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LEON BAKST: Beautiful Vasilissa and the Monster

EXHIBITION OF
RUSSIAN PAINTING
AND SCULPTURE

FOREWORD BY

WILLIAM HENRY FOX

WITH INTRODUCTION AND CATALOGUE BY

CHRISTIAN BRINTON

THE BROOKLYN MUSEUM

1923

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NATALIA GONCHAROVA: Costume Design, La Liturgie
Lent by Mrs. Elise M. Stern

FOREWORD

WHILE the war left in its wake much to deplore, it had one happy result for this country. It brought to us the products of European culture in volume and richness hitherto undreamed of. Since 1914, the Brooklyn Museum has afforded the opportunity of placing Europe's best contemporary art before the New York public. Sweden, France, Switzerland, and England, have successively exhibited in these galleries the work of their most talented artists. Again a rare privilege is placed within reach of the American public. For the first time is Russian art shown in the United States in anything approaching its true strength and unity. In the current exhibition, twenty-three artists have united to show their work side by side for the purpose of indicating to the American people the significance of contemporary Russian art. The Brooklyn Museum has the honour to welcome these disinterested pioneers, and to thank them for their gracious co-operation. The Museum likewise tenders grateful thanks to the French Government, to Mr. Edward Duff Balken, Mrs. George Blumenthal, Mr. Robert Winthrop Chanler, Mr. William Astor Chanler, Mrs. Clarkson Cowl, Miss Elsie de Wolfe, Miss Katherine S. Dreier, Miss Helen Frick, Mrs. John W. Garrett, Mr. Morris Gest, Mr. Raymond Henniker-Heaton, Mr. John R. Hunter, Mrs. Otto H. Kahn, Mrs. Thomas L. Leeming, Mr. Adolph Lewisohn, Mrs. Philip Lewisohn, Mrs. Benjamin Moore, Mr. James N. Rosenberg, Mr. Robert Schwarzenbach, Mrs. Elise M. Stern, Mr. William S. Stimmel, Mrs. William K. Vanderbilt, Mrs. Efrem Zimbalist, the Art Institute of Chicago, the Worcester Art Museum, the Société Anonyme, the Kingore Galleries, M. Knoedler & Co., the New Gallery, and the Galleries of Mrs. Albert Sterner. To Dr. Christian Brinton the Museum expresses grateful appreciation of valued assistance, and for the notable catalogue of the exhibition, with cover design by Vadim Chernov.

WILLIAM HENRY FOX.



NATALIA GONCHAROVA: Oriental Woman

Lent by Dr. Christian Brinton

INTRODUCTION

BY CHRISTIAN BRINTON

Il n' y a pas de style Russe; il y a l'ame Russe

TRANSPORTED to us upon the magic carpet of circumstance, exotic of aspect and passionate in appeal, is the current display of Russian painting and sculpture. Whatever else it may achieve, Slavonic aesthetic expression offers a vivid epitome of the national consciousness. A thousand years of shifting pageantry, the successive ascendancy of influences now Byzantine, now Mongolian, now frankly European, have altered the outward semblance, but not the inner spirit of Russian art. Emerging from an austere, hieratic, or sumptuously boyarian background, Slavonic painting and sculpture look toward a future not less eloquent or less typical.

The art that unfolds itself before us upon these walls is strictly contemporary. Though its roots sink deep into the ages, this work is of to-day, and fully reflects actual conditions and tendencies. Despite the tragic vicissitudes of the last few years, each of the exhibitors is still living, and several of them have fortunately reached our shores. You thus have before you not Russian art in retrospect, but Russian art as it is currently seen in Moscow, Berlin, Venice, or Paris. The magic carpet that bears the plastic and colouristic message of Russia around the world, has for the moment descended into our midst.

Modern Russian art begins, you doubtless recall, with the secession from the Imperial Academy, in 1863, of an aspiring

band of radicals headed by Ivan Kramskoy, who rebelled against the sterile formalism of routine instruction, and demanded more vital themes from which to work. Within the ensuing decade they organized a thriving society known as the *Peredvizhniki*, or Wanderers, and carried their programme triumphantly throughout the country. Realism, and an ardent nationalism were their watchwords, and for a generation their position remained unchallenged.

The foremost exponent of Russian realism is the masterful Cossack, Ilya Repin, and in a measure the mantle of Repin has descended upon the shoulders of one of his favourite pupils, Nikolai Fechin. In its essential features the art of Fechin is Repinesque. You note in these portraits and character studies from the picturesque, semi-Tatar district about Kazan, provincial types in all their primitive verity. Fechin in fact came from Kazan, and it was to Kazan that he returned after his 'prentice days at the Imperial Academy to depict that life and scene for which he evinces such abiding sympathy.

