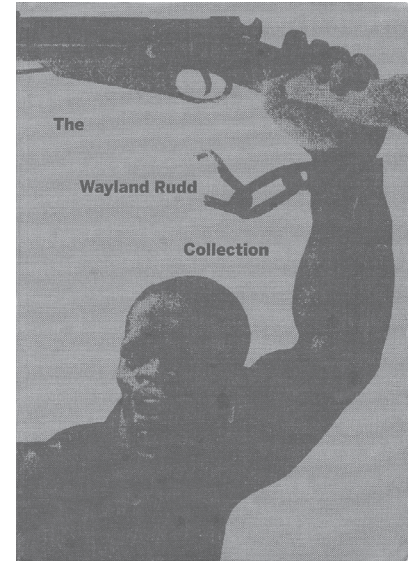


Yevgeniy Fiks

The Wayland Rudd Collection

Foreword by Lewis Gordon, and contributions by Kate Baldwin, Jonathan Flatley, Joy Gleason Carew, Raquel Greene, Douglas Kearney, Christina Kiaer, Maxim Matusевич, Denise Milstein, Vladimir Paperny, MaryLouise Patterson, Meredith Roman, Jonathan Shandell, Christopher Stackhouse, and Marina Temkina.

The Wayland Rudd Collection presents artist Yevgeniy Fiks's archive of Soviet media images of Africans and African Americans—from propaganda posters to postage stamps—mainly related to African liberation movements and civil rights struggles. Meditations, reflections, and research-based essays by scholars, poets, and artists address the complicated intersection of race and Communist internationalism, with particular focus on the Soviet Union's critique of systematic racism in the US. The project is named after Wayland Rudd (1900–1952), a Black American actor who moved to the Soviet Union in 1932 and appeared in many Soviet films and theatrical performances. Bringing together post-colonial and post-Soviet perspectives, the book maps the complicated and often contradictory intersection of race and Communism in the Soviet context.



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[*The Wayland Rudd Collection*] intervenes in the resurgent racist discourse of Putin's Russia.

— MARK NASH, UNIVERSITY OF CALIFORNIA SANTA CRUZ

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The aggregate effect of this book is to reveal the ways White hegemony is reinforced in political language even when it is challenged through allyship with Black struggles.

— FRANK B. WILDERSON III, AUTHOR OF *AFROPESSIMISM*



Yevgeniy Fiks was born in Moscow in 1972 and has lived and worked in New York since 1994. As a “post-Soviet artist,” his works build on research into Cold War narratives to explore the dialectic between Communism and “the West.” Some of his artists books include *Lenin For Your Library?* (ante projects), *Communist Guide to New York City* (Common Books), and *Moscow* (UDP).

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