Zero Gravity*, October 21-January 31, 1992.

Gallery 119, New York, *Images of Labor*, October 25-December 5.

Alternative Museum, New York, *Sixteen Year Retrospective of the Alternative Museum*, October-November.

Alternative Museum, New York, *Artists of Conscience*, November 6-January 25, 1992.

Nassau County Office of Cultural Development, Chelsea Mansion, East Norwich, NY, December 8-January 8, 1992, and tour to Fine Art Museum of Long Island, Hempstead, NY, February 1-15, 1992, *Sacred Spaces*.

Zimmerli Museum of Art, New Brunswick, NJ, *New Directions*, December 8-February 25, 1992.

1990 Edward Thorp Gallery, New York, *Storyline*, February 3-March 3.

Ceres Gallery, New York, *Memory/Reality*, February 27-March 24.

Exit Art, New York, *Illegal America*, March 3. (catalogue)

Haggerty Museum of Art, Marquette University, Milwaukee, WI, *Images of Death in Contemporary Art*, March 22-June 3.

Museum of Contemporary Hispanic Art, collaborating with The New Museum and the Studio Museum of Harlem, New York, *The Decade Show*, April 2-September 7. (catalogue)

Vinalhaven Press, New York, *Prints as Protest*, April.

University Gallery, University of Florida, Gainesville, FL, *Women of the Press: Contemporary Prints from Women Publishers*, May 2-June 17.

John Michael Kohler Arts Center, Sheboygan, WI, *Regarding Art: Artworks about Art*, June 3-August 12.

Tacoma Art Museum, Tacoma, WA, June 15-September 9, and tour to Institute of Contemporary Art, Boston, MA, November 1-January 6, 1991; Des Moines Art Center, Des Moines, IA, February 16-March 31, 1991, *Between Spring & Summer*. (catalogue)

Andrea Rosen Gallery, New York, *Stendahl Syndrome: The Cure*, June 29-August 4.

Stedelijk Museum, Amsterdam, *U.S.S.R. TODAY*, September 21-November 4. (catalogue)

Neuberger Museum, Purchase, NY, October 14-January 6, 1991, and tour to Cleveland Center for Contemporary Art, Cleveland, OH, February 1-March 29, 1991 (artists lecture March 2); The Art Museum of Florida International University, Miami, FL, September 13- October 11, 1991; Scottsdale Center for the Arts, Scottsdale Cultural Council, Scottsdale, AZ, December 22, 1991-February 16, 1992; Winnipeg Art Museum, Winnipeg, Manitoba, Canada, March 16-May 5, 1992; Laumeier Sculpture Park, St. Louis, MO, June 6-July 18, 1992; Salina Art Center and the Wichita Museum of Art, Salina and Wichita, KS, August 29-October 24, *Team Spirit*. Organized by Independent Curators, Inc., New York. Susan Sollins and Nina Castelli Sundell, co-curators. (catalogue)

1989 Bucknell University, Lewisburg, PA, *Reagan: American Icon*, January 14-March 23. (catalogue)

Southeastern Massachusetts University, North Dartmouth, MA, *Post-Utopia: Painting and Installations by Soviet Conceptualists Eric Bulatov, Ilya Kabakov, Komar & Melamid*, January 23-February 18.

The New Museum of Contemporary Art, New York, *Benefit Auction*, April 26-May 1.

Tony Shafrazi Gallery, New York, *Don't Bungle the Jungle*, (Benefit) June 3-30.
Mary Ryan Gallery, New York, *Endangered Industries*, August 16-September 16.
Nahan Contemporary, New York, *Disappearances*, November 2-25. (catalogue)
Fashion Institute of Technology, New York, *The Historical Mode*, November 1-January 27, 1990.
Whitney Museum of American Art, New York, *Image World: Art and Media Culture*, November 8-February 18, 1990. (catalogue)

- 1988 Exit Art, New York, *The Social Club*, January 9-February 13.
Museum of Modern Art, New York, *Committed to Print*, January 27-April 19. (catalogue)
Museum of Contemporary Art, Chicago, IL, *The Marshall Frankel Collection 1928-86*, February 6-April 3.
Gallery Carlo Lamagna, New York, NY, *Altar/Alter*, February 25-March 26. (curated by Ken Tisa)
Neue Gallery, Museum Ludwig, Aachen, West Germany, and tour to Wilhelm Hach Museum, Ludwigshafen; Gelzenhirchen City Museum, Gelzenhirchen; Museum fur Hedendaagse Kunst, Utrecht, The Netherlands; Provincial Museum, Hasselt, Belgium; Museum Moderne Kunst, Vienna, March 1988-April 1989, *Hommage/Demontage*. (catalogue)
General Electric Corporation, Fairfield, CT, *Figuration*, April 6-May, 1988. (curated by the Art Lending Service of the Museum of Modern Art)
The Queens Museum, New York, *Classical Myth and Imagery in Contemporary Art*, April 16-May 29. (catalogue)
The New Museum of Contemporary Art, New York, *Benefit Auction*, April 25.
Marlborough Gallery, New York, *Visions/Revision: Contemporary Representation*, April 28-May 28. (catalogue)
Milwaukee Art Museum, Milwaukee, WI, 1988: *The World of Art Today*, May 6-August 28. (catalogue)
Schloss Herrnsheim, Worms, West Germany, *Mnemosyne Oder Das Theater Der Erinnerung*, Curated by Peter Weiermair and Bill Henson, October 2-November 13. (catalogue)
New Jersey Center for Visual Arts, Summit, NJ, *Storytelling: Narrative Painting*, November 13-December 30. (catalogue)
- 1987 Kennesaw College Art Gallery, *Contemporary Soviet Art: The Will to Self-Expression in a Conformist Society*, January 22-February 22. (catalogue)
Gallery 400, University of Illinois, Chicago, *Tragic and Timeless Today*, February 4-March 14. (catalogue)
Schick Art Gallery, Skidmore College, Saratoga Springs, NY, February 19-March 13 and tour to Hofstra Museum, Emily Lowe Gallery, Hempstead, NY, March 29 - May 17, *Self-Portraits: The Message, the Material*.
Florida State University Gallery and Museum, Tallahassee, FL, *Nocturnes and Nightmares*, March 12-April 18. (catalogue)
Whitney Museum of American Art, Fairfield County, CT, March, and tour to Equitable Center, New York, September, *Contemporary Diptychs: Divided Visions*. (catalogue)
Beaver College Art Gallery, Glenside, PA, *Symbolic Narrative*, April 8-28. (catalogue)
Museo de Arte Moderno, Cuenca, Ecuador, *I Bienal Internacional de Pintura*, April 17-June 17. *Documenta 8*, Kassel, West Germany, June 12-September 20. (catalogue)
Metropolitan Museum of Art, New York, *Recent Acquisitions*, Fall.
Scott Hanson Gallery, New York, *Art against Aids*, October 27-November 4. (catalogue)
Solomon R. Guggenheim Museum, New York, *Fifty Years of Collecting: An Anniversary Selection*, November 13-January 10, 1988. (catalogue)
Curt Marcus Gallery, Kent Fine Arts, New York, *Fictions*, November 17-December 31.
- 1986 Museum of Modern Art, New York, *Recent Acquisitions*, March.
New Museum of Contemporary Art, New York, *Sots Art*, April-June, and tour (until 1988). (catalogue)
Los Angeles County Museum of Art, Los Angeles, *Avant-Garde in the Eighties*, April 23-July 12. (catalogue)
Biennale of Sydney, Sydney, Australia, *The Death or Resurrection of Originality*, May-July.
Walter Phillips Gallery, Banff, Canada, *Resistance or Submission*, August-September. (catalogue)
Edith C. Blum Art Institute, Bard College, Annandale-on-Hudson, NY, *Neo Neo Classicism*, August-October. (catalogue)

- San Francisco Museum of Modern Art, San Francisco, *Second Sight: Biennial IV*, August-November. (catalogue)
- Frankfurter Kunstverein, Frankfurt, Germany, *Prospect 86*, September 9-November 2.
- Charles Cowles Gallery, New York, *Artists for Artists*, September 26-October 8. (catalogue)
- Freedman Gallery, Albright College, Reading, PA, *The Freedman Gallery: The First Decade*, November 23-December 31.
- Long Beach Museum of Art, Long Beach, CA, *Remembrances of Things Past*, November-January 1987. (catalogue)
- 1985 The Kitchen, New York, *The Anticipated Ruin*, January-February.
- Institute for Art & Urban Resources at P.S.1, New York, *Synaesthetics: Collaborations between Artists and Writers*, January 13-March 10.
- Kunsthalle and Kunstmuseum, Bern, Switzerland, *Alles und noch viel Mehr (Everything and More)*, Curated by Gerhard Johann Lischka, Jean Hubert Martin, and Hans Christoph von Tavel, April-June. (catalogue)
- Amsterdam, *Doppelganger/Cover (The Double/Cover Show)*, April-May.
- Galerie und Lager Rudolf Zwirner, Cologne, West Germany, *Iterativismus*, May-June.
- Aldrich Museum of Contemporary Art, Ridgefield, CT, *The Classic Tradition in Recent Painting and Sculpture*, Summer. (catalogue)
- Greenville County Museum of Art, Greenville, SC, *Innocence and Experience*, October 8-November 24. (catalogue)
- The American Experience: Contemporary Immigrant Artists*, organized and toured by Independent Curators, Inc., and the Balch Institute for Ethnic Studies, New York, November 1985-October 1986. (catalogue)
- Nexus Contemporary Art Center, Atlanta, GA, November, and tour to colleges and universities in the South, *Public Art: A Blunt Instrument*. (catalogue)
- Laforet Museum, Harajuku, Tokyo, December 1985-January 1986, and tour to Tochigi Prefectural Museum of Fine Arts, Tochigi, February-March 1986; Tazaki Hall Espace Media, Kobe, April-May 1986, *Correspondences: New York Art Now*. (catalogue)
- 1984 Semaphore Gallery, New York, *Sots Art*, January 4-28. (catalogue)
- Edith C. Blum Art Institute, Bard College, Annandale-on-Hudson, NY, *Art as Social Conscience*, February 19-March 28.
- Queensborough Community College, Bayside, NY, *Politics in Art*, March 25-April 13. (catalogue)
- Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C. *Artistic Collaboration in the 20th Century*, May.
- Museum of Modern Art, New York, *An International Survey of Recent Painting and Sculpture*, May 17-August 28. (catalogue)
- Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C., *Content: A Contemporary Focus, 1974-1984*, October-January 1985. (catalogue)
- Center Gallery, Bucknell University, Lewisburg, PA, October 5-November 25, and tour to Sordani Art Gallery, Wilkes-Barre, PA, December 9-January 4, 1985, *Contemporary Perspectives 1984*. (catalogue)
- 1983 Ronald Feldman Fine Arts, New York, *1984 - A Preview*, January 26-March 12. (catalogue)
- Chrysler Museum, Norfolk, VA, *Realllegory*, February 22-April 3. (catalogue)
- Perfo 2, Performance Festival, Rotterdam, The Netherlands, May 12-16.
- Museum of Modern Art, New York, *New Acquisitions*, Summer.
- Linda Farris Gallery, Seattle, August 4-September 11; Los Angeles Municipal Art Gallery, Los Angeles, CA, *Self Portraits*. (catalogue)
- New York City Subway, organized by Group Material, *Subculture*, September.
- Castelli Graphics, New York, *New Talent Graphics*, November-December.
- Fine Arts Museum of Long Island, Hempstead, NY, *Written Imagery Unleashed in the Twentieth Century*, November 6-January 22, 1984. (catalogue)
- Center of Contemporary Art, Seattle, *Public Comments*, November 18-January 13, 1984.

- 1982 Alternative Museum, New York, *Face to Face*, January 23-January 27. (catalogue)
 Franklin Furnace, New York, *Illegal America*, February 10-March 6. (catalogue)
 Ronald Feldman Fine Arts, New York, *War Games*, February 27-April 17.
 Metropolitan Museum of Art, New York, *Counterparts and Affinities*, April. (catalogue)
 Ronald Feldman Fine Arts, New York, *Revolutions per Minute (The Art Record)*, April 24-June 5.
 Jewish Museum, New York, *Jewish Themes/Contemporary American Artists*, May 25-September 6.
 (catalogue)
 Ronald Feldman Fine Arts, New York, *The Atomic Salon*, June 9-July 15.
 Institute for Art & Urban Resources at P.S.1, New York, *Beast: Animal Imagery in Recent Painting*,
 October 17-December 12.
 Pratt Institute, New York, *The Destroyed Print*, November 15-December 11.
- 1981 Freedman Gallery, Albright College, Reading, PA, *Messages: Words and Images*, March 20-April 4 and
 tour. (catalogue)
 Gowanus Memorial Art Yard, Brooklyn, NY, *Monumental Show*, May-June.
 Contemporary Russian Art Center of America, New York, *Russian New Wave*.
- 1980 University of Maryland Art Gallery, College Park, MA, *Nonconformists: Contemporary Works on Paper
 from the Soviet Union*, September 3-October 12. (catalogue)
- 1978 Tel Aviv Museum. *Artist and Society, 1948-1978*, Fall.
 Institute for Art & Urban Resources at P.S.1, New York, *Couples*, November.
- 1977 Arts Club of Washington, D.C. and the Herbert F. Johnson Museum of Art, Cornell University, Ithaca, NY,
New Art from the Soviet Union. (catalogue)
 Venice Biennale, Venice, Italy, *Dissident Art*, Summer.
- 1974 Outdoor exhibition, Beljaevo, Moscow, September 15 (show bulldozed by authorities).
 Outdoor exhibition, Izmailovsky Park, Moscow, September 29.
- 1968 Moscow Artists Union, *Eighth Show of Young Artists* (Komar & Melamid works censored by authorities).

SELECTED BIBLIOGRAPHY

Interviews, Statements, and Writings

- Gambrell, Jamey. "Modernism with a Human Face." *East Village Eye* 19 (February 1983): 13-15. Interview.
 Harper, Glenn. *Art Papers* (January-February 1987), pp. 47-49. Interview.
- Hill, Peter. "Komar & Melamid." *Art Scribe* (September-October 1985), pp. 36-39. Interview.
- Komar, Vitaly, and Melamid, Alexander. *Artforum* 23 (January 1985): reproductions 56-58; text 52, 60, 76.
 _____. "The Barren Flowers of Evil." *Artforum* 18 (March 1980): 46-52.
 _____. "Bayonne, New Jersey, U.S.A." *Artforum* XXVII, No. 8, April 1989, pp. 133-35 and cover.
 _____. "Beyond Manhattan: Bayonne Manifesto." *Glass Art Society Journal*, 1990, pp. 64-66.
 _____. "Extracts from Poem About Death." *Lovely Jobly* 1, no. 1 (March 1990):40-41.
 _____. "In Search of Religion." *Artforum* 18 (May 1980): 36-46.
 _____. M/E/A/N/I/N/G (November 1987), pp. 13.
 _____. "Komar & Melamid Kunstlermannerpaare." *Kunstforum* (April/May 1990): 162-64.
 _____. "On Constructivism." *Print Collector's Newsletter* 11 (May-June 1980): 48-49.
 _____. "On the Experiment of Artistic Association in Soviet Russia." *Journal of Arts Management and Law* 13
 (Spring 1983). n.p.
 _____. with Peter Meyer, Victor Navasky, Katrina vanden Heuvel and JoAnn Wypijewski. "Painting by Numbers:
 The Search for a People's Art." *The Nation* 258, no. 10 (March 14, 1994): 334-55, cover.
 _____. *Poem About Death*. Berlin: NGBK Nishen, Madrid, Spain: Moriarity Gallery, Amsterdam, The
 Netherlands: Barbara Farber Gallery, 1988.
 _____. "Post-Monument Propaganda - A Proposal." *Art & Text*, no. 42 (May 1992): 42-43.
 _____. "The Role of the War Ministry in Soviet Art." *A-Ya*, no. 2 (1981). n.p.