During the years when Fechin pursued his studies at the modest art school in his native city, and passed the summer months sketching in remote, outlying village, there used to forgather at the home of Alexander Benois in the Oulitza Glinki, a coterie of artists and intellectual aristocrats to whom the name of Repin was anathema. They abhorred realism. They betrayed scant love for peasant or proletarian, and passed unforgettable nights in feverish discussion, or strolling along the Neva quays singing arias from Tchaikovsky's *Queen of Spades*, while the chimes from the cathedral tower of St. Peter and St. Paul sonorously chanted the hours. The sensitive, penetrant intellect of the group was Benois himself, its dynamic impetus derived from Diaghilev, and its

chief artistic asset was the ever facile and fecund Bakst. They perforce had to have their medium of publicity, and in due course appeared *Mir Iskusstva*, the early issues of which contained a series of spirited onslaughts upon the excessive xenophobia and provinciality of the day.

To the undying disgust of Stasov and the old guard, *Mir Iskusstva*, and the art exhibitions organized under its auspices, exalted that which was exclusive, eclectic, and European rather than Slavic. "We are a generation hungry for beauty," proclaimed Diaghilev, and beauty they discovered in the sophisticated eroticism of Somov, the rococo irreality of Lanceray, and the delicately traced vignettes of Dobujinsky. Led by Benois, who had lived at Versailles, they were one and all retrospectivists. They harked back to Sèvres and Saxon figurine, to the Empire, Louis Seize, Peterhof, the shaded seclusion of Pavlovsk park, and the picturesque and appealing charm of Old St. Petersburg. They did their best, in short, to disguise, to de-Russianize themselves.

Yet the consuming energy and ambition of Diaghilev proved the salvation of *Mir Iskusstva*, and of these young dilettanti from the College May. Relinquishing the review, which had proved a costly adventure, Diaghilev turned his attention to the stage, where he proceeded to fulfill his destiny as the supreme artist-impresario of theatrical history. Decorators rather than painters, the members of *Mir Iskusstva* likewise achieved their chief successes in scenic production. Here Bakst disclosed the passionate splendours of *Cleopatra* and *Scheherazade*, Benois the poignant fantasy of *Petrushka*, Anisfeld a luxuriant chromatic imagination, and Roerich the smouldering intensity and dramatic suspense of the Polovetzky Stan scene from *Prince Igor*. When Diaghilev raised

the curtain upon the initial representations of the Ballet Russe at the Châtelet in 1909, he revealed to Western eyes a new art form. The exhibition of Russian painting seen at the Grand Palais three years previously, failed to enthuse the Parisian public as did the sudden apparition of the Ballet Russe. Here was a veritable synthesis of the arts—fresh, daring, replete with plastic and colouristic fervour, and fused by a truly creative imagination into a single, organic ensemble.

A salutary antidote to the general spirit of Petrograd preciousness, which lingered like a frail blossom on the brink of an abyss, was shortly found in mellow, full-flavoured Moscow. If Petrograd is classic and apollonian, Moscow is joyous, vital, and genuinely dionysian. It was at the private theatre of the merchant prince Mamontov, a veritable Muscovite Metzenat, that latter-day Russian stage décor first came into being, and it was in this same fruitful atmosphere that contemporary Russian painting received its most significant stimulus. Vrubel it was who flung his resplendent, demon-haunted fantasy against the dull reality of the Peredvizhniki, and in the train of Vrubel and his Swan Princess followed Korovin, the sumptuous colourist, Aleksandr Golovin, and a score of lesser lights. The drift away from actuality was synchronic. For, just as the flaming vision of Vrubel soon overcast Repin and the realists of brush and palette, so the conscious scenic artistry of Meyerhold marked a similar reaction against the zealous illusionism of Stanislavsky and his colleagues of the Khudozhestvenny Teatr.

The first decade of the present century in Moscow was a period of inspiring ferment. While a few of the local artists were admitted into the rarefied ranks of the Mir Iskusstva, the majority remained faithful to the Soyuz, or banded to-

gether in rebel groups and under frankly insurgent banners. They welcomed the French modernists long before their Petrograd brethren were aware of their existence, and it is impossible to overlook the influence upon the present generation of Moscow artists of such epoch-making figures as Cézanne, Gauguin, van Gogh, Henri-Matisse, Picasso, and the Futurists.

Led by the ardent progressives, Larionov, Goncharova, Gonchalovsky, Tatlin, and Burliuk, the younger set employed the most rudimentary tactics in order to place themselves and their theories before the public. Larionov paraded the Tverskaya arrayed in cubist costume, while the dynamic Burliuk displayed his canvases on street corners, to the accompaniment of eloquent explanatory comments by himself. Various societies such as the Blue Rose, the Target, the Donkey's Tail, and the Budnovy Valyet, or Knave of Diamonds, sprang into being, the latter surviving the rest and commanding most consideration and support. It was all vastly different from formal, patrician Petrograd, but despite a deal of gratuitous clamour, the participants were sincere, and possessed of unquestioned talent.

The real spirit of Moscow was not, however, reflected in such sporadic manifestations. And just as Petrograd, the "Palmyra of the North," discloses in Leon Bakst an epitome of suave, sensuous neo-Hellenism, so in Sergei Sudeykin Moscow has produced an artist who depicts as none other the geniality, the gusto, and the inextinguishable love of life that typify the city by the Moskva. Yet the art of Sudeykin, like that of Bakst, is retrospective in spirit. It glances back to the picturesque period of 1830 and 1840, to Gogol and to Ostrovsky. And now and then, with a passion and imagination which bespeak the poet that lurks at the heart of every

genuine satirist, it reaches toward the sumptuous realm stretching away to South and East—the land of Gipsy, Georgian, and Bashkir. The pageant of Russian art reveals no more characteristic figure than this same diverting Sudeykin, of whom Benois once said, “il est venu au monde en dansant.”

