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## EMERITUS NO. 196 December 2016

An occasional newsletter for the Emeritus Faculty Association

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### Emeritus Faculty Association News December 2016

**Next Meeting:** Friday, December 2<sup>nd</sup> at 11 a.m. in the Chemistry building, room 412. Our guest speaker will be Margarethe Adams and her presentation will be titled "Steppe Dreams: Temporality and Ideology in Postsocialist Kazakhstani Celebrations."

**Bio:** Margarethe Adams is an Assistant Professor in the Music Department of Stony Brook University. She is an ethnomusicologist who specializes in music, political ideology, and belief in Central Asia, with focus on Soviet-era and Post-Soviet societies. She has conducted ethnographic research in Kazakhstan, northwest China, and Mongolia and has published in *Collaborative Anthropology* and *The SAGE International Encyclopedia of Music and Culture*. Her present book project investigates temporality, ideology and public celebrations in post-socialist Kazakhstan. A second project, a study of music and belief in Central Asia, focuses on Muslim pilgrimage and religious healing in Kazakhstan.

**Abstract:** An arid, sparsely populated country better suited to pastureland than farming, Kazakhstan's nomadic history far outstrips its Soviet era in years, but in the Kazakh imaginary, both histories hold sway. The Soviet era left an indelible mark on Kazakhstan, appearing in the grey Soviet architecture, the colorful folk orchestras, the thriving Kazakhstani film industry—indeed in all areas of life. During the Soviet era, Kazakhstan's capital, Almaty, was transformed from a sleepy town to a thriving cosmopolitan center, the diversity of its population partly owing to Stalin-era

deportations of whole communities of ethnic Koreans, Germans, Poles, and Chechens into Central Asia. Since gaining independence in 1991, in the past twenty-five years since the transition, Kazakhstani festivals and entertainment have revealed a peculiar split personality. Soviet nostalgia and Kazakh nomadic nostalgia vie for prominence on stage and screen alike, mirroring the official attempts to balance both Kazakhstan's diverse population, and its clashing historical identities. In conversation with recent scholarship on temporality (Ahmed 2011; Crapanzano 2004; Dawdy 2010; Halberstam 2011; Jameson 2005; Olma 2007), I investigate Kazakhstan's emotional relationship to its pasts. Through an ethnographic study of live concerts on the square and televised programs aired on Independence Day, I examine the intertwining of temporality and ideology in public culture in Kazakhstan.

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We'd like to add a new section to the newsletter and an invitation to members to keep us informed of your noteworthy publications.

Anita Moskowitz

Forging Authenticity. Bastianini and the Neo-Renaissance in Nineteenth-Century Florence, Florence: Leo Olschki, 2013.

Giovanni Bastianini, the most infamous and gifted Florentine imitator of Italian Renaissance sculpture during the 19th century, became the subject of controversy during his lifetime that continues to this day. The book examines Bastianini's entire oeuvre, exploring the dichotomy between his pseudo-Renaissance and his personal "period" style. Equally important, it places him within the economic, political and cultural context that encouraged the production of neo-Renaissance art for a European and American market eager to imbibe the atmosphere of a lost Golden Age.

Stefano Bardini, "Principe degli Antiquari" - Prolegomenun to a Biography. Florence: Centro Di, 2015.

This book provides an overview of the life, restoration practices, and business strategies of Stefano Bardini (1836-1922), the most important Florentine dealer of Italian late medieval and Renaissance art and artifacts from the second half of the 19th to the early 20th century. It also examines the role he played in shaping American and European notions of the Italian Renaissance, for he offered a vision of artistic achievement during the Golden Age of Florentine art which, surprising to the twenty-first century, was largely unsuspected during the earlier nineteenth century. Based in part on archival material, some of which was unavailable until recently, this study is intended to provide both the background for and a stimulus to further scholarship into

such areas of interest as the history of restoration, the art market, the development of the concept of and safeguards for Italy's cultural patrimony, and the biography of a particularly intriguing and elusive personality whose activities affected museums and collecting throughout the world.

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