- _____. "We Remember, Or So It Seems". *Architecture New York*, no. 15 (1996): 22-26.
- _____. "What Is To Be Done?" *Spark*, March/April/May 1992, pp. 1, 4.
- _____. "What is to Be Done with Monumental Propaganda." *Artforum* XXX, no. 9 (May 1992): 102-103.
- _____. "Ziablov." *The Unmuzzled Ox, Poets' Encyclopedia* 5, no. 4 (1979): 294-96.
- Larson, Kay. "Iconoclasts." *New York Magazine* 23, no. 17 (April 30, 1989): 50-51.
- Lawson, Thomas. "Komar & Melamid." *REALLIFE Magazine* (Winter 1983), pp.19-21. Interview.
- Martin, Jean-Hubert. "L'art da da da de Komar and Melamid." *artpress*, no. 103 (May 1986): 22-24. Interview.
- Musleah, Rahel. "Freedom and Exile." *Hadassah Magazine* (April 2007): 42-48.
- Schjeldahl, Peter. "Komar & Melamid." *Flash Art*, no. 125 (December 1985-January 1986): 64-65. Interview.
- Smolik, Noemi. "70 Years of Revolution." *Wolkenkratzer Art Journal* [West Germany](November-December 1987), pp.48-53, 112-13. Interview.
- "Tolstoy and Fish." *Artists in Maine* 1 (Winter 1986-87): 25-29. Interview.

Monographs and Joint Exhibition Catalogues

- Artists of Conscience: 16 Years of Social and Political Commentary*. Essay by Geno Rodriguez. New York, NY: Alternative Museum, p. 46.
- Death Poems*. Madrid, Spain: Moriarty Gallery, 1988.
- Epsteen, Mikhail N. *After The Future: The Paradoxes of Postmoderism & Contemporary Russian Culture*. Amherst, MA: The University of Massachusetts Press, 1995.
- Gambrell, Jamey. *Komar & Melamid*. Richmond, VA: Anderson Gallery, Virginia Commonwealth University, 1983.
- Kind, Joshua. *Komar & Melamid*. DeKalb, IL: Swen Parson Gallery, Northern Illinois University, 1985.
- Komar & Melamid's American Dreams*. Essays Mark Thistlethwaite and Neil Rector. Philadelphia, PA: Philadelphia Art Alliance, 2000.
- Komar and Melamid: MATRIX 43*. Hartford, CT: Wadsworth Atheneum, 1978.
- Komar & Melamid*. Introduction by Mark Francis. Essay by Peter Wollens. Edinburgh: Fruitmarket Gallery, 1985.
- Komar & Melamid: Painting History*. Sydney, Australia: Artspace, 1987.
- Nathanson, Melvyn, B., ed. *Komar and Melamid: Two Soviet Dissident Artists*. Introduction by Jack Burnham. Carbondale and Edwardsville, IL: Southern Illinois University Press, 1979.
- No Man's Land*. Copenhagen, Denmark: Nikolaj/Copenhagen Contemporary Art Center, 1995.
- Painting by Numbers: Komar and Melamid's Scientific Guide to Art*. Edited by JoAnn Wypijewski. Essays by Arthur C. Danto and others. New York, NY: Farrar Straus and Giroux, 1997.
- Ratcliff, Carter. *Komar & Melamid*. New York, NY: Abbeville Press, 1988.
- Russians in America*. Interview by Bosa Kosovic. Mid-America Arts Alliance, 1989.
- Vitali Komar and Aleksandr Melamid: A Retrospective Exhibition*. Wichita, KS: Edwin A. Ulrich Museum of Art, Wichita State

Selected Group Exhibition Catalogues and Books

- 50 Jahre/Years Documenta 1955-2005, Archive in Motion*. Edited by Michael Glassmeier and Karin Stengel. Göttingen, Germany: Steidl, 2005.
- Adcock, Craig. *Nocturnes and Nightmares*. Tallahassee, FL: Florida State University Gallery and Museum, 1987.
- Adler, Phoebe and Duncan McCorquodale, eds. *Contemporary Art in Eastern Europe: ARTWORLD*. London, UK: Black Dog Publishing, 2010. pp. 23,160-163, 216.
- After Perestroika*. Sydney, Australia: Irving Galleries, 1991.
- After Perestroika: Kitchenmaids or Stateswomen*. Essays by Margarita Tupitsyn and Martha Rosler. New York, NY: Independent Curators Incorporated, 1993.
- Altered Egos*. Santa Monica, CA: Santa Monica Museum of Art, 1994.
- Allara, Pamela. *Pictures of People: Alice Neel's American Portrait Gallery*. Hanover, NH: University Press of New England, 1998, pp. 125-126.
- Art against Aids*. New York, NY: American Foundation for AIDS Research, 1987.
- Art of Advocacy*. Ridgefield, CT: Aldrich Museum of Contemporary Art, 1991.
- Artists for Artists*. New York, NY: Charles Cowles Gallery, 1986.
- Atkins, Robert. *Art Speak: A Guide to Contemporary Ideas, Movements, and Buzzwords*. New York, NY: Abbeville Publishers, 1990.

- Beal, Graham J. *Second Sight: Biennial IV*. San Francisco, CA: San Francisco Museum of Modern Art, 1986.
- Berlin-Moskau, Moskau-Berlin 1950-2000*, Berlin, Germany: Nicolai-Berlag Berlin, 2003.
- Bernadac, Marie-Laure. *L'Art Contemporain Russe, De L'icone a L'Avant-Garde en Passant Par Le Musee*, Paris, France: Beaux Arts, Musee du Louvre, 2010.
- Between Spring and Summer. Soviet Conceptual Art in the Era of Late Communism*. Tacoma, WA: Tacoma Art Museum; Boston, MA: Institute of Contemporary Art, 1990.
- Black Lights*. Amsterdam, The Netherlands: The Stedelijk Museum, 1991.
- Blanchette, Manon. *Resistance or Submission*. Banff, Canada: Walter Phillips Gallery, 1986.
- Blau, Douglas. *Fictions*. New York, NY: Curt Marcus Gallery, Kent Fine Art, 1987.
- Bohnen, Ulrich. *Hommage/Demontage*. Aachen, West Germany: Neue Gallery, Museum Ludwig, 1988.
- Boym, Svetlana. *Another Freedom. The Alternative History of an Idea*. London: The University of Chicago Press, LTD. 2010.
- Bradley, Laurel. *Tragic and Timeless Today*. Chicago, IL: Gallery 400, University of Illinois at Chicago, 1987.
- Brossard, Jean-Pierre. *Workshops Furmanny Lane*. Zurich, Switzerland: Edition d'En Haut, 1990.
- Chilvers, Ian. *A Dictionary of Twentieth-Century Art*. Oxford, England: Oxford University Press, 1998.
- Classical Myth and Imagery in Contemporary Art*. Essay by Barbara Matilsky. Queens, NY: Queens Museum, 1988.
- Committed to Print*. New York, NY: The Museum of Modern Art, 1988.
- Conjunctions: Bi-Annual Volumes of New Writing*. Edited by Bradford Morrow. Annandale on the Hudson, NY: Bard College, 1994.
- Contemporary Perspectives*. Essays by Barry Blinderman, Thomas Lawson, Susan Morgan. Lewisburg, PA: Bucknell University, 1984.
- Contemporary Soviet Art: The Will to Self-Expression in a Conformist Society*. Kennesaw Gallery of Art, 1987.
- Content: A Contemporary Focus 1974-1984*. Washington, D.C.: Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, 1984.
- A Creative Legacy: A History of The National Endowment for the Arts Visual Artists' Fellowship Program 1966 – 1995*. Edited by Adele Westbrook. Essays by Nancy Princenthal and Jennifer Dowley. New York, NY: Harry N. Abrams, Inc., 2001, p. 182.
- Danoff, Michael. *The Marshall Frankel Collection 1928-86*. Chicago, IL: Museum of Contemporary Art, 1988.
- Davis, Jack. *Symbolic Narrative*. Glenside, PA: Beaver College, 1987.
- Dempsey, Amy. *Styles, Schools and Movements: the essential encyclopedic guide to modern art*. London: Thames & Hudson Ltd. 2010
- Devil on the Stairs: Looking Back on the Eighties*. Philadelphia, PA: Institute of Contemporary Art, 1991.
- Diepeveen, Leonard and Timothy Van Laar. *Active Sights: Art as Social Interaction*. Mountain View, CA; London; Toronto: Mayfield Publishing Company, 1998.
- Documenta 8 Kassel 1987*. Kassel, West Germany: Documenta 8, 1987.
- Dodge, Norton and Hilton, Alison. *New Art from the Soviet Union: The Known and Unknown*. Washington, D.C.: Acropolis Books Ltd., 1977.
- Dodge, Norton and Edith Tonelli. *Nonconformists: Contemporary Works on Paper from the Soviet Union*. Rockville, MD: University of Maryland, 1980.
- Doria, Charles. *Russian Samizdat Art*. New York, NY: Willis Locker & Owens Publishing, 1986.
- Dream Factory Communism: The Visual Culture of the Stalin Era*. Edited by Boris Groys and Max Hollein. Frankfurt, Germany: Hatje Cantz, 2003.
- Drier, Deborah. *Neo Neo Classicism*. Annandale-on-Hudson, NY: Edith C. Blum Art Institute at Bard College, 1986.
- Dutton, Denis. *The Art Instinct*. Oxford, United Kingdom: Oxford University Press, 2009, pp. 13-16, image plate 1.
- EIDIA, Paul and Melissa. *The Starving Artists' Cookbook*. New York, NY: EIDIA (Idea) Books, 1991, p. 13.
- Endquote*. Edited by Marina Balina, Nancy Condee, and Evgeny Dobrenko. Evanston, IL: Northwestern University Press, 2000.
- Envisioning Eastern Europe: Postcommunist Cultural Studies*. Edited by Michael D. Kennedy. Ann Arbor, MI: The University of Michigan Press, 1994.
- Extra Art: A Survey of Artists' Ephemera, 1960-1999*. Essay by Steven Leiber. Santa Monica, CA: Smart Art Press, 2001.
- Face a l'Histoire*. Paris: Editions de Centre Georges Pompidou, 1996.

- Feinstein, Roni. *Contemporary Diptychs: Divided Visions*. Fairfield County, CT: Whitney Museum of American Art, 1987.
- Fineberg, Jonathan. *Art Since 1940: Strategies of Being*. Englewood Cliffs, NJ: Prentice Hall, 1995.
- Fineberg, Jonathan. *Art Since 1940: Strategies of Being*. Second Edition. New York, NY: Harry Abrams, 2000.
- Flomenhaft, Eleanor. *Written Imagery Unleashed in the Twentieth Century*. Hempstead, N.Y.: Fine Arts Museum of Long Island, 1983.
- Fox, Howard. *Avant-Garde in the Eighties*. Los Angeles, CA: Los Angeles County Museum of Art, 1986.
- Fractured Fairy Tales*. Durham, NC: Duke University Museum of Art, 1996.
- Frazier, Nancy. *The Penguin Concise Dictionary of Art History*, ed. London, England: Penguin Books LTD, 2000.
- From Chaos to Creation: Russian Art 1972-1992*, Rye, NY: The Rye Arts Center, 1993.
- Freeman, Susan. *Public Art Fund, Inc. 1985-86*. New York, NY: Public Art Fund, 1986.
- Fuller, Gregory. *Kitsch-Art*. Cologne, Germany: Dumont, Buchverlag Koln, 1992, pp. 151, 174.
- Gardner, James. *Culture or Trash?* New York, NY: Carol Publishing Group, 1993, p. 10.
- George Washington: American Symbol*. Edited by Barbara J. Mitnick. New York, NY: Hudson Hills Press, 1999.
- Goheen, Craig. *Literature and Language*. Evanston, IL: McDougal, Littel and Co., 1991.
- Goodman, Susan Tumarkin. *Russian Jewish Artists 1890-1990*. New York: The Jewish Museum, 1995.
- Gyorgy, Peter and Hedvig Turai. *Art and Society in the Age of Stalin*. Budapest, Hungary: Corvina Books, 1992.
- Hansford, Pamela. *BARBERism*. Sydney, Australia: Museum of Contemporary Art, 1993.
- Heiferman, Marvin (with Lisa Phillips and John Hanhardt). *Image World: Art and Media Culture*. New York, NY: The Whitney Museum, 1989.
- Heroes & Heroines: From Myth to Reality*. Summit, NJ: New Jersey Center for Visual Arts, 1995.
- Heroic Painting*. Winston-Salem, NC: Southeastern Center for Contemporary Art, 1996.
- Historia del Arte 16: Ultimas Tendencias*. Barcelona, Spain: Instituto Gallach, 1997.
- Hunter, Sam. *Object, Symbol & Allegory: Changing Perspectives in Contemporary Representation*. New York, NY: Marlborough Gallery, 1988.
- Idov, Michael (ed). *Made in Russia. Unsung Icons of Soviet Design*. New York, NY: Rizzoli International Publications, Inc, 2011.
- Ingberman, Jeanette. *Face to Face*. New York, NY: Alternative Museum, 1982.
- _____. *Illegal America*. New York, NY: Franklin Furnace, 1982.
- In Out of the Cold*. San Francisco, CA: Center for the Arts at Yerba Beuna Gardens, 1993.
- In the USSR and Beyond*. Essays by Wim Beeren and Jan Hein Sassen. Amsterdam, The Netherlands: The Stedelijk Museum, 1990.
- Jackson, Matthew Jesse. *The Experimental Group: Ilya Kabakov, Moscow Conceptualism, Soviet Avant-Gardes*. Chicago, IL: The University of Chicago Press, 2010. pp. 69, 95, 123-129, 136, 137-139, 178, 191, 215, 223, 229.
- Jacobs, Joseph. *Contemporary Perspectives 1984*. Lewisburg, PA: Bucknell University; Wilkes-Barre, PA: Sordoni Art Gallery, 1984.
- Jäger, Christoph and Georg Meggle. *Kunst und Erkenntnis*. Paderborn, Germany: mentis Verlag GmbH, 2005.
- Jencks, Charles. *Post-Modernism: The New Classicism in Art and Architecture*. New York, NY: Rizzoli, 1987.
- Jewish Themes/Contemporary American Artists*. New York, NY: Jewish Museum, 1982.
- Jones, Laura K. *A Hedonist's Guide to Art*. London, UK: Filner Ltd, 2010.
- Jones, Ronald. *Public Art: A Blunt Instrument*. Atlanta, GA: Nexus Contemporary Art Center, 1985.
- Julius, Anthony. *Idolizing Pictures: Idolatry, Iconoclasm and Jewish Art*. New York, NY: Thames & Hudson, 2001.
- Le Thorel, Pascale. *Petit Dictionnaire des artistes contemporains*. Paris, France: MM Edition, 1992.
- "Long Shot: It's the Jews." Hoboken, NJ: Long Shot Productions, Volume 17, 1995.
- Lucie-Smith, Edward. *Visual Arts in the 20th Century*. London, England: Laurence King Publishing, 1996.
- The Making of Art*. Frankfurt, Germany: Schirn Kunsthalle Frankfurt, 2009, pp. 148-49.
- Martin, Jean-Hubert. *Alles und noch viel Mehr*. Bern, Switzerland: Kunsthalle, 1985.
- Martin, Richard and Harold Koda. *The Historical Mode, Fashion and Art in the 1980s*. New York, NY: Rizzoli, 1989.
- McCabe, Cynthia Jaffee. *Artistic Collaboration in the 20th Century*. Washington, D.C.: Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, 1984.
- McShine, Kynaston. *An International Survey of Recent Painting and Sculpture*. New York, NY: The Museum of Modern Art, 1984.