Possessing such a heritage racial and aesthetic, it is scant wonder that the Russian artist should feel impelled to draw upon his incomparable native patrimony. The remote, austere varengian, Nikolai Roerich, leads us magically back to the pale half light of history. Natalia Groncharova and Vadim Chernov evoke for us the mystic spirit of saint and apostle, which gleams from ikon or the frescoed wall of cathedral and monastery. And Larionov, once he lays aside a doctrinaire modernism, delves into the treasure-troves of popular fancy, bringing forth, as in his *Contes Russes*, images that recall more than all else the creations of the genial fabulist Krylov. The sheer fecundity of these artists is amazing. They discover effective motifs anywhere and everywhere—at rural fêtes and fairs, in the quaint signs of provincial shop and traktir, and the crudely tinted toys of simple peasant child. In some guise or other this varied and vigorous stream of form and colour finds its way into the more conscious production of the professional artist. And it is the Moscow painters who most fully appreciate its essential beauty and validity. For Moscow has ever remained closest to the national ideals, and the creative aspirations, of the great mass of the Russian people.

The achievement of the foregoing men and their colleagues of brush and chisel brings our slender survey of contemporary Russian art down to the beginning of the war and the consequent dissolution of the old order. The period from the formation of the Peredvizhniki to the advent of the Mir Iskusstva,

and the more virile and autonomous Moscow group, was, as we have noted, a period of sober, pedestrian endeavour. The decade that extended from the Russo-Japanese war to 1914 was characterized by a passionate quest of beauty, and an unparalleled florescence of creative and colouristic fancy. And while it was Diaghilev and his Ballet Russe who first captured the enthusiasm of the Western world, Russian painting as such had won its right to be considered upon its own merits quite apart from the lustre it lent to opera and choreodrama. Comprehensive as was Diaghilev's exhibition at Paris in 1906, it proved but a prelude to that which was to follow.

The arrival of the war and the dislocation of forces political, social, and economic, wrought rapid changes in the physiognomy of Russian art. Following the outbreak of the revolution, a number of painters and sculptors fled the country to seek refuge abroad. Paris and Berlin claimed a goodly quota, and are still gaining fresh recruits. Our own first visitor was Boris Anisfeld, who crossed the Trans-Siberian and reached us early in 1918. Anisfeld was followed by Roerich, who had paused en route in Finland, Sweden, and England, and was met on the dock by his friend, Derujinsky, but lately landed from the Black Sea port of Novorossysk. With the fall of the Kerensky government, there began an exodus of the Russian intelligensia that may be likened to the departure of the Italian artists for France during the later Renaissance, or the migration of the Saracens to Spain. Only those of sturdy temper or aspiring expectancy, such as Burliuk and Boris Grigoriev, elected to remain in Russia, and they, too, subsequently turned their faces, one to East, the other to West.

The three artists of the present exhibition in whose work you can discern traces of the social and political cataclysm

that has overtaken their country are Burliuk, Grigoriev, and Manievich. Each lingered within the red flare of the Terror, and each has recorded his impressions in characteristic fashion—Burliuk modernistically, Grigoriev humanistically, Manievich with a touch of imaginative synthesis. While the reaction of the revolution upon the sensibilities of Burliuk and Manievich was but transitory, in the case of Grigoriev it sank deeper into the well-springs of his creative consciousness.

With a vigour of statement that recalls the Italian primitives—a rigour of line and an integrity of purpose that suggest Matteo di Giovanni or Mantegna—Grigoriev pictures for us in a series of unforgettable panels life as he witnessed it in Sovdepia. There is indeed a phantasmal quality to the painting entitled *Visages Russes* that suggests some strange, apocalyptic vision, a tortured memory, an hallucination. As a product of Bolshevist Russia the canvas has no parallel in art, and in literature can only be compared to Blok's *Twelve*. And yet Grigoriev is not exclusively an apostle of that ruthless reversion to type of which Blok, Bely, and Mayakovsky are notable examples. In his less stressful moments his outlook is serene and truly *kindliche*. Despite its frank eclecticism, its restless range from Mantegna to Montmartre, from primitive to neo-cubist, the basis of Grigoriev's art lies in its sound and superb draughtsmanship. The man is a master of graphic expression. His colouring, which, for the most part, is the clear-toned *mujik* colouring he so loves, is merely suggestive. His triumph lies in his command of line and in his innate plastic power.

