Vasili Kandinsky presented his two lectures, "Work Plan for the Visual Arts Section of the Academy" and "The Primary Elements of Painting," to RAKhN or, rather, to a nucleus of future rakhovtsy, in July and September 1921 respectively (Figs. 13, 14). This was a strategic juncture in the history of Soviet art, since, on the one hand, it witnessed the end of the Section of Monumental Art at the Moscow Institute of Artistic Culture (INKhUK) in February and, on the other, the establishment of the Scientific-Artistic Commission in May that led to the formal establishment of RAKhN on October 13 with its primary focus on the Physico-Psychological Department. Kandinsky was elected Vice-President of RAKhN

1. Little has been published on Vasilii Kandinsky's brief, but crucial tenure at RAKhN in 1921, although some information will be found in T. Pertseva, "O deiatelnosti Akademii khudozhestvennykh nauk," Problemy istorii sovetskoj arkhitектury (M), No. 3 (1977), pp. 52-56; and "V. Kandinsky i GAKhN," in Vasilii Vasilievich Kandinsky. Catalog of exhibition at the State Tretiakov Gallery, Moscow, and other institutions, 1989-90, pp. 56-66; N. Misler, "An Unpublished Translation of Vasilii Kandinsky's Lecture of 1921," The Structurist (Saskatoon), No. 31-32 (1991-92), pp. 66-71 (introduction to, and English translation of, Kandinsky's "On a Method for Working with Synthetic Art"); and "Kandinsky e la scienza fra Mosca e l'Occidente," in Kandinsky tra Oriente e Occidente. Catalog of exhibition at the Palazzo Strozzi, Florence, 1993, pp. 39-56.

2. For general information on INKhUK, see S. Khan-Magomedov, "Vozniknozenie i formirovanie INKhUKa," Problemy istorii sovetskoj arkhitектury, No. 2 (1976), pp. 24-27; "V. Kandinsky o vospriiatii i vozdeistvii sredstv khudozhestvennoi vyrazitel'nosti (iz materialov arkhiva Sektsii monumental'nogo iskusstva INKhUKa)," Trudy VNIITE (M), No. 17 (1978), pp. 77-96 (longer version in "V. V. Kandinsky v Sektsii monumental'nogo iskusstva INKhUKa (1920)," in Vasilii Vasilievich Kandinsky, pp. 46-56); INKhUK i rannü konstruktivism (M: Architektura,1994); ASNOVA, OSA i gruppy INKhUKa (M: Architektura, 1994). For an English translation of Kandinsky's Plan for the Section of Monumental Art at INKhUK (i.e., Institut khudozhestvennoi kultury v Moskve (INKhUK). Programma [M: NKП, 1920]), see K. Lindsay and P. Vergo, eds., Kandinsky. Complete Writings on Art (Boston: G. K. Hall, 1982), Vol. 1, pp. 457-74.

3. According to A. Kondratiev, "Rossiiskaia Akademiia khudozhestvennykh nauk," Iskusstvo (M), No. 1 (1923), p. 408 (translation in this volume), the Scientific-Artistic Commission was founded in May 1921. According to A. Sidorov, ed., Gosudarstvennaiia Akademiia khudozhestvennykh nauk. Otchet 1921-1924 (M: GAKhN, 1926), p. 6, the Commission opened its sessions on June 16, 1921 (see also "Protokoly 1-17 Zasedanii soveta Nauchno-khudozhestvennoi komissii," in RGALI, f.464, op.1, ed. khhr.4) The titles "Russian Academy of Artistic Sciences," "RAKhN," and "Academy" were used for several months be-
and then Chair of the Physico-Psychological Department with Nikolai Lis-
pensky as Vice-Chairman, Evsei Shor as Academic Secretary, and Anatolii
Bakushinsky, Alexander Gabrichevsky, and Alexander Shenshin as mem-

bers.

Here was a group of scholars that had much in common with Kandin-
sky. Justifying his "sins" before the Narkompros Commission for the
Inspection of RAKhN in 1929, Gabrichevsky admitted that the RAKhN
program that he had elaborated with Bakushinsky and Kandinsky had
perhaps been too ambitious.4 Shenshin, too, was not only an academic
colleague, but also a close friend to whom Kandinsky had confided his
misgivings about the establishment of the parallel praesidium within
INKhUK and its endeavor to keep him at bay: "It's been discovered that
from November [1920] onwards, beside the [official] Praesidium of
which you and I are members, a kind of 'parallel praesidium' has been
operating — with Rodchenko as president, Babichev as vice-president,
and Stepanova as academic secretary. . . . No protocol carrying my
signature from either the Praesidium or its assemblies has been presented
to the INKhKUK Inspection Commission . . . whose members have
invited me to come by tomorrow. . . . I ask you to come with me, be-
cause I am terribly forgetful and fear that I might get mixed up and find
myself in a situation in which I won't be able to respond with the neces-

sary clarity. Naturally, it will be much easier if there are two of us."5

In any case, even after his emigration to Germany at the end of 1921,
Kandinsky continued to regard the initial RAKhN group as a tightly-knit
nucleus of like-minded colleagues, expressing a nostalgia for these friends,
for his kruzhok,6 to an ever sympathetic Shenshin. "What a pity that
you're not here, that all our circle is not here," he writes, sending his
greetings to Bakushinsky and asking for Uspensky's address.7 After their
collective resignation from the Section of Monumental Art on January 27,

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4. V. Kandinsky, "Pismo A. A. Shenshinu" (undated), in RGALI, f. 1964 (A. Shenshin), op.
1, ed. khr. 169, l. 4
5. Ibid., l. 1
6. On the particular resonance of this concept in Russian culture, see V. Mildon, "RAKhN
and the Legacy of Russian Culture" in this volume.