- McShine, Kynaston. *The Museum as Muse: Artists Reflect*. New York, NY: The Museum of Modern Art, 1999.
- Metzger, Robert. *The Classic Tradition in Recent Painting and Sculpture*. Ridgefield, CT: Aldrich Museum of Contemporary Art, 1985.
- _____. *Reagan: American Icon*. Lewisburg, PA: Bucknell University, 1989.
- Morgan, Robert. "The Delta of Modernism." In *Re Dact: An Anthology of Art Criticism*. Edited by Peter Frank. New York, NY: Willis Lockes & Owens Publishing, 1984.
- _____. *Disappearances*. New York, NY: Nahan Contemporary, 1989.
- Moufarrege, Nicholas A. *Correspondences: New York Art Now*. Tokyo, Japan: Tsurimoto Room Co., 1985.
- Naef, Weston J. *Counterparts and Affinities*. New York, NY: Metropolitan Museum of Art, 1982.
- New Jersey Arts Annual*. Newark, NJ: The Newark Museum, 1993.
- 1988: *The World of Art Today*. Milwaukee, WI: Milwaukee Art Museum, 1988.
- No Man's Land*. Copenhagen, Denmark: Nikolai Contemporary Art Center, 1995.
- Not For Sale*. Tel Aviv, Israel: Tel Aviv Museum of Art, 1992.
- Novostroika, ICA Documents 8*. Edited by Lisa Appignanesi. Essays by John Berger, Dimitri Prigov, Jamey Gambrell. London, England: ICA, 1989.
- The Oxford History of Western Art*. Edited by Martin Kemp. New York, NY: Oxford University Press, Inc., 2000.
- Polianski, Igor J. and Matthais Schwartz. *Die Spur Des Sputnik: Kulturhistorische Expeditionen ins kosmische Zeitalter*. Frankfurt, Germany: Campus, 2009, pp. 226-28.
- Postmodernism ICA Documents*. Edited by Lisa Appignanesi. London: Free Association Books, 1989.
- Post-Utopia: Paintings and Installations by the Soviet Conceptualists*. North Dartmouth, MA: College of Visual and Performing Arts, 1989.
- Prints from SOLO Impression, Inc.* Wooster, OH: The College of Wooster Art Museum, 1994.
- Primary Documents: A Sourcebook for Eastern and Central European Art since the 1950s*. Edited by Laura Hoptman and Tomáš Pospiszyl, with the assistance of Majlena Braun and Clay Tarica. Foreword by Ilya Kabakov. New York, NY: The Museum of Modern Art, 2002.
- Public Art in the Bronx*. Bronx, NY: Lehman College Art Gallery, 1993.
- Relyea, Lane. *Remembrances of Things Past*. Long Beach, CA: Long Beach Museum of Art, 1986.
- Russia! Nine Hundred Years of Masterpieces and Master Collections*. New York, NY: The Solomon R. Guggenheim Foundation, 2005.
- Russische Avantgarde im 20. Jahrhundert*. Essays by Marc Scheps, Evelyn Weiss, Noemi Smolik, Stephan Diederich and Gerard A. Goodrow. Cologne, Germany, Museum Ludwig, 1993.
- Ryan, Susan Elizabeth. *Robert Indiana: Figures of Speech*. New Haven, CT: Yale University Press, 2000.
- Sarnoff, Irving and Suzanne. *Intimate Creativity: Partners in Love and Art*. Madison, Wisconsin: The University of Wisconsin Press, 2002, p. 6.
- Seeing Isn't Believing: Russian Art Since Glasnost*. Exeter, NH: Phillips Exeter Academy, 2000.
- Self Portraits*. Essay by Peter Frank. Seattle, WA: Linda Farris Gallery, 1983.
- Self-Portraits: The Message, The Material*. Essay by Carolee Thea. Saratoga Springs, NY: Skidmore College, 1987.
- Sokolowski, Thomas and Thomas Styron. *Reallegory*. Norfolk, VA: Chrysler Museum, 1983.
- Somewhere Better Than This Place: Alternative Social Experience in the spaces of Contemporary Art*. Essays by Thom Collins and Michel Foucault. Cincinnati, Ohio: Contemporary Arts Center, 2003.
- Sots Art Russian Mock-Heroic Style*. Essay by Margarita Tupitsyn. New York, NY: Semaphore Gallery, 1984.
- Soviet Contemporary Art: From Thaw to Perestroika*. Tokyo, Japan: Setagaya Museum, 1991.
- Stalin's Choice: Soviet Socialist Realism 1932-1956*. New York, NY: The Institute for Contemporary Art, P.S.1 Museum.
- Stendhal Syndrome: The Cure*. New York: Andrea Rosen Gallery, 1990.
- Stoichita, Victor I. *Breve Historia de la Sombra*. Madrid: Ediciones Siruela, p. 140.
- Storytelling: Narrative Painting*. Essay by Mary Wikliffe. Summit, NJ: New Jersey Center for Visual Arts, 1988.
- Styron, Thomas. *Innocence and Experience*. Greenville, SC: Greenville County Museum of Art, 1985.
- Taylor, Brandon. *Avant Garde and After: Rethinking Art Now*. New York: Harry Abrams, Inc., 1995.
- Team Spirit*. Essays by James Hillman, Iris Rogoff, Susan Sollins and Nina Castelli Sundell. New York, NY: Independent Curators Incorporated, 1990.
- The American Experience: Contemporary Immigrant Artists*. New York, NY: Balch Institute for Ethnic Studies and Independent Curators, Inc.,
- The Play of the Unmentionable, an Installation by Joseph Kosuth at the Brooklyn Museum*. Essay by David Freedberg. New York, NY: The New Press and the Brooklyn Museum, 1992.

- Thirty Years, Art in The Present Tense, The Aldrich's Curatorial History.* Essay by Brendan Gill. Ridgefield, CT: The Aldrich Museum of Contemporary Art, 1993.
- The Death or Resurrection of Originality.* Sydney, Australia: Sydney Biennale, 1986.
- The Decade Show: Frameworks of Identities in the 1980's.* New York, NY: Museum of Contemporary Hispanic Art, 1990.
- The Destroyed Print.* Essay by Kay Larson. New York, NY: Pratt Institute, 1982.
- The 1984 Show.* Edited by Sean Elwood. Introduction by Carrie Rickey. Preface by Ronald Feldman. New York, NY: Ronald Feldman Fine Arts, Inc./Village Voice, 1984.
- The Sixth International "Shoebbox" Sculpture Exhibition.* Honolulu: Hawaii Art Gallery, 1997.
- The Twentieth Century Art Book.* London: Phaidon Press, 1996.
- Thomas, Joe A. "Komar and Melamid: The Future Memory of International Modernism." Crossing Cultures: Conflict Migration and Convergence. Edited by Jaynie Anderson. Melbourne, Australia: Melbourne University Press, 2009, pp. 556-61.
- Tischer, Ute / Binternagel, Alexandra (ed). *Fremde Rede - Eigene Red: Zitieren und verwandte Strategien in antiker Prosa.* Frankfurt am Main: Peter Lang GmbH, Internationaler Verlag der Wissenschaften, 2010.
- Transformers.* Essay by Ralph Rugoff. Independent Curators Incorporated. New York: NY, 1994.
- Tupitsyn, Margarita. *Sots Art.* New York, NY: New Museum of Contemporary Art, 1986.
- Tupitsyn, Victor. *The Museological Unconscious: Communal (Post) Modernism in Russia.* Cambridge, MA: The MIT Press, 2009, pp. 60,62-67, 132-35, 155, 195, 286.
- 20/20: The Visionary Legend of Doris Chanin Freedman.* Reading, PA: Freedman Gallery/Albright College, 1996.
- 25 Years A Retrospective.* Essays by Ellen G. Landau and Marjorie and Anselm Talalay. Cleveland, OH: Cleveland Center for Contemporary Art, 1993.
- Ulbandus: The Slavic Review of Columbia University: High/Low.* Edited by Thomas Anessi. New York, NY: Columbia University, 2008, pp. 99-114.
- Van Kempen, Wink. *Perfo 2, Performance Festival* (catalogue and record). Rotterdam, The Netherlands, 1984.
- Waldman, Diane. *Fifty Years of Collecting: An Anniversary Selection.* New York, NY: Solomon R. Guggenheim Museum, 1987.
- Weiermair, Peter. *Mnemosyne Oder Das Theater Der Erinnerung.* West Germany: Kultusministeriums des Landes Rheinland-Pfalz, 1988.
- _____. *Prospect 86.* Frankfurt, West Germany: Frankfurter Kunstverein, 1986.
- Wein, Jo Ann. *Politics in Art.* Bayside, NY: Queensborough Community College, 1984.
- The Western Humanities.* [Fourth Edition] Roy Matthews & F. Dewitt Platt Mountain View, CA: Mayfield Publishing Company, 2001.
- Wildlife.* The California Center for the Arts Museum, Escondido, CA, 1994.
- Wickliffe, Mary. *Storytelling: Narrative Painting.* Summit, NJ: Center for Visual Arts, 1988.
- Wollen, Peter. "Morbid Symptoms: Komar & Melamid." *Raiding the Icebox: Reflections on Twentieth-Century Culture.* London, England: Verso, 1993, pp. 176-189.
- Zakhar Sherman.* Tel Aviv, Israel: Herziliya Museum of Art, 1995.
- Zeitlin, Marilyn A. *Messages: Words and Images.* Reading, PA: Freedman Gallery, Albright College, 1981.

Selected Magazine and Newspaper Articles (* indicates articles pertaining solely to the artist)

- 2011 Conway, Megan. "Back in the USSR: A New Book Celebrates Soviet Design." *BlackBook: bbook.com*, April 18, 2011. <http://www.blackbookmag.com/article/back-in-the-ussr-a-new-book-celebrates-soviet-design/25578> Milliard, Coline. "Phillips de Pury's \$9.4 Million "BRIC" Sale Finds Diminished Interest in New Art Markets." *Artinfo*, April 15, 2011. <http://www.artinfo.com/news/story/37485/phillips-de-purys-94-million-bric-sale-finds-diminished-interest-in-new-art-markets/>
- Pascucci, Marisa J. "Profiles: Komar and Melamid." *The Art Economist* 1, no. 2, February 2011. p. 35.
- Taplin, Phoebe. "From bulldozer to Auction Block." *Russia: Beyond the Headlines*, July 7, 2011. http://rbth.ru/articles/2011/07/07/from_bulldozer_to_auction_block_13120.html
- Vetrocq, Marcia E. "Eastern Promises: The New Museum Gets Post-Soviet with 'Ostalgie.'" *ARTINFO.com*, July 22, 2011. <http://www.artinfo.com/news/story/38170/eastern-promises-the-new-museum-gets-post-soviet-with-ostalgie/?page=1>

Woodley, E. C. "Barbara Balfour: YZY Artists' Outlet." *Art in America*, January 5, 2011.
<http://www.artinamericamagazine.com/reviews/barbara-balfour/>

- 2010 Adam, Georgina. "The Art Market: High hopes for Picasso." *FT.com*, May 1, 2010,
<http://www.ft.com/cms/s/2/e3d9a3b0-532d-11df-813e-00144feab49a.html>.
- Adams, Tim. "Pop goes the perestroika." *NewStatesMan.com*, May 6, 2010,
<http://www.newstatesman.com/art/2010/05/soviet-pop-work-censorship>.
- * Ayers, Robert. "Vitaly Komar: Ronald Feldman Fine Arts." *ARTnews* 109, no. 2 (February 2010).
- Baker, Amy. "Art exhibition lays bare Russia's 'Shattered Utopia.'" *reporterherald.com*, December 10, 2010. <http://www.reporterherald.com/Entertainment/go.asp?ID=30390>
- Brody, Richard. "Julie Taymor's 'The Tempest.'" *The New Yorker* online edition, December 13, 2010.
<http://www.newyorker.com/online/blogs/movies/2010/12/julie-taymor-the-tempest.html>
- Brody, Richard. "Oral History: Tibor Hirsh and 'Shoah.'" *The New Yorker* online edition, December 8, 2010. <http://www.newyorker.com/online/blogs/movies/2010/12/tibor-hirsch.html?printable=true¤tPage=all>
- Dawson, Jessica. "Jerry Cudlin's 'By Request': Mutual administration society keeping its own counsel." *Washingtonpost.com*, Friday, July 2, 2010, <http://www.washingtonpost.com/wp-dyn/content/article/2010/07/01/AR20100070106110.html>
- * Donohoe, Victoria. "Moving symbols of fragile unity." *The Philadelphia Inquirer*, January 8, 2010.
- Dorrian, Mark. "Figure/fingerexcerpt from Fall upon Warsaw: the shadow of the Palace of Culture." *The Journal of Architecture* 15, no. 1 (February 2010): 96-99.
- Gleadell, Colin. "Art Sales: Is now the time to sell, sell, sell?" *Telegraph.co.uk*, September 20, 2010.
<http://www.telegraph.co.uk/culture/art/artsales/8014339/Art-Sales-Is-now-the-time-to-sell-sell-sell.html>.
- Gleadell, Colin. "Promising Results at Phillip's First 'BRIC' Sale." *ARTnewsletter* XXXV, no. 18 (May 4, 2010): 1-2.
- _____. "Art Sales: 'BRIC' art." *Telegraph.co.uk*, April 26, 2010,
<http://www.telegraph.co.uk/culture/art/artsales/7635708/Art-Sales-BRIC-art.html>.
- Hobbs, James. "Glasnost: Soviet Non-conformist Art from the 1980s." *The Art Newspaper*, no. 213, May 2010, p.83.
- Isaacson, Philip. "In the Arts: Vinalhaven Press a Print Gold Mine." *The Portland Press Herald*. April 11, 2010.
- Knode, Marilu. "Contemporary Art and Public Opinion." *Jsonline.com*, August 30, 2010.
<http://www.jsonline.com/blogs/entertainment/101812468.html>.
- "'La contrepoin't' controversy breeds contempt." *RT.com*, September 27, 2010.
http://rt.com/Top_News/2010-09-27/ter-oganyan-louvre-controversy.html
- McGrath, Charles. "Can a Picasso Cure You?" *NYtimes*, May 24, 2011.
<http://www.nytimes.com/2011/05/25/arts/design/alexander-melamids-art-healing-ministry-in-soho.html?partner=rss&emc=rss#>
- Mead, Rebecca. "Black Hole." *The New Yorker*, November 15, 2010.
http://www.newyorker.com/talk/2010/11/15/101115ta_talk_mead.
- Misiano, Viktor. "Motion Studies." *ARTFORUM* XLVIII, no. 7 (March 2010):226-32.
- Odynova, Alexandra. "Art Ban Puts Louvre Exhibit in Doubt." *The Moscow Times*, September 28, 2010.
<http://www.themoscowtimes.com/print/news/article/art-ban-puts-louvre-exhibit-in-doubt/417307.html>.
- "Pop ist iberall". *Art Das Kunstmagazin* (June 2010): 52-64.
- * Pritsker, Maya. "Enigmas and Symbols." *In The New World*, January 14, 2010, p. 24.
- Varoli, John. "Soviet Union's Forbidden Art Unveiled: St Petersburg's First Private Art Museum Opens, Showing Soviet Underground and Russian Contemporary Art." *The Art Newspaper*, no. 214, June 2, 2010. <http://www.theartnewspaper.com/articles/Soviet-Union-s-forbidden-art-unveiled/20914>
- V. J. "Soviet Union's Forbidden Art Unveiled." *The Art Newspaper*, no. 214, June 2010, p. 24
- Wolff, Rachel. "The Rise of the Emerging Art Economy". *Businessweek.com*, August 12, 2010.
http://www.businessweek.com/magazine/content/10_34/b4192096975152.htm.
- 2009 * "A Dozen: Vitaly Komar." *Myninplease.com*, August 28, 2009.
- *Ayers, Robert. "Vitaly Komar: Ronald Feldman Fine Arts." *ARTnews* 109, no. 2 (February 2010).