Creative activity in Russia, as elsewhere, oscillates with approved regularity between conservatism and a salutary modernity. While in the tempestuous cubo-futurism of Bur-

liuk, and that hint of social mysticism you note in the canvases of Grigoriev, we have indications of profound unrest, the more acute products of Russian radicalism have not yet reached our shores. Larionov and Goncharova we already know. Paris is familiar with Chagall, but Tatlin and "tatlinism," Casimir Malyevich and "suprematism," together with the work of Kamyensky, Rodschenko, Kulbin, Falk, Olga Rosanova, and Lentulov, do not find place in the present Brooklyn Museum exhibition. Thus far in fact, they have not pushed beyond the Gallery van Diemen in Berlin, and recent issues of *Jar-Ptitza*.

The corrective to this latter-day experimentation, much of which in itself is obviously sociological as well as aesthetic, is however found in full strength upon these walls. Despite a congenital freedom of temper, even Grigoriev betrays elements of conservatism, while in the work of Jakovlev, Shukhaiev, and Sorin, we revert to standards that are frankly academic. As familiar with Cézanne as they are with Cimabue, with Picasso as they are with Pisanello, these young men have elected to pursue the pathway of moderation, not to say reaction. Former pupils of the Imperial Academy, they perpetuate the traditions of that imposing institution on the Vassili Ostrov, the portals of which were but recently closed after a century and a half of organized activity.

Severe, disciplined, synthetic, and basing itself upon a deep-rooted reverence for form, the art of Jakovlev leans now to the static calm of the Orient, now to the serene naturalism of the Florentine primitives. Almost as painstaking in its fidelity to what may be termed the essential probity of visual representation, is the work of Shukhaiev, while Sorin suggests the complex psychology of the modern woman with a lineal beauty

and surety recalling the baffling impeccability of Jean-Auguste-Dominique Ingres. Distinctly post-revolutionary, the work of these latter men points toward that New Idealism which, in Russian literature and music as well, has begun to cast over a sorely troubled world its reassuring rays.

Whatever its deficiencies, the present display of Russian artistic activity is not lacking in variety of interest or inspiration. To the foregoing names may be added those of the young Georgian mystic and neo-orientalist, Lado Gudiachvili, the Parisianized Feder, the accomplished draughtsman and decorative scenic artist Nikolai Remisov, and the sculptors, Arkhipenko, Derujinsky, Patlagean, and Sudbinin, in whose work we encounter the same individual play of creative forces as in that of the painters.

Realistic, naturalistic, idealistic, stylistic, or fanciful and extramundane, Russian art, graphic or plastic, possesses certain specific points in common. It evinces, in particular, a pronounced hypostatic accord between art and life. The transition from one to the other is accomplished with perfect ease and spontaneity. A marked sensibility of temper characterizes Russian artistic activity. First, last, and always, these Slavs are emotional, and their art displays above all an organic emotionalism that nothing seems to efface. The art of France shows the dominance of intellect over imagination; that of Russia illustrates the ascendancy of imagination over the intellect. In its every aspect Russian art epitomizes the eternal struggle toward freedom through sublimated creative expression. And the significant qualities of Slavic aesthetic aspiration are its conviction, and its power to convince. It beckons eloquently toward that kingdom which all seek, that radiant realm— *où tout y est vrai, bien que rien n'y soit réel.*

CATALOGUE

CATALOGUE

PAINTINGS AND DRAWINGS

ANISFELD, BORIS

BORIS ISRAËLEVICH ANISFELD was born October 2, 1879, at Bieltsy, Bessarabia. At sixteen he entered the Odessa School of Fine Arts, where he remained five years. In 1901 left for Petrograd to continue his studies at the Imperial Academy of Fine Arts, his professors being Kovalevsky and Kardovsky. Began painting theatrical décors in 1905. Sociétaire, Salon d'Automne, 1906. Came, February, 1918, via Japan to America, where he has since resided.

- 1 Garden of the Hesperidies
- 2 Rebekah at the Well
- 3 The Exodus
Lent by the Brooklyn Museum
- 4 Early Spring
Lent by Miss Helen Frick
- 5 Spring Landscape
- 6 Still-life Subjects I, II, III, IV
- 7 Décors for Snegurochka I, II, III

Eight Décors for The Love of Three Oranges
Lent by the Art Institute of Chicago

- 8 The Prologue
- 9 Room in the Palace
- 10 The Prince's Room

11 The Castle of the Sorceress

12 The Palace of Kronta

13 Desert Scene

14 The Throne Room

15 Cabalistic Curtain

16 Décor for Islamey

Lent by Mrs. Thomas L. Leeming

BAKST, LEON

Courtesy of M. Knoedler & Co.

LEON SAMOÏLOVICH BAKST was born April 17, 1868, at Petrograd. Entered the Imperial Academy of Fine Arts at seventeen, his preceptor being Chistiakov. In 1895 settled in Paris, where he pursued his studies under Albert Edelfeldt. Returned to Russia, 1897. From 1899 was identified with Mir Iskusstva and the development of stage décor under Diaghilev. Legion of Honour, 1914. Member, Imperial Academy, Petrograd, 1916. Came to America December, 1922.

17 Mrs. John W. Garrett

Lent by Mrs. Garrett

18 Madame Ida Rubenstein

19 Décor for Scheherazade

Lent by Mrs. George Blumenthal

20 Décor for Dames de bonne humeur

21 Caucasian Danse

Lent by Miss Elsie de Wolfe

22 Une Chasseresse

23 Harlequin

24 Columbine

- 25 Faun
Lent by Mrs. Efrem Zimbalist
- 26 Beautiful Vasilissa and the Monster
- 27 The Firebird
- 28 Russian Bride
- 29 Echo abandonnée
- 30 Russian Princess of Former Days
- 31 Rich Peasant
Lent by Mrs. Benjamin Moore
- 32 Russian Maiden
- 33 Russian Peasant, Holiday Dress

BURLIUK, DAVID

DAVID DAVIDOVICH BURLIUK was born July 9, 1882, at Kharkov. Entered the Kazan School of Fine Arts in 1898. Studied later at Odessa, at Munich Academy, and in Paris under Cormon. Since 1909 a member of the Budnovy Valyet, and the Moscow cubo-futurist group. Left Moscow for the Urals and Siberia in 1918. Travelled and painted in Japan and the Southern Pacific, 1920-1922. Arrived in America from Kobe, September, 1922.

- 34 South Sea Fishermen
- 35 The Storm
- 36 The Chained
- 37 Revolution
- 38 A Modern Marie Antoinette
- 39 Fisherman
- 40 Oriental Kitchen
- 41 Near Fuji

- 42 Sister and Brother
- 43 Girl from Guam
- 44 In the Rice Fields
- 45 Board Sawyer
- 46 Resting
- 47 Judas Kiss
- 48 At the Window
- 49 Coolie
 - Lent by Mr. Robert Winthrop Chanler*
- 50 Midday
- 51 Clouds
- 52 Island Boy
- 53 Rickshaw Man
- 54 Irrigation
- 55 Woodcutter
- 56 Porter
- 57 Tropical Rain
- 58 Rice Planting
- 59 Banana Flower
- 60 Boatmen
- 61 Afternoon Outing
- 62 Kitchen Yard
- 63 Japanese Landscape
- 64 Sawyer

CHERNOV, VADIM

VADIM ANATOLIEVICH CHERNOV was born October 24, 1887, at Ekaterinoslav. Went to Petrograd in 1907, where he attended the private classes of Kardovsky. Later studied in Munich with Hollosy, and with Maurice Denis and Félix Vallotton at the Académie Ranson, Paris. Specialized in ecclesiastical and theatrical decoration. Left Petrograd for Reval, 1919. Arrived in America, February, 1921.

65 Saint George

66 The Garden of Chernomor

Décor for Scene I, Act 2, Ruslan and Ludmilla

67 Sketch for Interior Decoration

68 Flora

69-71 Three Décors for Judith, by Friedrich Hebbel

72-74 Stage Décors I, II, III

FATINSKY, SERGEI

SERGEI FATINSKY was born at Odessa, 1887. At age of fifteen entered the Odessa School of Fine Arts, afterward studying for two years at the Imperial Academy of Fine Arts, Petrograd. Owing to the unsettled political situation in Russia during 1905, he left for Paris, where he worked independently. Exhibits at the Indépendants and the Salon d'Automne. Resides in Paris.

75 Sailors

Lent by the New Gallery

FECHIN, NIKOLAI

NIKOLAI IVANOVICH FECHIN was born November 26, 1881, at Kazan. Entered the Kazan School of Fine Arts in 1895, and the Imperial Academy of Fine Arts, Petrograd, as a special student, in 1901. While at the Academy studied chiefly with Repin. Awarded diploma and travelling scholarship, 1909. Exhibited same year with the Peredvizhniki, and also appointed official state teacher, Kazan School of Fine Arts, which position he still holds. Member of the Imperial Academy, 1916.

- 76 Bearing Off the Bride
Lent by Mrs. Clarkson Cowl
- 77 Mademoiselle Lapojnikov
Lent by Mr. William S. Stimmel
- 78 Lady in Pink
Lent by Mr. William S. Stimmel
- 79 Portrait of My Father. Oil
Lent by Mr. William S. Stimmel
- 80 Portrait of My Father. Tempera
Lent by Mr. William S. Stimmel
- 81 Portrait in Sunlight
Lent by Mr. William S. Stimmel
- 82 Portrait Sketch
Lent by Mr. William S. Stimmel
- 83 Young Woman with Necklace
Lent by Mr. William S. Stimmel
- 84 Young Woman Smoking
Lent by Mr. William S. Stimmel
- 85 Peasant Lad
Lent by Mr. William S. Stimmel
- 86 Christmas Singers
Lent by Mr. William S. Stimmel
- 87 Portrait of the Artist
Lent by Mr. William S. Stimmel
- 88 Peasant Girl
Lent by Mr. John R. Hunter
- 89 Portrait of Young Woman
Lent by Mr. John R. Hunter

90 Nude Figure

Lent by Mr. John R. Hunter

91 Spring in the Steppe

Lent by Mr. John R. Hunter

92 Portrait of the Architect Abramychyev

Lent by Mr. John R. Hunter

93 Portrait of Kissa

Lent by Mr. Edward Duff Balken

FEDER, ADOLPH

Courtesy of the New Gallery

ADOLPH FEDER was born at Odessa, 1886. Received no formal artistic training in Russia and left in 1906 owing to political and social unrest. Studied in Geneva and also in Paris at the Académie Julien under Jean-Paul Laurens. Dissatisfied, he entered the studio of Henri-Matisse. Exhibited at the Salon d'Automne, and was elected a Sociétaire in 1910. Resides in Paris.