- Dutton, Denis. "Kind of blue is how we'd all like to view the world." *The Australian.news.com*, February 12, 2009.
- Freedman, Samuel G. "Long Afterlife for a Short-Lived Jewish Monthly." *The New York Times*, January 24, 2009, A11.
- Fulford, Robert. "Showing off the life of the mind." *Canada.com*, January 9, 2009, <http://www.canada.com/technology/Showing+life+mind/1123573/story.html>.
- Johnson, Ken. "Alex Melamid: Holy-Hip-Hop." *The New York Times*, February, 20, 2009.
- *Kozlovsky, Vladimir. "HOBBIN CNMBON3M KOMAPA." *New Russian World*, November 13, 2009, p. 16.
- Madoff, Steven Henry. "Introducing: Ahmet Ogut". *Modern Painting*. XX Num. 9 (October 2008) pp. 60-62.
- * Muller, Dominikus and Mania, Astrid. "Three Day Weekend: An interview with Vitaly Komar." *artnet.com*, September 9, 2009.
- Pearlman, Alison. "Interactive Art for a Challenged Democracy." *X-TRA* 11, no. 3 (March 2009): 4-15.
- Rosenberg, Karen. "Yes, Amid the Boutiques, SoHo Is Still Avant-Garde." *The New York Times*, December 4, 2009, p. C37.
- Soussloff, Catherine M. "En El Unbral de la Historiografia. Biografia, Artistas, Genero." *Exitbook*, no.11 (2009): 60-69.
- Tannenbaum, Rob. "The Alien Michael Jackson." *NYMag.com*, June 29, 2009.
- Vital, Derek. "Don't turn your trunk up at these paintings." *The Herald News*, July 7, 2009.
- 2008 Barbieri, Claudia. "Moscow Catches New Art Bug." *International Herald Tribune*, October 10, 2008.
- Bonfante, Jordan. "Frankfurt: Beneath the Surface." *Art + Auction* (June 2008): p. 50.
- Coulson, Amanda. "Total Enlightenment." *ARTnews* 107, no. 10 (November 2008): 178.
- Groys, Boris. "Eastern Prophecies." *Artforum* XLVI, no. 7 (March 2008): 328-37.
- E.K. "Aivazovsky Seascape Lands \$1.7M." *ARTnewsletter*, April 29, 2008, p. 5-6.
- Hinrichsen, Jens. "Preview." *Monopol* 11 (November 2008): 100-102.
- Kalm, James. "Brooklyn Dispatches." *The Brooklyn Rail*, June 2008, pp. 48-50.
- * Komar, Vitaly, "Three Day Weekend." *Urbandus, The Slavic Review of Columbia University* (2008): 99-115 (K&M cover).
- Kopenkina, Olga. "Yevgeniy Fiks." *Modern Painters* (May 2008): 50-52.
- Leger, Marc James. "The Elephant in the Room: A Brief Excursus on Avant Garde and Community Art." *C magazine* 98 (Summer 2008): 18-22.
- Marinos, Christopher. "Total Enlightenment: Conceptual Art in Moscow 1960-1990." *Modern Painters* (November 2008): p. 94.
- Tully, Judd. "Mission to Moscow." *Art + Auction* (March 2008): 108-11.
- 2007 Armetta, Amoreen. "Kris Martin." *TimeOut New York* (November 15-21, 2007): 84.
- * Jones, Laura K. "Sotheby's Modern and Contemporary Russian Sale, London." *The Saatchi Gallery*, February 13, 2007, http://www.saatchigallery.co.uk/blogon/2007/02/sothebys_modern_and_contempora_1.php
- Kholmogorova, Olga. "Vitaly Komar: 'Soviet ideology was the most important form of conceptualism.'" *Artchronika*, no. 14 (Moscow) (Spring/Summer 2007): 100-01.
- Kovalev, Andrei. "Red Light for Blue Noses." *ARTnews* 106, no. 11 (December 2007): 84-86.
- * Musleah, Rahel. "Freedom and Exile." *Hadassah Magazine* (April 2007): 42-48.
- "sots art." *tema celeste*, no. 123 (September/October 2007): 104.
- 2006 Clapper, Michael. "Thomas Kinkade's Romantic Landscape." *American Art* vol. 20, no. 2 (Summer 2006): 77-99.
- Dodds, Andrew. "Ape Artists of the 1950s." *Frieze*, no. 99 (May 2006): 183.
- Gambrell, Jamey. "An Affair of State." *The New York Review*, January 12, 2006, p. 48-53, 56.
- Jacobsen, Thomas. "Bridging the Arts and Sciences: A Framework for the Psychology of Aesthetics." *Leonardo* 39, no. 2 (2006): 155-62.
- Johnson, Ken. "Artists Against the State." *The New York Times*, Friday, June 9, 2006, p. E33.
- Hochfield, Sylvia. "Artists Against the State: Perestroika Revisited." *ARTnews* 105, no. 7 (Summer 2006): 178, 180.
- Markus, David. "Perestroika Revisited: Artists Against the State." *The Brooklyn Rail*, July/August 2006, p. 34.

- * Tulovsky, Julia. "Where is the Line Between Us?" *Pinkotheke*, no. 22-23 (2006): 185-89.
- Wallach, Amei. "Missed Signals: Nuance and the Reading of Immigrant Art." *American Art* vol. 20, no. 2 (Summer 2006): 126-133.
- * Weinstein, Andrew. "Irony and Mystery: Vitaly Komar's Three-Day Weekend." *Boulevard* nos. 62 & 63, pp.116-23.
- 2005 Akinsha, Konstantin. "Russia!" *ARTnews* 104, no. 10 (November 2005): 174-175.
- Allen, Greg. "DIRECTIONS 2005: THE MOST VALUABLE ART; Ready for Your Close-Up, Marlboro Man." *NYTimes.com*, December 25, 2005.
- * Armetta, Amoreen. "Vitaly Komar." *Flash Art XXXVIII*, no. 244 (October 2005): 75.
- Baker, R.C. "Voice Choices." *The Village Voice*, July 27 – August 2, 2005, p. 72.
- * Baker, R.C. "Voice Choices." *The Village Voice*, November 16-22, 2005, p. 77.
- * Coomer, Martin. "Vitaly Komar." *Time Out London*, August 24-31, 2005, p. 57.
- Honigman, Ana Fidel. "Good Artsit/Bad Artist: An Interview with Ellen Harvey." *Art Journal* 64, no. 3 (Fall 2005): 102-118.
- Hummer, Tracey. "Back in the USSR." *I.D.* no. 6. (September/October 2005): 76-77.
- * Johnson, Ken. "Vitaly Komar." *The New York Times*, Friday, July 1, 2005, p. E36.
- Jones, Kristin M. "Lisa Sanditz." *frieze* no. 95 (November – December 2005): 144.
- * Lack, Jessica. "Vitaly Komar", *The Guardian, The Guide*, August 27 - September 2, 2005
- * Leffingwell, Edward. "Vitaly Komar at Ronald Feldman." *Art in America* no. 11 (December 2005): 137-138.
- Mendelev, Haim. "Vitaly Komar: Three-Day Weekend", *Russian Forward*, #501, July 1-7, 2005.
- Pollack, Barbara. "Russia's Jump-Start." *Art in America* no. 6 (June/July 2005): 106-111.
- Rosenberg, Karen. "Soviet Reunion." *New York Magazine* 38, no. 31 (September 12, 2005): 96.
- Rutter, Ben. "It's Pronounced Nu-cle-ar." *NY Arts* 10, no. 9/10 (September/October 2005): 20.
- * Stillman, Nick. "Vitaly Komar." *artforum.com*, June 2005.
- * "Three-Day Weekend." *Jewish Renaissance* 4, no. 4 (July 2005): 38-39.
- Tupitsyn, Margarita. "Russia!" *Artforum XLIV*, no. 3 (November 2005): 247, 289.
- Ullrich, Wolfgang. "Beyond All Borders: Kitsch in Art." *1895 2* (December 2005): 22-23.
- * "Vitaly Komar." *The New Yorker* (July 11 & 18, 2005): 19, 21.
- * "What's On." *The Art Newspaper*, no 160, July-August, 2005, p. 2.
- 2004 Christofori, Ralf. "Dream Factory Communism." *Frieze*, no 81 (March 2004): 103-104.
- Fineman, Mia. "In Art We Trust (Since We Can't Explain It)." *The New York Times*, June 27, 2004, pp. AR 27, 28.
- Friedländer, Michael. "Does Berlin Equal Moscow?" *Art Papers* (March/April 2004): 28 –33.
- King, Sarah S. "Summer Preview." *Art in America* no. 6 (June/July 2004): 59.
- MacMillan, Kyle. "Star deserves to shine brighter locally." *DenverPost.com*, December 24, 2004.
<http://www.denverpost.com/Stories/0,1413,36~78~2613971,00.html>
- Perreault, John. "The Art Couple." *NY Arts* 9, no. 3/4, p. 9.
- Robu, Iulian. "Dream Factory Communism." *Flash Art XXXVII*, no. 234 (January/February 2004): 58.
- Wallach, Amei. "Cold War Icons Revisited." *Art in America* no. 6 (June/July 2004): 80-87, 89.
- 2003 Donohoe, Victoria. "Soviet émigrés link mysticism, science." *The Philadelphia Inquirer*.
- Glueck, Grace. "Komar & Melamid: Symbols of the Big Bang." *The New York Times*, Friday, January 3, 2003, p. E42.
- _____. "Komar & Melamid." *The New York Times*, Friday, January 10, 2003, p. E47.
- Hecht, Jamey. "Dream Factory Communism: The Visual Culture of the Stalin Era." *NY Arts* (September-October): 73.
- lampolski, Mikhail. "Symbol and Origin." *Fulcrum: an annual of poetry and aesthetics*, no. 2 (2003): 315-332.
- Kaye, Daniel Sean. "Two new exhibits at Temple Judea Museum offer a big bang that will leave you spinning." *Ticket*, December 10-11, 2003, p. 4.
- Kort, Pamela. "Berlin-Moscow/Moscow-Berlin 1950-2000." *Artforum XLII*, no. 1 (September 2003): 95.
- Remsen, Jim. "Linking Hanukkah's light to the light of the Big Bang." *The Philadelphia Inquirer*, Sunday, December 21, 2003.

- Zekri, Sonja. "Der Tag, als Stalin starb." *Süddeutsche Zeitung* Nr. 53 / Seite 15, Mittwoch, 5. März 2003.
- 2002 Barron, James. "Russian Art, Homeward Bound." *The New York Times*, November 6, 2002, p. A22.
 Belasco, Daniel. "Star Gazers." *The Jewish Week*, November 22, 2002, pp. 49-50.
 Chan, Vera, H-C. "When Elephants Paint..."
www.bayarea.com/mld/bayarea/3020779.htm?template=contentModules/printstory.jsp, April 9, 2002.
 Coignard, Jérôme. "la fin du portrait officiel?" *connaissance des arts*, no. 594 (May 2002): 74-81.
 Efimova, Alla. "Komar and Melamid: Asian Elephant Art and Conservation Project." *The Quarterly Magazine of the UC Berkeley Art Museum and Pacific Film Archive* 3, no. 2 (Spring 2002): 6-7.
 "Iconoclash." *Tema Celeste* vol. XIX, no. 93 (September/October 2002): 35.
 "Inspirations." *Museums New York* 8, no. 4 (Fall/ Holiday 2002): 160.
 Kovalev, Andrey. "The Story of K & M." *NY Arts Magazine* 7, no. 11 (November 2002): 71.
 Mehring, Christine. "Four of a Kind: The Art of Blinky Palermo." *Artforum* vol. XLI, no. 2 (October 2002): 138-143.
 Menand, Louis. "What Comes Naturally." *The New Yorker* (November 25, 2002): 96-101.
 "Museums & Institutions." *TimeOut New York* no. 372 (November 14-21, 2002): 79.
 "On the Edge." *Museums New York* 8, no. 4 (Fall/ Holiday 2002): 70-71.
 Poumpianski, Alexandre. "Sorokine, le scandaleux de Moscou." *Courrier*, no. 629, November 22-27, 2002, p. VI-VIII.
 Szanto, Andras. "A Business Built on the Hard-to-Sell." *The New York Times*, October 6, 2002, pp. AR 35, 37.
 Tedeschi, Bob. "E-Commerce Report." *The New York Times*, June 17, 2002, p. C6.
 Tomkins, Calvin. "After the Towers." *The New Yorker* (July 15, 2002): 59-67.
- 2001 "Bez jelenia." *Zycie*, April 25, 2001.
 Borowski, Jacek. "Konie na tonie." *Wprost*, May 6, 2001, p. 94.
Gazeta Olsztynska, May 11, 2001.
 "Gust Ludo." *Miedzy Nami*, (April 2001).
 Huntington, Richard. "Art and Politics." *The Buffalo News*, January 19, 2001, p. 19.
 Jablonski, Maciej. "Sztuka manipulacji." *Zycie Warszawy*, April 30, 2001.
 Jarecka, Dorota. "Wola Ludo." *Gazeta Wyborcza*, April 23, 2001, p. 2.
 Kalman, Maira. "Art, A Crash Course." *The New Yorker*, (January 15, 2001): 35-36.
 Kolodzey, Natalya. "Ronald Feldman: I am looking for an ultimate outsider." *Artchronika*, no. 3 (2001): 112-116.
 Kowalska, Agnieszka. "Jakiej sztuki chcą Polacy?" *Gazeta Wyborcza*, April 20, 2001.
 _____. "Statystyczny jelen." *Gazeta Wyborcza*, April 21-22, 2001, p. 3.
 Malkowska, Monika. "A jednak jelen." *Rzeczypospolita*, April 21-22, 2001.
 _____. "A jednak jelen." *Rzeczypospolita*, April 27, 2001.
 _____. "Ladna kobieta niezupełnie ubrana." *Rzeczypospolita*, April, 20, 2001, p. 20.
 _____. "Niewypal nowocznosci." *Rzeczypospolita*, May 19-20, 2001.
 Miliszkiewicz, Janusz. "Gust ludo." *Zwierciadło*, (May 2001).
 Mirska, Anna and Agnieszka Boruszkowska. "Uroki landszaftu." *Zycie*, April 24, 2001, p. 9.
 "Mowia Komar i Melamid." *Gazeta Wyborcza*, April 24, 2001.
 Ollman, Leah. "Losing Ground: Public Art at the Border." *Art in America* 89, no. 5 (May 2001): 69-71.
 Perreault, John. "It's Free, It's Democratic, It's Slow." *NY Arts* 6, no. 7/9 (July/August): 20-21.
 Smith, Roberta. "Body and the East." *The New York Times*, March 2, 2001.
 "Szybciutko do CSW!" *Gazeta Wyborcza*, June 1, 2001.
 Tulovskaya, Yulia. "American Dreams." *Artchronika*, no. 3 (2001): 125.
 "Watalij Komar i Aleksander Melamid." *Gazeta Wyborcza*, April 21-22, 2001.
 "Zaproszenia." *Gazeta Wyborzca*, May 4, 2001.
- 2000 Hillman, James. "Plural Art." *Tema Celeste* 79-80 (May/June 2000): 108-17.
 Kaplan, Fred. "Art From the Massives." *Boston Sunday Globe*, March 19, 2000, A1, A29.
 "Pachyderm Picassos?" *Art in America* 88.5 (May 2000): 39.
 "Trunk Treasures." *Art On Paper* 4, Vol. 5 (May/June 2000): 27.