94 Pastoral

95 Maternity

96 La Bretonne

97 Portrait of the Artist

GONCHAROVA, NATALIA

NATALIA SERGEIEVNA GONCHAROVA was born May, 1882, on a country estate in the Government of Tula. In 1892 moved to Moscow, where she attended the Moscow School of Painting, Sculpture, and Architecture, completing the course in 1902. From 1907 she exhibited with the most advanced cubist and rayonnist spirits of Moscow. In May, 1914, her stage setting for *Le Coq d'Or* achieved signal success in Paris, since which time she has resided in the French capital.

98 Costume Design, for La Liturgie

Lent by Mrs. Elise M. Stern

99 Oriental Woman, from Le Coq d'Or

Lent by Dr. Christian Brinton

GRIGORIEV, BORIS

BORIS DIMITRIEVICH GRIGORIEV was born at Moscow, July 11, 1886. At the age of twenty went to Petrograd and entered the Imperial Academy of Fine Arts. Studied with Kisselev, but was dismissed in 1912. Elected a member of the Mir Iskusstva the same year, and went to Paris to pursue his studies independently. Was in Russia, painting and teaching art throughout the war and the revolution, and until January, 1919. Eventually reached Paris by way of Finland and Germany. Resides in Paris.

➤100 "Rassaya"—Visages Russes

➤101 Madonna of the Steppe
Lent by Mr. Adolph Lewisohn

102 Russian Peasant Types

103 Toilers of the Field
Lent by the New Gallery

104 Harvest Time
Lent by the New Gallery

105 Portrait of the Artist

106 Portrait of My Son

107 Catherine Breshkovsky
"Grandmother of the Russian Revolution"

108 Portrait of Leon Chestov

109 Monk
Lent by the New Gallery

110 Parisian Types
Lent by the New Gallery

111 Young Man

112 Young Woman

From the "Seaside Inns" Series

113 Normandy Peasant

114 Normandy Landscape

115 Brittany Landscape

116-135 Twenty Pencil Drawings

(Russia, Germany, France, Italy, Greece, 1916-1922)

GUDIACHVILI, LADO

Courtesy of the New Gallery

LADO GUDIACHVILI was born at Tiflis, 1896, the scion of an ancient and noble Georgian family. He began his artistic studies in Tiflis at the age of twelve. A travelling scholarship from the Georgian government enabled him to visit Paris in 1919, where he studied informally with Sudeykin. Exhibits with the Indépendants, at the Salon d'Automne, and with Mir Iskusstva. Resides in Paris.

136 Bombance

137 Street Vendor

138 Adoration of the Magi

139 Montmartre Family

140-151 Twelve Drawings

JAKOVLEV, ALEKSANDR

ALEKSANDR EVGUENIEVICH JAKOVLEV was born June 13, 1887, at Petrograd, where he passed his schooldays. Entered the Imperial Academy of Fine Arts at the age of eighteen. Studied under Zionglinsky and Kardovsky. Awarded diploma and travelling scholarship, 1913, and studied for several years in Italy. Went to China in 1917, and later visited Japan. Returned to Europe autumn of 1919, and settled in Paris, where he at present resides.

152 Portraits, Port-Cros, 1921

153 In the Café de La Rotonde

→ 154 Woman with Masks

155 Chinese Head

156 Masks

157 Marionettes

158 Chinese Woman

159 Manchu Woman

160 Soochow in Moonlight

161 Seaweed Fisher, Oshima Island

162 Boy Seaweed Fisher, Oshima Island

163 Cactus and Fort

164 Rural Drinking Place Near Peking

165 Combat Scene, Chinese Theatre

166-185 Twenty Water Colours

(China and Japan)

186-201 Sixteen Drawings in Black and White

(Italy, China, Japan, Paris)

KANDINSKY, VASSILI

VASSILI VASSILIEVICH KANDINSKY is the acknowledged leader of the Expressionist movement not only in Russia, but in Germany as well. Resided for several years in Munich where, in 1909, was co-founder of the New Artists' Federation, and Der Blaue Reiter. Returned to Russia following the revolution, and since 1918 has occupied various important government posts. At present is professor at the Bauhaus, in Weimar. Author, *Ueber das Geistige in der Kunst*, etc.

202 Painting with White Forms

Lent by Miss Katherine S. Dreier

KUSNETZOV, NIKOLAI

NIKOLAI DIMITRIEVICH KUSNETZOV was born December 6, 1854, at Odessa. Did not seriously devote himself to art until he was twenty-five years of age. After ten years was appointed to a professorship in the Imperial Academy of Fine Arts, Petrograd, a position he filled with distinction for over a generation. Remained in Russia until January, 1920, since which time he has resided in Paris.

203 Portrait of My Daughter, Maria Nikolaievna Kusnetzova

LARIONOV, MIKHAIL

MIKHAIL FYODOROVICH LARIONOV was born May 22, 1881, near Odessa. At the age of twelve was taken to Moscow, later entering the Moscow School of Painting, Sculpture, and Architecture, where he studied chiefly with Ivanov. Suspended for a year in 1902. A pronounced modernist, he founded the Budnovy Valyet in 1909, and became head of the rayonist movement. Since 1916 has resided in Paris, executing décors for Diaghilev's Ballet Russe.

204 The Peacock

Lent by Dr. Christian Brinton

MANIEVICH, ABRAHAM

ABRAHAM ANSHELOVICH MANIEVICH was born at Mistieslavl, Government of Mogiliev, November 25, 1881. Entered the Imperial Art School at Kiev, in 1903, studying mainly under Selezniev. Later he attended the Munich Academy for three years, and in 1912 went to Paris. Appointed professor at the Kiev Academy in 1918, under the Kerensky government. Left Kiev July, 1921, reaching New York January, 1922.

205 Destruction of the Ghetto

206 Fastov, Near Kiev

207 Moscow, Arbat Quarter

208 Early Autumn

209 Suburbs of Kiev

210 Tripoli, Ukraine

- 211 Decorative Panel
- 212 "Miestetchko"
- 213 Autumn Motif
- 214 Autumn Sunshine
- 215 Autumnal Symphony
- 216 The Red House, Petrograd
- 217 Moscow Courtyard
- 218 Factory District, Moscow
- 219 Early Spring, Near Kiev
- 220 Colouristic Impression

REMISOV, NIKOLAI

Courtesy of Mr. Morris Gest

NIKOLAI VLADIMIROVICH REMISOV was born May 7, 1887, at Petrograd. Studied with Zionglinsky before entering the Imperial Academy of Fine Arts, where he remained from 1910 to 1917, chiefly under Kardovsky. Made his first success as a draughtsman and caricaturist on Satyrikon. Left Petrograd October, 1918, remaining a year at Kerson. Reached Paris March, 1920, and has since been associated with Baliev's Chauve-Souris. Came to America, January, 1922.

- ↘ 221 Russian Tavern
- 222 Cabman
- 223 Provincial Store
- 224 Village Scene
- 225 Décor for Chauve-Souris
- 226 Windy Day
- 227 Old Paris, Décor for Chauve-Souris

- 228 In the Park
- 229 Décor for Country House
- 230 Cover Design, Anna Pavlova
- 231 Décor for Fairy Tale
- 232 Paris Fair I
- 233 Paris Fair II
- 234 Drawing I
- 235 Drawing II

SORIN, SAVELY

Courtesy of M. Knoedler & Co.

SAVELY ABRAHAMOVICH SORIN was born February 27, 1882, at Polozk, Government of Vitebsk. After completing his elementary studies in the provinces he entered the Imperial Academy of Fine Arts, Petrograd, where he remained five years. Owing to the temporary closing of the Academy he went to Paris, returning to Russia in 1908. Subsequently awarded diploma and travelling scholarship. Left Batum for Marseilles, arriving May, 1920, and has since resided in Paris. Came to America January, 1923.

- 236 Portrait of Anna Pavlova
Lent by the French Government from the Musée du Luxembourg
- 237 Princess Olga Orlov, née Beloselsky-Belozersky
- 238 Princess Elisso Dadiani
- 239 Princess Mary Eristov
- 240 Madame Odyle Bazé
- 241 Mademoiselle Vera Tischenko
- 242 Miss Margaret Kahn
Lent by Mrs. Otto H. Kahn
- 243 The Philosopher, Leon Chestov

- 244 Miss Potter
- 245 Head
- 246 Study
- 247 The Dramatist, S. Litovzev
- 248 M. Sergei Sasonov
Former Minister of Foreign Affairs
- 249 An Artist of Montparnasse
- 250 Portrait Study of the Russian actress, Madame Kovanko

SUDEYKIN, SERGEI

Courtesy of Mr. Morris Gest

SERGEI JURIEVICH SUDEYKIN was born March 7, 1884, in the Government of Smolensk. At fourteen he entered the Moscow School of Painting, Sculpture, and Architecture, studying with Korovin and Serov. Executed his first stage décor at age of seventeen for Mamontov's private theatre, Moscow. Dismissed from school with Larionov, 1902. Moved to Petrograd, 1907. Spent 1917 to 1919 in Crimea and the Caucasus. Arrived in Paris May, 1920. Came to America September, 1922, as decorative artist of the Chauve-Souris.

- 251 The Moscow Fiancées
- 252 Russian Winter Carnival
- 253 Montagnes Russes
- 254 The Quadrille
- 255 Stage Décor, Katinka
- 256 Décor, Russian Fable
- 257 Children's Toys
- 258 Petrushka
- 259 Décor for Grunka

- 260 Caroussel
- 261 The Swing
- 262 Russian Pastoral
- 263 Décor for Russian Fair
- 264 Mermaid, Russian Fair
- 265 Strong Woman, Russian Fair
- 266 "Grandaddy," Russian Fair

SHUKHAIEV, VASSILI

Vassili Shukhaiev was born at Moscow, in 1887. Entered the Imperial Academy of Fine Arts, Petrograd, and pursued his studies under Kardovsky. Completed his academic training in 1913, the same year as Jakovlev. Following the outbreak of the revolution went to Finland where he lived and worked for a considerable period. Reached Paris November, 1920, where he has since resided. Member of the Mir Iskusstva.