- Tupitsyn, Victor. "Arte Sots." *Tema Celeste* 79-80 (May/June 2000):158.
- Zizek, Slavoj. "Modernism and the Stalinist Sublime." *Parkett*, no. 58 (Summer 2000): 6-14.
- 1999 "Centerfold Project: Komar & Melamid." *Nyarts*, 3.2 (February 1999): 39-41.
- Eskin, Blake. "Palette of the Apes." *ARTnews* 98.3 (March 1999): 152.
- Hillings, Valerie L. "Komar and Melamid's Dialogue with (Art) History." *art journal* 58.4 (Winter 1999):49-61.
- Jaeger, William. "Russian Art at the end of the Millennium." *Art New England* (April/May 1999): 29, 88.
- Komar, Vitaly and Alexander Melamid. "Experience...The Healing Power of Art." *The New York Times Magazine* (September 19, 1999): 152.
- Merewether, Charles. "The Rise and Fall of Monuments." *Grand Street* 68 (Summer 1999): 182-191.
- "Public Art: 1998 in Review." *Art in America* (August 1999), 50.
- Smith, Roberta. "The Modern Looks at Artists Looking at Museums." *New York Times*, March 12, 1999, E37, E40.
- Zinik, Zinovy. "Letter From Bangkok." *The Times Literary Supplement*, January 22, 1999, 15-16.
- 1998 Amy, Michael. "Komar & Melamid at Ronald Feldman." *Art in America*, vol. 86, no. 4 (April 1998): 118.
- "At Last, a People's Art." *The Economist*, January 17, 1998, p. 77.
- Bartelik, Marek." Komar & Melamid." *ARTFORUM* vol. XXXVI, no. 5 (January 1998): 101-102.
- Charles, Nick and Debbie Seaman. "Joke Art." *People* 50, no. 11 (September 22, 1998): 112-13.
- Flynn, Tom. "The People's Painting- Only What We Deserve." *The Art Newspaper*, 86, November 1998, p. 55.
- Gampell, Jennifer. "These Artists Work for Peanuts." *The Wall Street Journal*, July 15, 1998.
- Kakutani, Michiko. "Portrait of the Artists As a Focus Group." *The New York Times Magazine*, March 1, 1998, p.26.
- Landi, Ann. "Radical Chic." *ARTnews* vol. 97, no. 6 (June 1998): 34.
- Mesch, Claudia. "Komar & Melamid: The People's Choice." *Dialogue* 21.5 (November/December 1998): 13.
- Molok, Nikolaï and Romer, Fiodor. "Komar & Melamid, ou la déconstruction ironique." *Courrier International*, 423 (Décembre 10-16, 1998), pp.3, 59-61.
- "My Elephant Could Paint That." Ed. Alex Heard. *The New York Times Magazine* (November 8, 1998): 25.
- Pinchbeck, Daniel. "Trunks of Talent." *The Art Newspaper*, No.85 (October 1998): 58.
- Pruzan, Todd. "Making Mischief." *Print* LII.VI (November/December 1998): 86-92.
- "Vanités II, icônes contemporaines." *L'art contemporain* [French] (août 1998): 50-51.
- Sante, Luc. "They Know What We Like." *The New York Times Book Review*, January 4, 1998, p. 8.
- 1997 Akinsha, Konstantin. "Moscow : Pavillion Politics." *ARTnews* vol. 96, no. 6 (June 1997): 66.
- Bell, J. Bowyer. "Komar & Melamid." *Review* vol 3, no. 4 (November 1, 1997): 51-52.
- Boym, Svetlana. "Taster's Choice." *Bookforum* (Winter 1997): 37.
- Del Re, Gianmarco. "Imagined Communities." *Flash Art* XXX, no. 192 (January/February 1997): 63.
- Fels, Thomas Weston. "Review of Tracing Cultures." *On Paper* vol. 2, no. 1 (September-October 1997): 47-48.
- Groys, Boris. "Top Ten x 12: The Year in Review." *Artforum* vol. XXXVI, no. 4 (December 1997): 95.
- Hess, Barbara. "Komar & Melamid." *Flash Art* vol. XXX, no. 197 (November-December 1997): 118.
- Hogrefe, Jeffrey. "Komar & Melamid's Dreams; Dannheisser's Prima Donnas." *The New York Observer*, October 20, 1997, p. 30.
- Komar & Melamid." *Longshot* 19, "Politics." no. 1. (1997): 19. illustrations only.
- Johnson, Ken. "Komar & Melamid." *The New York Times*, October 31, 1997, p. E35.
- "Komar & Melamid." *Flash Art* vol. XXX, no. 196 (October 1997): 59.
- Lamarre, Paul & Melissa Wolf. "Assassination of the NEA or the Following is Not Funded by the NEA." *The Exhibitionist*, no. 1 (April/May 1997):17-22.
- Levin, Kim. "Komar & Melamid." *The Village Voice*, October 21, 1997, p. 13.
- _____. "Komar & Melamid." *The Village Voice*, November 4, 1997, p. 2
- "Painting by the Polls." *The New York Times*, December 11, 1997, A26.

- Pascucci, Ernest, and others. "Exhibition Preview Winter/Spring '97.." *Artforum* XXXV, no. 5 (January 1997): 9-14.
- Smith, Roberta. "Silence In Venice: Bad Sign For Bienale." *New York Times*, May 14, 1997, pp. C11-16.
- Tommasini, Anthony. "Opera With Washington and Lenin? Revolutionary!" *The New York Times*, October 14, 1997, p. E-5.
- YD. "Preview: Komar & Melamid." *Artforum* vol. XXXVI, no. 1 (September 1997): 69.
- Zimmerman, David. "Heroism Reconsidered." *Art & Antiques* XX, no. 2 (February 1997): 81-82.
- Zimmerman, Robert. "Just Say Nyet!" *The Sciences* 37, no. 4 (July/August 1997): 16-19.
- 1996 Birkenhauer, Tracey. "A Revolution Revisited: works explode myths of soviet women's roles." *The Oakland Press*, Sunday, March 5, 1995, p. E-1.
- Bumgardner, Ed. "Heroic Gestures." *Winston-Salem Journal*, February 4, 1997, p. E1-2.
- Chervokas, Jason & Tom Watson. "Artists Realize Visions on Dia Site." *The New York Times on the Web*, April 22, 1996.
- Dery, Mark. "Artists Spin the Web." *ARTnews* 95, no. 3 (March 1996): 97-99.
- "Flash Art News: Now On View: World's Largest Collection of Soviet Dissident Art." *Flash Art* XXIX, no. 186 (January-February 1996): 35.
- Grausman, Jennifer, Andrew Lohr and Lisa Pasquariello. "Telephone Interview with Alex Melamid: January 24, 1996." *Fractured Fairy Tales*, Duke University Museum of Art, Durham, NC., 1996. pp. 85-88.
- Heartney, Eleanor. "Assimilation and Alientation." *Art in America* 84, no. 2 (February 1996): 51-54.
- Jacoby, Russell, "Wither Marxism?" *Transition* 69 (Spring 1996): 100-15.
- Kimmelman, Michael. "History Painting: Yes, Those Enormous Canvases." *The New York Times*, Friday, August 30, 1996.
- Larson, Kay. "Art of the Modern Century - An Introduction. Chapter 35: Sex and Politics: Identity as Theater." *Atelier*, no. 825 (March 1996): 64-70.
- Levi, Lawrence. "Shows Not to Miss." *Art & Antiques* XIX, no. 9 (October 1996): 20
- Lord, Roberta. "Downsizing Heroism." *New Times*, (Kansas) August 29 - September 11, 1996, p. 26
- Mekas, Jonas. "Art: Museums: Queen's Museum of Art." *New York Magazine* (August 5, 1996): 85, illus. 83.
- Oliva, Achille Bonito. "Neoromanticismoe iperrealismo del concetto." *Tema Celeste*, no. 57 (Spring 1996) (Milan): 43.
- Patterson, Tom. "The style may be heroic, but the message is strongly anti-." *Winston-Salem Journal*, Sunday, February 11, 1996, p. E3.
- _____. "SECCA exhibit turns heroism on its ear." *Charlotte Observer*, March 17, 1996, pp. F1-2.
- Schjeldahl, Peter. "Heroism Addiction." *The Village Voice* XLI, no. 32, August 6, 1996, p. 68.
- Tupitsyn, Victor. "l'estetica della trasparenza." *Tema Celeste*, no. 57 (Spring 1996) (Milan): 42-49.
- Twardy, Chuck. "We Can be Heroes." *The News & Observer*, Friday, March 22, 1996. pp. D1-3.
- Van de Walle. "Mark Van de Walle's Hot List." *Artforum* XXXIV, no. 6 (February 1996): 16.
- Volk, Gregory. "Report From Istanbul: Between East and West." *Art In America*, no. 5 (May 1996): 39-43.
- Zimmerman, David. "Art Exhibit Casts a Critical Eye at Common Concepts of Heroism." *USA Today*, Tuesday October 29, 1996. p. 6D.
- 1995 "After Perestroika." *Flash Art* XXVIII, no. 184 (October 1995): 42.
- Andre, Mila. "The Heart of Russian Jewish Art." *Daily News*, September 29, 1995, p. 61.
- "ARTWALK to aid homeless." *The Villager* 65, no. 19, October 11, 1995, p. 10.
- Avalanche. "Hot List." *Paper* (November 1995): 141.
- Barker, Robert. "Survey says: Americans like blue art." *Huntington Beach Independent*, Thursday, October 12, 1995, p. 6.
- Birkenhauer, Tracey. "A revolution revisited." *The Oakland Press*, Sunday, March 5, 1995.
- Brooks, Rosetta. "Poll Vault." *Los Angeles View*, October 27-November 2, 1995, p. 27.
- Colby, Joy Hakanson. "A Russian revolution in the rise of feminist art." *The Detroit News*, Friday, February 10, 1995.
- "Copenhagen: No Man's Land." *Flash Art* XXVIII, no. 182 (May-June 1995): 61.
- Curtis, Cathy. "Boarding Area." *Los Angeles Times*, October 3, 1995, pp. F1, F2.

- Dubin, Zan. "We the People, in Order to Form More Perfect Art." *Los Angeles Times*, Friday, October 13, 1995, p. F34.
- Gambrell, Jamey. "Report from Russia: The Post-Bulldozer Generations." *Art in America* 83, no. 5 (May 1995): 51-59.
- Herbstreuth, Peter. "Ars 95 Helsinki." *Atelier*, no. 821 (October 1995): 28-41.
- Jones, Kristin. "Readers' Reads." *Artforum* XXXIV, no. 3 (November 1995): 11.
- Knaff, Devorah. "Giving them what they want." *The Orange County Register*, Thursday, September 21, 1995, p. 5.
- Kuspit, Donald. "Is a Russian Jewish Art Show an Oxymoron?" *Forward*, October 6, 1995, p. 11.
- Levin, Kim. "Choices." *The Village Voice* XL, no. 17, April 25, 1995, p. 8.
- _____. "Russian Jewish Artists in a Century of Change, 1890-1990." *Village Voice* XL, no. 44, October 31, 1995, p. 10..
- Lewis, Jo Ann. "Trove from the Underground." *The Washington Post*, May 14, 1995, pp. G1, G6.
- Miro, Marsha. "Behind A Brave Front." *Detroit Free Press*, Sunday, February 19, 1995, pp. 1G, 8G.
- "Museum & Dealer Catalogues." (Independent Curators Incorporated) *The Print Collector's Newsletter* XXVI, no. 5 (November-December 1995): 190
- Napack, Jonathan. "Peeling Chintz and Rooms of Art; Cast Those Dealers!" *The New York Observer*, May 22, 1995, p. 20.
- "News From the Loop." *Flash Art* XXVIII, no. 185 (November-December 1995): 45.
- Oroschakoff, Haralampi G. "Kräfte messen/Contending Forces: Concept by Haralampi G. Oroschakoff, Munich." *zingmagazine*, Autumn 1995.
- Pagel, David. "Russians Give Americans What They Want." *Los Angeles Times*, Thursday, September 21, 1995, p. F3.
- "Primaries." *George* (October-November 1995): 50.
- Rhein, Alice. "The Myth of the Soviet Superwoman." *Detroit Metro Times*, March 1-7, 1995.
- Ross, Andrew. "Poll Stars. Komar & Melamid's 'The People's Choice'." *Artforum* XXXIII, no. 5 (January 1995): 72-77, 109.
- "Russian 'dissident' art exhibit makes public bow at Rutgers." *New Jersey Sunday Herald*, Sunday, November 12, 1995, p. A-3.
- Schoenkopf, Rebecca. "The Badge of Badness." *OC Weekly*, October 13-October 19, 1995, p. 21.
- Serber Robert with Robert P. Crease. "Eyewitness to the Bomb." *The Sciences* 35, no. 4 (July/August 1995): 23.
- Solomon, Andrew. "Works From the Underground, Freed by Glasnost." *The New York Times*, Sunday, June 18, 1995, pp. 31-32.
- _____. "Produced in the Soviet Dark, Collected by a Secret Admirer." *The New York Times*, Sunday, October 15, 1995, p. 47.
- "Trust at Tramway." *Flash Art* XXVIII, no. 183 (Summer 1995): 61.
- Volk, Gregory. "Komar and Melamid." *ARTnews* 94, no. 7 (September 1995): 144.
- Wallach, Amei. "Cold War Retrospective." *New York Newsday*, April 14, 1995, p. B20.
- Weingrod, Carmi. "Art by Census: Should People Get Exactly What They Ask For?" *American Artist* 59, no. 639 (October 1995): 14-16, 18.
- 1994
- Abbe, Mary. "Art in exhibit commissioned by the masses." *Star Tribune* (Minneapolis), March 20, 1994.
- Akinsha, Konstantin. "The Avant-Garde in Central and Eastern Europe." *ARTnews* 93, no. 9 (November 1994): 168-69.
- Allard, Tony. "Painting by numbers." *New Times* (Kansas City, MO), April 13, 1994
- Artnews* 93, no. 2 (February 1994): 139.
- "Art Poll." *Art & Antiques* (May): 23.
- Atkins, Robert. "Scene and Heard." *The Village Voice*, March 22, 1994, p. 86.
- Benavidez, Max. "Angels' Flight." *Art issues*, no. 32 (March/April 1994): 17-19, cover.
- Camnitzer, Luis. "The Art of Democracy." *Art Nexus* no. 14 (October-December 1994): 68-70.
- Coontz, Robert J. "Last One Out, Get the Lights." *The Sciences* 34, no. 3 (May/June): 8-10.
- Dorning, Mike. "By popular request - perfection." *Chicago Tribune*, March 27, 1994, p. 10, 18.
- Edmondson, Brad. "Artist and Pollster Make Perfect Painting." *Business Reports* (May 1994): 9-10.
- "Flusspferd im Herbst." *Der Spiegel*, no. 11 (March 1994): 210.

- Freudenheim, Betty. "Dinnerware, Noted Names and Chuckles." *The New York Times*, December 4, 1994, p. NJ 21.
- Hixson, Katherine and Ann Wiens. "Editorial." *The New Art Examiner* 21, no. 8 (April 1994): 7.
- Hochfield, Sylvia. "Reviews: Old Symbols/New Icons, Stuart Levy." *Artnews* 93, no. 4 (April 1994): 171.
- Hughes, Robert. "Icons of Stalinism." *Time* (January 24, 1994): 65-66.
- "IN TO-OUT OF." *Le Millenium*, no. 6 (1994).
- "Komar and Melamid Poll the Nation." *Flash Art* 27, no. 176 (May/June, 1994): 53.
- "Light Blue Culture." *Shambala Sun* 2, no. 5 (May): 32-35.
- McPhee, John. "The Ransom of Russian Art." *The New Yorker* LXX, no. 33 (October 17, 1994): 78-105.
- Morin, Richard. "Unconventional Wisdom." *The Washington Post*, May 1994.
- Oberg, James. "Soviet Saucers." *Omni* 16, no. 7 (April 1994): 68-69.
- O'Conner, Kelly. "Cantor honors women." *The Crusader*, September 30, 1994.
- Pataki, Gabor. "Europa, Europa." *Art Today* 94/11 (Budapest) (November 1994): 7-12.
- Raynor, Vivien. "Iconoclasts Alive and Well in the Postmodern, Post-Soviet Era." *The New York Times*, February 13, 1994, p. 20.
- Robinson, Harlow. "He Who Smuggles Must Learn to Party." *The New York Times*, December 18, 1994, p. 24 (Book Review).
- "Ronald Feldman Fine Arts, Inc.." *Likovnebesede*, (March, 1994): 103.
- Rugoff, Ralph. "Elvis on Blue Velvet." *LA Weekly*, March 18, 1994, p. 33.
- _____. "Komar & Melamid: The Alternative Museum, New York." *Frieze* (London), issue 16 (May 1994): 59, 60.
- "Russen und Amerikaner lieben es blau und schon." *Art 12* (Hamburg) (December 1994): 10.
- Saal, Mark. "Two Russian Emigre Artists Cater to America's Economy of Supply and Demand." *Standard Examiner* (Ogden), Spring 1994.
- Saltz, Jerry. "Critic's Diary: A Year in the Life: Tropic of Painting." *Art in America* 82, no. 10 (October 1994): 90-101.
- Sangster, Gary. "In Your Dreams: A Cultural Policy for the Nineties." *Northern Ohio Live* 14, no. 9 (May 1994): 19-21,36.
- "Sign of the times." *Washington Times*, March 8, 1994
- Sozanski, Edward J. "Painting by the numbers." *The Philadelphia Inquirer*, April 12, 1994, p. E1, E6.
- Spitz, Katherine. "Art: We know what we like." *The Beacon Journal*, August 18, 1994, pp. D1-D2.
- Steur, Joseph. "There's No Accounting for Taste." *Daily News*, Wednesday, March 16, 1994.
- Tupitsyn, Margarita. "Shaping Soviet Art." *Art in America* 82, no. 9 (September 1994): 41-45.
- Vine, Richard. "Numbers Racket." *Art in America* 82, no. 10 (October 1994): 116-19.
- "Voice Choices: Komar & Melamid." *The Village Voice*, March 22, 1994, p. 67.
- Wilson, William. "Santa Monica's Exquisite Deceptions." *LA Times*, July 16, 1994, pp. F4, F10.
- Woodward, Richard. "The Perfect Painting." *New York Times Magazine*, February 20, 1994, pp. 36-37.
- Wrolstad, Jay. "Figurative Art. Public Opinion Survey Used to Create the All-American Painting." *Ithaca Times*, May 12-16, 1994, p. 6, 8, 10.
- Zorpette Glenn. "Dynamic Duos." *ARTnews* 93, no. 6 (Summer): 164-69.
- 1993 Andre, Mila. "Recycle Lenin or Bust." *The Daily News*, July 18, 1993.
- "An Exhibit That Causes Heads to Turn." *The New York Times*, Wednesday, July 28, 1993, p. B3.
- Bacon, George. "Around the galleries." *The Art Newspaper*, no. 30, July-September 1993, p. 31.
- Chazan, Guy. "Scavengers amid fallen idols." *The London Times*, April 28, 1993.
- "Cleveland Center for Contemporary Art - 25 Years: A Retrospective." *Dialogue* (September/October 1993): 28.
- Cotter, Holland. "Art in Review." *The New York Times*, Friday, July 16, 1993, p. C25.
- _____. "The Greening of Russia: Recycling Lenin Statues." *The New York Times*, September 3, 1993, p. C17.
- Diehl, Carol. "Reviews - Komar and Melamid." *ARTnews* 92, No. 10 (December 1993): 126.
- Erlanger, Steven. "Mocking socialist Realism to Save It." *The New York Times*, Tuesday, August 3, 1993, pp. C13, C14.
- _____. "Recasting Leninist Icons." *International Herald Tribune*, August 7-8, 1993, p.7.
- "Flash Art News." *Flash Art* 26, no. 172 (October 1993): 62.

- Gambrell, Jamey. "Lenin's Ghost to Leave Red Square?" *Art in America* 81, No. 12 (December 1993): 25.
- Glueck, Grace. *The New York Observer*, November 22, 1993.
- _____. "Uncle Joe Invades P.S.1; Painting the Door of No Return." *The New York Observer*, December 6, 1993.
- Henry-Kunzel, Ginger. "Collector's Corner - Ludwig's Voracious Appetite." *ARTnewsletter* XIX, No. 7 (November 30, 1993): 6.
- Hoberman, J. "Bloc That Metaphor - The Impossible Dream of Socialist Realism" *The Village Voice* 38, no. 10 (March 9, 1993): VLS 22-33.
- _____. "Socialist Realism From Stalin to Sots." *Artforum* 32, no. 2 (October 1993): 72-75, 77, 115, 118.
- Janowski, Pat. "Quanta - Recent Sitings, Speak No Evil." *The Sciences* 33, No. 6 (November-December 1993): 4-5.
- Kaplan, Andrew. "Engineers of Post-Soviet Souls." *Moscow Guardian*, April 30, 1993, p. 29.
- Kaplan, Fred. "On Lenin's day, sacrilege: campaign for a neon mausoleum." *The Boston Globe*, Friday, April 23, 1993, p. 2.
- Kaufman, Michael T. "New Socialist Realism: Emigres' Bleak Canvases." *The New York Times*, Saturday, November 20, 1993, p. 25.
- Kimmelman, Michael. "Stalin's Painters: In Service of the Sacred." *The New York Times*, Friday, December 10, 1993, pp. C1, C31.
- Klein, Chris. "Saving History, Not Rewriting It." *The Moscow Times*, no. 263, July 29, 1993, cover and p. 2.
- Knight, Christopher. "Leave Them to Heaven." *The Los Angeles Times*, March 7, 1993, pp. 6, 89
Calendar.
- Kommersant - Daily*, No. 16, January 30, 1993.
- Larson, Kay. "Hero Today, Gone Tomorrow." *New York* 26, No. 47 (November 29, 1993): 66, 70.
- _____. "Museums." *New York* 26, no. 36 (September 13, 1993): 56.
- Levin, Kim. "Listings - Art/Komar & Melamid." *The Village Voice*, October 19, 1993, p. 73.
- _____. "Monumental Propaganda." *The Village Voice*, 38, no. 33, August 17, 1993, p. 74.
- _____. "Listings - Stalin's Choice." *The Village Voice*, December 7, 1993, p. 84.
- Listsova, Olga. "Garden of New Lenin Art." *The Moscow Tribune*, Saturday, August 7, 1993, p. 8.
- Lowenstein, Drew. "Renegades and Emigres." *Downtown Resident*, October 8-22, 1993, p. 20.
- Lufty, Carol. "Emigre Artists: Rocky Landings." *ARTnews* 92, No. 9 (November 1993): 49-50.
- McGee, Celia. "When Museumgoers Talk Back to the Art." *The New York Times*, April 25, 1993, pgs. Section 2, 37-38.
- Moscow Center for Contemporary Art*, No. 1, April 1993.
- Moynihan, Shawn. "What to do with those old Soviet monuments." *Advance* [1993].
- Napack, Jonathan. "High (Nancy Kissinger) and Low (Mark Kostabi) Turn Out for Alex." *The New York Observer*, September 27, 1993.
- The New Yorker* (September 13, 1993): 21.
- Newspaper of Moscow Center of Contemporary Art*, April 1993.
- O'Donnell, Paul. "Russian Glee Room." *New York* 26, no. 27 (July 12, 1993): 20
- Ogoneok Magazine*, No. 14-15, April 1993, p. 3.
- Pedersen, Victoria. "Gallery Go'Round." *Paper Magazine* (October 1993): 27.
- Pincus, Robert L. "All-clay show ironically out of context with its theme." *The San Diego Union-Tribune*, Sunday, March 7, 1993, p. E-2.
- Raynor, Vivien. "Russians' Freewheeling Spirit Defies the Burden of History." *The New York Times*, Sunday, October 31, 1993, p. 24.
- Remnick, David. "What Becomes a Lenin Most?" *The Washington Post*, July 25, 1993, pp. G1, G6-7.
- "Revamped Mausoleum & other revolutionary figures." *Downtown Express*, September 2, 1993, p. 3.
- Schjeldahl, Peter. "What Is To Be Undone?" *The Village Voice* XXXVIII, no. 35, August 31, 1993, p. 90.
- Singer, Natasha. "Artists Urge Pink Flamingoes for Lenin's Tomb." *Forward*, May 7, 1993, p. 11.
- Solomon, Andrew. "Komar and Melamid." *Artforum* XXII, no. 4 (December 1993): 77-78.
- "Soviet Memories." *The Washington Post*, Sunday, September 5, 1993, p. C6.
- Stein, Jean (ed). *Grand Street* 11, no. 44 (1993): illustration p. 96.
- Szanto, Andras. "Every Exhibition is an Orgasm and Then You Die." *New Art* (December) (Budapest): 19-23.

- Tallmer, Jerry. "Irony is the big legacy of Iron Curtain." *The New York Post*, Saturday, August 7, 1993.
- "The Past - Requiem or Renewal?" *Moscow Guardian* 3, no. 31 (August 20, 1993): 3,12-14, 17.
- "'Unity' in Los Angeles." *Downtown Communique*, Spring/Summer 1993 (a publication published by Maquire Thomas Partners).
- Weschler, Lawrence. "Slight Modifications." *The New Yorker* (July 12, 1993): Cover and pp. 59-65.
- _____. "Portfolio by Vitaly Komar and Alexander Melamid: Stalin in New Jersey," *The New Yorker* LXIX, no. 30 (September 20, 1993):124-125.
- Zinik, Zinovy. "Pictures of my Moscow Friends." *Modern Painters* 6, no. 4 (Winter 1993): 47-53.
- 1992 "About Elections." *The New York Times*, Sunday, August 30, 1992.
- Akinsha, Konstantin. "Moscow: Art in Prison - Butyrskaya City Prison." *ARTnews* 91, no. 6 (Summer 1992):148-149.
- Brown, Patricia Leigh. "Sears: the real America (according to these Russians)." *The New York Times*, February 13, 1992, pp. C1, C8.
- Busch, Akiko. "By Design." *Metropolis* 11, no. 7 (March 1992):37-39.
- Cantu, John Carlos. "New uses for propaganda." *The Ann Arbor News*, 1992, p. D6.
- Decter, Joshua. "New York in Review." *Arts* 66, no. 6 (February 1992):80.
- "Downtown Jersey City Artists' Studio Tour." *The Jersey Journal*, Sunday, September 20, 1992.
- Gambrell, Jamey. "Russian Artists Go to Jail." *Art in America* 80, no. 5 (May 1992):159.
- Garred, Eileen. "Two Guys in Bayonne." *Rutgers Magazine* 71, no. 2 (Summer 1992): 26-27.
- Gray, Alice R. "Komar & Melamid - Ronald Feldman." *ARTnews* 91, no. 6 (Summer 1992):126.
- Groys, Boris. "The Total Art of Stalinism." *Art Journal* 51, no. 2 (Summer 1992):4.
- "In Brief." *Flash Art* XXV, no. 165 (Summer 1992):133.
- Kellogg, Kate. "Russian artists suggest alternative uses for political monuments." *The University Record*, November 9, 1992, pp. 5, 11.
- Kissinger, Beth. "The Politics of Art." *Tempo*, October 30-November 5, 1992, p. E6-7.
- Literaturnaya Gazeta*, June 17, 1992.
- Long Shot* 13 (1992):24, 63, 115.
- Milne, Victoria. "America's truly ugly heart." *Blue Print*, no. 86 (April 1992):40.
- Moscow News*, November 1, 1992.
- Muchnic, Suzanne. "Artists Dip Brush Into Melting Pot." *Los Angeles Times*, December 31, 1992, pp. F1, F11.
- "Multiples & Objects & Books." *The Print Collector's Newsletter* XXIII, no. 2 (May-June 1992):63-64.
- Nesbitt, Lois E. "Soviet Art: In from the Cold." *Rutgers Magazine* 71, no. 2 (Summer 1992): 22-26, 28-29.
- Panicelli, Ida. "Editorial." *Artforum* XXX, no. 9 (May 1992):2.
- Russian Daily*, January 20, 1992.
- Russian Daily*, March 3, 1992.
- Servin, James. "Spectator's Sport: 'Searstyle' - The Art World's Latest Joke." *Associated Press Special Features* (April 3, 1992).
- Seward, Keith. "Reviews." *Artforum* XXX, no. 10 (Summer 1992):107-8.
- Slesin, Suzanne. "Oh, So Traditional; Oh, So Subversive." *The New York Times*, November 5, 1992, pp. C1, C5.
- Sozanski, Edward. "Juried exhibition at Ursinus takes 2 Russians back to aesthetic roots." *Inquirer* (December 2, 1992).
- Straus, Cees. "Cumulus from America." *Parkett* 33, 1992:159-165.
- Strausbaugh, John. "All I Want for Christmas - A Holiday Wish List." *The New York Press Gift Guide*, November 25-December 1, 1992, pp. 3-4, 6, 8.
- Tallman, Susan. "Feet of Clay." *Arts Magazine* 66, no. 8 (April 1992):15, 17.
- "The Talk of the Town--Revolutionary." *New Yorker* LXVIII, no. 14 (May 25, 1992):30-31.
- Wallach, Amei. "The Power of 'Slow Art'." *New York Newsday*, June 19, 1992, p. 89.
- Watkins, Eileen. "Twin Jersey City exhibits take jabs at political process." *The Sunday Star-Ledger*, September 27, 1992.
- Zimmer, William. "Election Dreams and Fears Dramatized." *The New York Times*, Sunday, September 13, 1992, p. 14 (NJ).

- 1991 Adams, Brooks. "Komar and Melamid." *Art in America* 79, no. 6 (June 1991):144-145.
 "Art." *Interview* XXI, no. 3 (March 1991):58.
- Bakshtein, Joseph. "Komar and Melamid: Conceptualism as an Action." *Performance* (Soviet Union): 5, no. 402, (1991):18-19.
- _____. "Reviews: *MANI-Museum*." *NIKE*, no. 39 (July/August/September 1991): 50.
- Brenner, Laurie. "The New New York." *New York Woman* 5, no. 7 (April 1991):68-81.
 "Catholic Holy Works Commissioned." *Jersey Journal*, January 12, 1991.
 "Contemporary Russian Graphics at Irving." *The Australian Jewish News Sydney Edition*, August 2, 1991.
- Cooke, Susette. "Third International Master Print Fair." *Crafts Arts* 22, (July/September 1991):101-102.
- Cullinan, Helen. "Partnering for artsy mimicry." *The Plain Dealer*, Saturday, February 23, 1991, pp. 1F, 4F.
- DeRossitt, James. "Komar & Melamid Intrigue with Surreal Satire." *The Daily Helmsman*, September 10, 1991, pp. 7, 9.
- Evans, Bob. "Check the Fine Prints." *The Sidney Morning Herald*, July 2, 1991.
- Faust, Gretchen. *Arts*, no. 8 (April 1991):99.
- "Five Degrees of Separation." *The Pennsylvania Gazette* 90, no. 3 (December 1991):36-9.
- Gallery, Valery. "Wall Patrol." *Cover* 5, no. 2 (February 1991):5.
- Gambrell, Jamey. "Russian Art to Rutgers." *Art in America* 79, no. 6 (June):35.
- "Goings On About Town." *The New Yorker* (February 18, 1991):10.
- Gollerbach, Sergey. "The Sky of New Jersey." *Novoe Russkoe Slovo* (Russian Daily, New York) February 19, 1991, p. 12.
- Hampton, Howard. "Public Enemies: Ronald Reagan Conquers the Martians." *Artforum* XXIX, no. 8 (April 1991):98-103.
- Howard, Edwin. "Russian Artists' Works in Timely Shows at MSU, Eaton." *Memphis Business Journal*, September 16-20, 1991, p. 27.
- "If It's Novel, It Must Be Soviet." *The New York Times*, January 13, 1991, Arts & Leisure, pp. 1,8-9.
Independent Newspaper, Moscow, October 16, 1991.
- Kirsh, Andrea. "St. Louis Letter." *Contemporanea*, no. 24 (January 1991):28-29.
- Koepffel, Frederic. "Russian Artists Spoof Leaders, Pin a Tale on Tyranny." *The Commercial Appeal*, September 6, 1991, pp. E10-11.
- Kohen, Helen. "Team Work showcases the art of collaboration." *The Miami Herald*, Sunday, September 15, 1991.
- "Komar and Melamid." *hi fashion* (Japan), no. 204 (April 1991):185.
- "Komar & Melamid." *The Nation* 253, no. 3 (July 15 1991):103.
- "Komar & Melamid." *The Print Collector's Newsletter* XXI, no. 6 (January-February 1991):230.
- Kozloff, Max. "The Discreet Voyeur." *Art in America* 79, no. 7 (July 1991):100-107, 137.
- Levin, Kim. "Choices." *The Village Voice* XXXVI, no. 7, February 12, 1991, p. 96.
- _____. *Sculpture* (March/April 1991): 34-36, 38-39.
- Lovenheim, Barbara. "The New Brain Trust." *New York Magazine* 24, no. 28 (July 22, 1991):26-33.
Moscow Komsomolez, September 13, 1991.
- "New Jersey Tour with Komar and Melamid." *Flash Art* XXIV, no. 157 (March/April 1991):162.
- Orduna, Arthur. "Unsanctioned Visions." *Des Moines Skywalker*, February 13-19, 1991, pp. 8-9.
- Page, Amy. "Zimmerli Museum Gets Russian and Soviet Art Collections." *The Antique Collector* 62, no. 7 (July/August 1991):35.
- Plagens, Peter. "Clinkers to Clevers to Chance." *Newsweek* CXVII, no. 2 (January 14, 1991):50.
The Print Collector's Newsletter XXII, no. 2 (May/June 1991):66-67.
The Print Collector's Newsletter XXII, no. 3 (July/August 1991):90-91.
- Ryabsky, Vladimir. "Varied Approach to the 'Iron Felix'." *New Times*, November 5-11, 1991, pp. 46-47.
- Schwendenwein, Jude. *artscribe*, no. 87 (Summer 1991):69.
- Semel, Nava. "Falling Angels in New Jersey." *Studio Art Magazine* (Israel) (March 1991):54-5.
- Slotkin, Teri. "Mixed Doubles." *Bomb*, no. 35 (Spring 1991):71-73.
- Sokolov, Mikhail. "America's Number One." *Business World*, March 6, 1991.
- "Soviet Pair Collaborate on Church Installation." *Art Business News* (March 1991):12.
- "Team Spirit: Art in Pairs." *Flash Art* XXIV, no. 159 (Summer 1991).
- "Timely Death of Komar & Melamid." *Flash Art* XXIV, no. 160 (October 1991):159.

"Unofficial Soviet Art Finds a Home at Rutgers." *The Journal of Art* 4, no. 10 (December 1991):10.
von Drateln, Doris. "Der Dialog mit dem Gleichen." *Kunstforum* (January/February 1991):180-191.
Wallach, Amei. "Censorship in the Soviet Bloc." *art journal* 50, no. 3 (Fall 1991):75-83.
_____. "Uncertain Times for Soviet Artists." *New York Newsday*, August 21, 1991, p. 45, 70.
Wollen, Peter. "Scenes from the Future." *New Left Review*, no 185 (January/February 1991):69-80.
Zeaman, John. "Salvation and the Turnpike." *Bergen County Record*, January 27, 1991, pp. E-1, E-2.

- 1990 "Beyond Manhattan: Bayonne Manifesto." *Glass Art Society Journal* (1990):65-66.
Bouilhet, Carline. "Komar, Melamid show presents true perestroika spirit." *Anchorage Times*, March 18, 1990, pp. I-3, I-5.
Calder, Diane. "Between Spring and Summer." *High Performance*, no. 53 (Spring 1990):61.
Colin, Muriel. "Moscou enflamme New York." *Dynasteurs* (France) (May 1990):142-46.
"Death Poems." *Real Life*, no. 20, 1990:4-5.
Degener, Patricia. "Komar, Melamid: Double-Barreled Commentary." *St. Louis Dispatch*, March 26, 1990.
Faust, Wolfgang Max. "An Uprising against Good Taste." *ART*, no. 9 (September 1990):1-3, 41.
"Gallery News: Stendhal Syndrome." *Flash Art* XXIII, no. 153 (September 1990):183.
"Gallery News: Perestroika." *Flash Art* XXIII, no. 154 (October 1990):172.
_____. "The Perils of Perestroika." *Art in America* 78, no. 3 (March 1990):46-51, 53, 55, 57, 59.
Glowen, Ron. "Letting Loose the Outsiders." *Artweek* (August 2, 1990):front page and p. 24.
"Grand Lobby Installation at Brooklyn Museum." *Antiques and Collectibles* (April 3, 1990).
Haden-Guest, Anthony. "Art-Nost." *Vanity Fair* (January 1990):82-86, 136-40.
Hackett, Regina. "Art and the Soviet State." *Seattle Post-Intelligencer*, May 27, 1990.
_____. "Official vs. Unofficial? It's a Split Decision." *Seattle Post-Intelligencer*, February 15, 1990, pp. C1, C10.
Heartney, Eleanor. "Grisha Bruskin at Marlborough," *Art in America* 78, no. 9 (September 1990):197-98.
_____. "Nowhere to Fly." *Art in America* 78, no. 3 (March 1990):176-77.
ICA News 7, ICA Boston, no. 5 (Winter, 1990-91).
Jones-Butler, Jacqueline. "Two minds, four hands produce unique art." *Fairbanks Daily News-Miner*, May 3, 1990, pp. 15-16.
June, Carol. "Contemporary Soviet art hinges on ideas." *North Shore Magazine* (November 15, 1990).
Kimmelman, Michael. "Political Art Comes of Age In the U.S.S.R." *New York Times*, August 19, 1990, Arts & Leisure Section, pp. 37, 44.
"Komar & Melamid." *Kunstforum* (April/May, 1990):162-64.
"Komar & Melamid to install paintings in church." *Bayonne Community News*, December 5, 1990, p. 7.
Kostelanetz, Richard. "Soviet Art Then and Today." *The Journal of Art* 3, no. 3 (December 1990):14.
Landers, Lisa. "Art Fest Planned for Park." *Tribune* (Florida), November 10, 1990.
Landini, Enrica Torelli. "Avanguardia; atto secondo." *L'Espresso* 28 (June 1990): 97-100.
Larson, Kay. "The Brooklyn Museum Iconoclasts." *New York* 23, no. 17 (April 30, 1990): 50-51.
Marger, Mary Ann. "Some Are Here, Some Are Missing." *St. Petersburg Times*, November 16, 1990, p. 35.
Mathieson, Karen. "Komar, Melamid: Mastering the Art of the Spoof." *The Seattle Times*, July 26, 1990.
McKenna, Kristine. "Two Soviet Artists Conquer the West." *Los Angeles Times*, Sunday, January 28, 1990, pp. 3, 81-82.
Morrison, Keith. "Questioning the Quality Canon." *New Art Examiner* 18, no. 2 (October 1990):24-27.
Mudrak, Myroslava M. "Soviet Art Today: Vitality and Experimentation." *ARTnews* 89, no. 10 (December 1990):172.
Nemser, Rebecca. "Season's Greetings: Concepts from Russia with Love." *The Boston Phoenix*, November 9, 1990.
Paine, Janice. "This 'Art' More than Academic." *Milwaukee Sentinel*, July 20, 1990, pp.6-12.
"Prints & Photographs Published." *Print Collector's Newsletter* XXI, no. 3 (July-August 1990):110.
"Provocative works redefine Soviet art." *Times Marquee*, March 11, 1990, pp. J-1, J-5.
Raether, Keith. "The Russians Have Come - and Brought Art With Them." *The Morning News Tribune* (Tacoma, WA), June 13, 1990, pp. 6-7.
Raynor, Vivien. "A Provocative Look at Collaborations." *The New York Times*, Sunday, November 25, 1990.

"Satirizing Stalin Became Hit for Conceptual Artists." *Seattle Post-Intelligencer*, July 20, 1990.
 Schjeldahl, Peter. "Painted Words." *Seven Days* 3, no. 7 (February 21, 1990):53-54.
 Sietz, Henning. "The Market for Soviet Art." *Contemporanea*, no. 23 (December 1990):108-09.
 Silverman, Dana. "Community Board Six: Nix on 'Red' Pix!" *Our Town* 20, no. 44 (New York) (February 25, 1990).
 Smallwood, Lyn. "A Gathering of Dissidents." *Seattle Weekly*, June 27, 1990, pp. 52-53.
 _____. "Exhuming the Devil." *Seattle Weekly*, July 25, 1990.
 Smith, Owen. "On Looking through Western Eyes." *Reflex* 4, no. 4 (July/August 1990):14-17.
 Sokolov, Mikhail. "Russian Art: The Crucial Century." *Apollo* (January 1990).
 Spiegelman, Art. "High Art Lowdown." *Artforum* XXIX, no. 4 (December 1990):115.
 Spritzer, Pam. "Board 6/On East Side, a New Yalta Conference." *New York Observer* 4, no. 8 (February 26, 1990).
 Stapen, Nancy. "Soviet artists' 'underground' works surface at the ICA." *The Boston Globe*, 1990, pp. 61-65.
 Tallmer, Jerry. "Irreverence, Russian style." *New York Post*, March 23, 1990, p. 29.
 Tarzan Ament, Deloris. "Underground Art." *The Seattle Times*, June 14, 1990, pp. F3, 6.
 Temin, Christine. "Black and Blue in Red Square." *The Boston Globe*, November 3, 1990, pp. 16, 21.
 Tully, Judd. "Not In Transit Anymore." *Art & Auction* XII, no. 8 (March 1990):22, 24.
 Van Sicien, Bill. "A feisty experiment in artistic glasnost." *The Providence Journal-Bulletin*, November 9, 1990, p. D-5.
 "Works by Komar & Melamid in Brooklyn Museum's Lobby." *Antiques and the Arts Weekly* (April 20, 1990).

- 1989 *Artics-1* (Barcelona), 1989:31-34.
 Baker, Kenneth. "Komar and Melamid Take Bayonne." *San Francisco Chronicle*, September 9, 1989.
 "Bayonne." *The New Yorker* (April 24, 1989):32-33.
Bijutsu Techo (Tokyo) (October 1989):119-35 and cover.
 Blau, Douglas. "Things to Come." *C 23* (Fall 1989): 66-67.
 Bonetti, David. "Worker's state to the worker's place." *San Francisco Examiner*, Sept. 22, 1989.
 Bulka, Michael F. "Komar and Melamid: Van Straaten Gallery." *New Art Examiner* (February 1989): 49.
 Decter, Joshua. "Komar & Melamid: Perennial Tourists in an Adopted Land." *Flash Art* no. 148 (October 1989):126-27.
 Engerth, Ruediger. "Grober Spass, tiefere Bedeutung." *Kurier* (Austria), March 22, 1989.
 "Feeling His Oats." *Miami Herald*, April 21, 1989, p. 19A.
 Freudenheim, Susan. "Soviet art, emigre style." *The Tribune* (San Diego), October 25, 1989, pp. C1, C10.
 "Goings on About Town." *The New Yorker*, February 20, 1989, pp. 10, 15.
 Goldman, Marshall. "Gorbachev: Light at the End of the Tunnel?" *The International Economy* (July/August 1989): 86-89.
 Gugg, Anton. "Komar & Melamid." *Noema Art Magazine* no. 27/6 (November/December 1989):82-87.
 Heartney, Eleanor. "Komar & Melamid." *Art News* 88, no. 8 (October 1989):196.
 Holt, Steven. "New York." *Axis* (Japan) (Summer 1989).
 "Homage-Demontage." *Kunstecho's* (Belgium) no. 5, 1989.
 Hughes, Robert. "Canvases of Their Own." *Time* (April 10, 1989):116-18.
 Izumova, Elena. "Breaking All Barriers." *Ogonek* (USSR) (July 1989).
 Jacobs, Karrie. "Discover Bayonne." *Metropolis* (June 1989).
 Kennelly, Louise. "Vitaly Komar and Alex Melamid: Russian Artists in Bayonne." *Washington Review* XV, no. 2 (August/September 1989):10-11.
 Knafo, Robert. "Born in the USSR." *Connoisseur* 219 (August 1989):20, 24.
 Luebbers, Leslie. "Ljubljana: 1989." *Print Collectors Newsletter* XX, no. 4 (September/October 1989):130-32.
 Moser, Ulli. "Bildzitate und Zitatbilder 'Homage-Demontage' als Stil." *Der Standard* (Wien), March 16, 1989.
 Ollman, Leah. "Thaw Erasing the Party Line in Soviet Art." *Los Angeles Times*, October 21, 1989.

- Pincus, Robert L. "Komar and Melamid: 'The Art of TransState'." *The San Diego Union*, October 29, 1989, pp. E1, E4.
- Princenthal, Nancy. "Komar & Melamid at Ronald Feldman Fine Arts." *Art in America* (September 1989):206.
- Puvogel, Renate. "Hommage-Demontage." *Hasselt* (Belgium), (January/March 1989).
- Ratcliff, Carter. "Komar & Melamid." *Contemporanea* II, no. 4 (June 1989): 105.
- Schjeldahl, Peter. "Wild & Crazy Guys." *Seven Days* (February 1, 1989):52-53.
- Semones, Stanford L. "Soviet artists combine talent." *The North Texas Daily*, September 6, 1989.
- Smith, Roberta. "2 Soviet Emigres Celebrate Their New Home, Bayonne." *The New York Times*, April 21, 1989.
- Stasi, Lina. "Inside New York." *Newsday*, October 5, 1989.
- Titz, Walter. "Im Spiegelkabinett." *Kleine Zeitung* (Wien) (March 1989).
- Tupitsyn, Margarita. *Flash Art*, Russian edition, No. 1, 1989:107-11.
- Tyson, Janet. "Soviet emigre artists cook up a smorgasbord." *Fort Worth Star-Telegram*, September 19, 1989, section 4, p. 3.
- Ugresic, Dubravka. "Socialist Realism." *Los Angeles Times Book Review*, October 1989.
- Vuegen, Christine. "Hommage-Demontage." *Kunst Beeld* (Belgium) (December 1988/January 1989).
- van Duyn, Edna. "Komar & Melamid." *De Appel* 1 (1989): 32.
- Wasserman, Isabelle. "Exhibit focuses on Soviet pair's mixture of architecture and art." *The San Diego Union*, October 22, 1989, p. E6.
- Westreich, Joan. "The Muscovites of Bayonne." *Newsweek International*, no. 19 (May 8, 1989):51.
- Wilson, William. "Russian Treasure." *Los Angeles Times*, October 28, 1989.
- Woodward, Richard B. "ART." *Vogue* (July 1989).
- _____. "Two Wild and Crazy Emigres Discover Bayonne." *The New York Times*, March 26, 1989.
- 1988
- Boym, Constantin. "Ci Serve Molto Rosso." *Modo* (Italy) (May 1988):105, 142-43.
- Bohnen, Uli. "Hommage-Demontage." *Tema Celeste*, No. 17/18 (October/November 1988).
- Brenson, Michael. "The Social Club." *The New York Times*, January 22, 1988.
- Fernandez-Cid, Miguel. "K&M, pintores y disidentes, exponen en la galeria Moriarty." *El Diario*, October 11, 1988.
- Funken, Peter. "Hommage-Demontage." *Kunstforum*, no. 96 (August-October 1988).
- Groys, Boris. "A La Recherche du Pouvoir Artistique Perdu." *Les Cahiers du Musee National d'Art Moderne* (France), no. 26 (Winter 1988):73-91.
- _____. "L'Oeuvre d'Art Staline." *Les Cahiers du Musee National d'Art Moderne* (France) no. 23 (Spring 1988):94-99.
- Hohmeyer, Jurgen. "Stalin von innen." *Der Spiegel*, no. 34, 1988.
- Lehmann, Ulrike. "Kicken-Pauseback, Koln, Neue Gesellschaft Fur Bildende Kunst, Berlin." *Noema* no. 18/19, 1988.
- Levashov, Vladimir. "From Sots-Art to Sotsartism." *Iskusstvo/Art* (Moscow) no. 10, 1988.
- Levy, Mark. "Exploring Freedom's Limit." *Artweek* 19, no. 13 (April 2, 1988).
- O'Brien, Glenn. *Interview* (February 1988):120.
- Sarje, Kimmo. "Post Moskova." *Helsingen Sanomat*. (Helsinki) March 6, 1988.
- Schulz, Bernhard. "Die Kraft der Desillusionierung." *Der Tagesspiegel* (Berlin). August 21, 1988.
- Sherman, Mary. "Russian duo's work spans a wide range." *Chicago Sun-Times*, November 11, 1988, p. 64-65.
- Straus, Cees. "Russen Op De Keizersgracht." *Kunst Beeld* (December/January 1988).
- Tupitsyn, Margarita. "Dalla Sots Art Alla Sovart." *Flash Art* (February 1988):49.
- _____. "Le Pop a la Mode Sovietique." *Les Cahiers du Musee National d'Art Moderne* #26, Centre Georges Pompidou, Paris, France, (Winter 1988):60-72.
- Van Veelen, Ijsbrand. "De kunst inspiratiebron voor hedendaagse kunst." *Het Parool* (Holland) (December 6, 1988).
- Wallach, Amei. "From Bayonne, With Love." *New York Newsday* 49, no. 204 (March 28, 1988).
- 1987
- "documenta 8." *art: das kunstmagazin* (June 1987): 36-63.
- "Glasnost Fur Jalta." *Pflaster Strand*, June 13 – 26, 1987, p. cover, 23.

- Lewis, Mark. "If the Price is Right: Selling Past Perfect Moments." *C Magazine* 12 (December 1987): 20-33.
- McDonald, John. "Wise Jesters of Contemporary Art." *Sydney Morning Herald*, July 18, 1987, p. 49.
- McGill, Douglas C. "Art People." *New York Times*, October 2, 1987, p. 26.
- Portus, Martin. "In The Steps of Stalin." *Sydney Morning Herald*, July 17, 1987, n.p.
- The Sciences* (May/June 1987): cover.
- Tupitsyn, Margarita. "Distorters of Soviet Reality." *Last Issue* 4 (Winter 1987):cover and 16-19.
- Woodward, Richard B. "Nobody's Fools." *Artnews* 86 (November 1987):172-78.
- 1986 de Graaf, Rob and Edma van Duyn. "It's Time For Us." *Archis* (The Netherlands) (March 1986):26-30.
- Frazier, Ian. "Profiles: Partners." *New Yorker* 62, December 29, 1986, p. 33-54.
- Graw, Isabelle. "Tanze mir den Stalin." *Wolkenkratzer Art Journal* (Germany) (February-April 1986):75-77.
- Hegge, Per Egil. "Renessensegion med Stalin." *A-Magasinet* (Norway), no. 8 (February 22, 1986):n.p.
- Indiana, Gary. "Komar & Melamid." *El Paseante* (Spain), no. 1 (Winter 1986):41-54.
- Komar & Melamid. "The Secret World of Giorgione." *C Magazine* 11 (November 1986): 75-77.
- Malcolm, Janet. "Profiles: A Girl of the Zeitgeist-II." *The New Yorker*, October 27, 1986, pp. 47-66.
- Leonhart, Mark Michael. *New Art Examiner* (November 1986):50.
- McCormick, Carlo. *Artforum* (October 1986):131-32.
- Nekrasov, Viktor. "The Show of Komar & Melamid." *Strelez* (France) no. 2 (February 1986):46.
- Sozanski, Edward. "Together with Chutzpah, They Make Art." *Philadelphia Inquirer*, March 18, 1986, p. 1.
- 1985 Ball, Ian. "Iron Curtain Satire." *Daily Telegraph/Telegraph Sunday Magazine* (Great Britain) August 18, 1985, n.p.
- Indiana, Gary. "Komar & Melamid Confidential." *Art in America* 73 (June 1985):cover, 94-101.
- Johnson, Thomas. "Les Exiles Sovietiques veulent rentrer en URSS?" *Actuel* (France) no. 67, 1985:130-37.
- Steenhuis, Paul. "De post-totalitaire Kunst van Komar & Melamid." *Vrij Nederland* (The Netherlands) (June 15, 1985):34-37.
- "The Talk of the Town--Komar & Melamid." *New Yorker* (December 9, 1985):35-36.
- Zand, Nicole. "Komar et Melamid au Pavillon Marsan." *Le Monde* (Paris), December 26, 1985.
- 1984 Banes, Sally. "Performance: Theory, Praxis--and Vodka." *The Village Voice*, April 3, 1984, n.p.
- Carrier, David. "Meditation on a Portrait of Comrade Stalin." *Arts* 59 (October 1984):100-02.
- Glueck, Grace. "Two Soviet Emigres Whose Art Is Overlaid with Irony." *New York Times*, January 29, 1984, p. 25.
- Graaf, Vera. "Maleri: Augerstehung in Manhattan." *Stern* (Germany) (March 1984):216-17.
- Levin, Kim. "Artful Dodgers." *Village Voice* XXIX, February 7, 1984, 80.
- 1983 Gambrell, Jamey. "Vitaly Komar--Aleksandre Melamid." *A-Ya*, no. 5 (1983).
- 1982 Fields, Marc. "Komar and Melamid and the Luxury of Style." *Artforum* 16 (April 1982):58-63.
- Gambrell, Jamey. "Komar & Melamid--From behind the Ironic Curtain." *Artforum* 20 (April 1982): 58-63.
- Hughes, Robert. "Through the Ironic Curtain." *Time* 120 (October 25, 1982):73.
- Larson, Kay. "Kidding the Kremlin." *New York* 15 (October 11, 1982):78.
- 1979 Burnham, Jack. "Komar & Melamid--Post USSR--Get Religion." *Art in America* 67 (February 1979):13.
- Zinik, Zinovii. "Sots-Art." *Syntaxis* (Paris) no 3, 1979.
- 1978 Goldstein, Richard. "The Hard Thing Is to Paint without Orders." *Village Voice* 23, October 16, 1978, pp. 66-67.
- Marzorati, Gerald. "Komar and Melamid--Art of Dissidence." *Soho Weekly News*, October 5, 1978, p.19.
- 1977 Glueck, Grace. "Dissidence as a Way of Art." *New York Times Magazine*, May 8, 1977, p. 33.

- _____. "Soviet's Solution to Pair of Satirical Artists: Give Just One a Visa." *New York Times*, October 31, 1977, p. 2.
- 1976 Eco, Umberto. "Bevente Breshnev Cola." *L'Espresso* (Italy), March 7, 1976. pp. 64-71.
 Genauer, Emily. *International Herald Tribune*, February 20, 1976.
 Glueck, Grace. "Art Smuggled Out of Russia Makes Satiric Show Here." *New York Times*, February 7, 1976, n.p.
 Leonard, John. "Smuggled Soviet Art Is a Witty Variation on Ideology." *New York Times*, February 20, 1976, p. 44.
 Newman, Amy. "The Celebrated Artists of the End of the Second Millennium A.D." *Artnews* 75 (April 1976):43-46.
 "Russian Imps." *Newsweek* 87 (February 16, 1976):89.
 Seiberling, Dorothy. "A Russian Life: Tiny Pictures at an Exhibition." *New York* 9 (February 9, 1976):39-42.
 Shipler, David K. "Impish Artists Twit the State." *New York Times*, February 7, 1976, p. 23.
- 1974 Gold, Herbert. "In Russian, 'To Be Silent' Is an Active Verb." *Playboy* 21 (October 1974):196-200.
 Smith, Hedrick. "Young Soviet Painters Score Socialist Art." *The New York Times*, March 19, 1974.

SELECTED LECTURES AND PERFORMANCES

- Texas A&M University, College of Architecture, College Station, TX, *My experience as an artist in Russia and in the West*, December 3, 2010
- Courtauld Institute of Art, London, UK, *Socialist Realism and Symbolism*, April 20, 2010.
- Stern Pissarro Gallery, London, UK, *Outside the Artist's Studio: Vitaly Komar in conversation with David Glasser*, April 19, 2010.
- Parsons The New School for Design, New York, US. In conjunction with the show *Ours: Democracy in the Age of Branding*, October 29, 2008.
- Fundacion Juan March, Madrid, Spain. In conjunction with show *La Ilustracion Total Arte Conceptual. De Moscu 1960-1990*, October 12, 2008.
- Galapagos Art Space, DUMBO, Brooklyn, NY, October 2, 2008.
- Shim Kunsthalle, Frankfurt, Germany, In conjunction with *Total Enlightenment: Moscow Conceptualism. 1960-1990*, September 11, 2008.
- Joyce Museum, Prague, Czech Republic, In conjunction with the conference *Narratives of Jewish-Slavic Encounters in Twentieth-Century Eastern and Central Europe*, May 28, 2008.
- Harvard University, Boston, MA, in conjunction with *Territories of Terror*, January 18, 2008.
- New Orleans, LA, In conjunction with AAASS (Slavic conference), November 17, 2007.
- La Maison Rouge, Paris, France, In conjunction with the *Sots Art* show, October 21, 2007.
- Sotheby's Auction House, London, UK, In conjunction with Sotheby's Modern and Contemporary Russian Art Sale, February, 18, 2007.
- Church of the Holy Apostles, New York, NY, *Art Ministry: Tuesday Sermons, 2004*, June 15, 22, & 29, 2004.
- Black and White Gallery, Brooklyn, NY, *Komar & Melamid: Stories of Collaboration*, February 15 & 22, 2004.
- Art in General, New York, NY, *Artists' Studio Benefit Tour and Reception*, October 18, 2003.
- SUNY New Paltz, New Paltz, NY, *o-oh aah. . . oh! A Biennial Conference on issues of Contemporary Art and Culture*, September 30- October 2, 1999.
- Kean University of New Jersey, Union, New Jersey, December 2, 1997.
- The Kitchen, New York, NY, *Naked Revolution*, October 4-18, 1997.
- The Jewish Museum, New York, NY, March 27, 1996.
- Lehigh University Art Galleries, Bethlehem, PA, *Komar & Melamid: The People's Choice*, April 20, 1995.
- Artists Talk on Art, New York, NY, *Komar & Melamid in Dialog with Elliot Barowitz*, April 7, 1995.
- Museum of Modern Art, *The Collaborative Spirit of Contemporary Art*, Nov. 15, 1990
- Amherst College, Amherst, MA, slide lecture, "Liberating Art from Art," Feb. 7
- Barbara Farber Gallery, Amsterdam, Dec. 4, 1988

SELECTED AWARDS, COMMISSIONS AND PUBLIC WORKS

Recipient of the Hermitage Museum Foundation's "*Hermitage Museum Foundation Award*," 2010

Monument to Peter the Great, Amsterdam, Holland, in progress

Naked Revolution, The Kitchen. Commissioned for the Kitchen's 25th anniversary season to design the sets and serve as artistic directors for the new opera, *Naked Revolution*, 1997.

Liberty as Justice, Bronx Housing Court Lobby, 2 murals, Percent-for-Art Commission, through New York City Department of Cultural Affairs, 1992-98.

Unity, 30' x 90' multi-media mural and cast aluminum sculpture. Commissioned by Maguire Thomas Partners for the lobby of First Interstate World Center, Los Angeles, 1992-93. Jud Fine, art consultant.

Den Haag Municipal Museum, public sculpture and installation for red light district, Den Haag, The Netherlands, 1986.

Design for Boy and Girl Scouts' summer camp, commissioned by the Institute of Aviation, Moscow district, 1972.

PUBLIC COLLECTIONS

Albertina, Vienna, Austria

Australian National Gallery, Canberra, Australia

Ben Uri Gallery, Jewish Museum, London

Israel Museum, Jerusalem

List Art Center, Brown University, Providence, RI

Ludwig Forum, Aachen, Germany

Ludwig Museum, Koln, Germany

Metropolitan Museum of Art, New York

Museum of Modern Art, New York

New Museum, Saint Petersburg, Russia

San Francisco Museum of Modern Art, San Francisco

Spencer Museum of Art, Lawrence, KS

J. B. Speed Museum of Art, Louisville, KY

Solomon R. Guggenheim Museum, New York

Stedelijk Museum, Amsterdam, The Netherlands

The Denver Art Museum, Denver, CO

The Jane Voorhees Zimmerli Museum of Art, Rutgers, The State University of New Jersey, New Brunswick, NJ

The Pushkin Museum, Moscow

Tel Aviv Museum, Tel Aviv, Israel

The Vera List Center, The New School for Social Research, New York

The Victoria and Albert Museum, London

Edwin A. Ulrich Museum of Art, Wichita State University, Wichita, KS

University of Michigan Museum of Art, Ann Arbor, MI

Wadsworth Atheneum, Hartford, CT

Washington University Gallery of Art, St. Louis, MO

Whitney Museum of American Art, New York, NY

Yale University Art Gallery, New Haven, CT