- 267 Women Bathing
- 268 Portrait of Madame Andreyeva
- 269 Portrait of Anna Pavlova
- 270 Portrait of Madame M.
- 271 Three Portrait Heads
(Jakovlev, Shukhaiev, Madame Shukhaiev)
- 272 The Mannekin
- 273 Landscape, Finland
- 274 Landscape, Roofs
- 275 Izba
- 276 The Cello
- 277-279 Still-life Subjects, I, II, III, IV

SCULPTURE

ARKHIPENKO, ALEKSANDR

Courtesy of the Société Anonyme

ALEKSANDR ARKHIPENKO was born at Kiev, in 1884. The major portion of his artistic career has been passed not in Russia, but in Paris. In the autumn of 1919 he left France for Switzerland and Italy, finally settling in Berlin, where he at present resides. If not the actual initiator, he is the chief exponent of what he terms sculpto-peinture, or plastic painting.

- 1 Still-life—I
- 2 Still-life—II
- 3 Woman Standing—I
- 4 Woman Standing—II
- 5 Woman Seated—I
- 6 Woman Seated—II

DERUJINSKY, GLEB

GLEB VLADIMIROVICH DERUJINSKY was born August 13, 1888, on the country estate of Visoke, near Smolensk. At the age of seventeen he began his artistic training at the School for the Encouragement of the Fine Arts, Petrograd. Went to Paris in 1910 where he continued his studies under Verlet for two years. Returned to Russia, 1913, entering the Imperial Academy in the classes of Zaleman. Left Petrograd for the Crimea November, 1917. Shipped as a sailor from Novorossysk for New York, reaching America June, 1919.

- 7 Leonardo. Wood
- 8 Leda. Wood
- 9 Portrait Bust. Wood

- 10 Aleksandr Illych Ziloti. Plaster
- 11 Sergei Prokofiev. Plaster
- 12 Nikolai Remisov. Plaster
- 13 Miss Elizabeth Beer. Bronze
- 14 Miss Lydia Perera. Bronze
- 15 L'Après-midi d'un Faun. Terra-Cotta
- 16 Adolf Bolm. Bronze
- 17 On the Neva Promenade. Plaster

PATLAGEAN, NUMA

Courtesy of the Galleries of Mrs. Albert Sterner

NUMA GRIGORIEVICH PATLAGEAN was born January 4, 1888, at Kishinev, Bessarabia. He entered the Municipal School of Art at the age of thirteen, studying with Okuchko. Following the disturbances of 1905, he left for Geneva where he studied under Canier. From 1906 to 1911 he continued his training in Paris, at the Académie de la Grande Chaumière and the Ecole des Beaux-Arts. [Arrived in New York October, 1922.

- 18 Stylistic Head
 - Lent by Mr. Robert Schwarzenbach*
- 19 Gioconda
- 20 Masque
- 21 Sculptural Head
- 22 Decorative Head
- 23 Architectural Masque
- 24 Goddess. Wood
- 25 A Head from the Middle Ages. Wood

SUDBININ, SERAPHIM

Courtesy of the Kingore Galleries

SERAPHIM NIKOLAIEVICH SUDBININ was born March 9, 1867, at Nijni-Novgorod. Before taking up sculpture he acted with the Moscow Art Theatre, and other dramatic companies. In 1902 left for Paris, where he definitely settled in 1904. Studied first with his countryman Bernstein, and from 1906 was associated with Rodin as pupil and assistant. Sociétaire, Salon d'Automne, Associé, Société Nationale des Beaux-Arts. Came to America, December, 1922.

26 The Danse. Wood

Lent by Mrs. William K. Vanderbilt

27 Rodin. Bronze

28 Diana. Marble

29 Misery. Wood

30 Virgin and Child. Wood

31 Young Girl. Bronze

32 Bacchante. Bronze

33 Angel of the Apocalypse. Wood

34 The Babylonian Woman. Wood

35 Resurrection. Wood

36 Saint George. Wood

37 Annunciation. Wood

38 Virgin and Child. Wood

39 Pietà. Wood

40 Maternity. Wood

41 Leda and the Swan. Wood

42 Head. Terra-cotta

43 Virgin and Child. Plaster

ILLUSTRATIONS



SAVELY SORIN: Madame Odyle Bazé



NIKOLAI FECHIN: Mlle. Lapojnikov
Lent by Mr. William S. Stimmel



NIKOLAI FECHIN: Lady in Pink
Lent by Mr. William S. Stimmel



ABRAHAM MANIEVICH: Tripoli, Ukraine



ABRAHAM MANIEVICH: Destruction of the Ghetto



VADIM CHERNOV: Garden of Chernomor



BORIS ANISFELD: The Love of Three Oranges
Lent by the Art Institute of Chicago

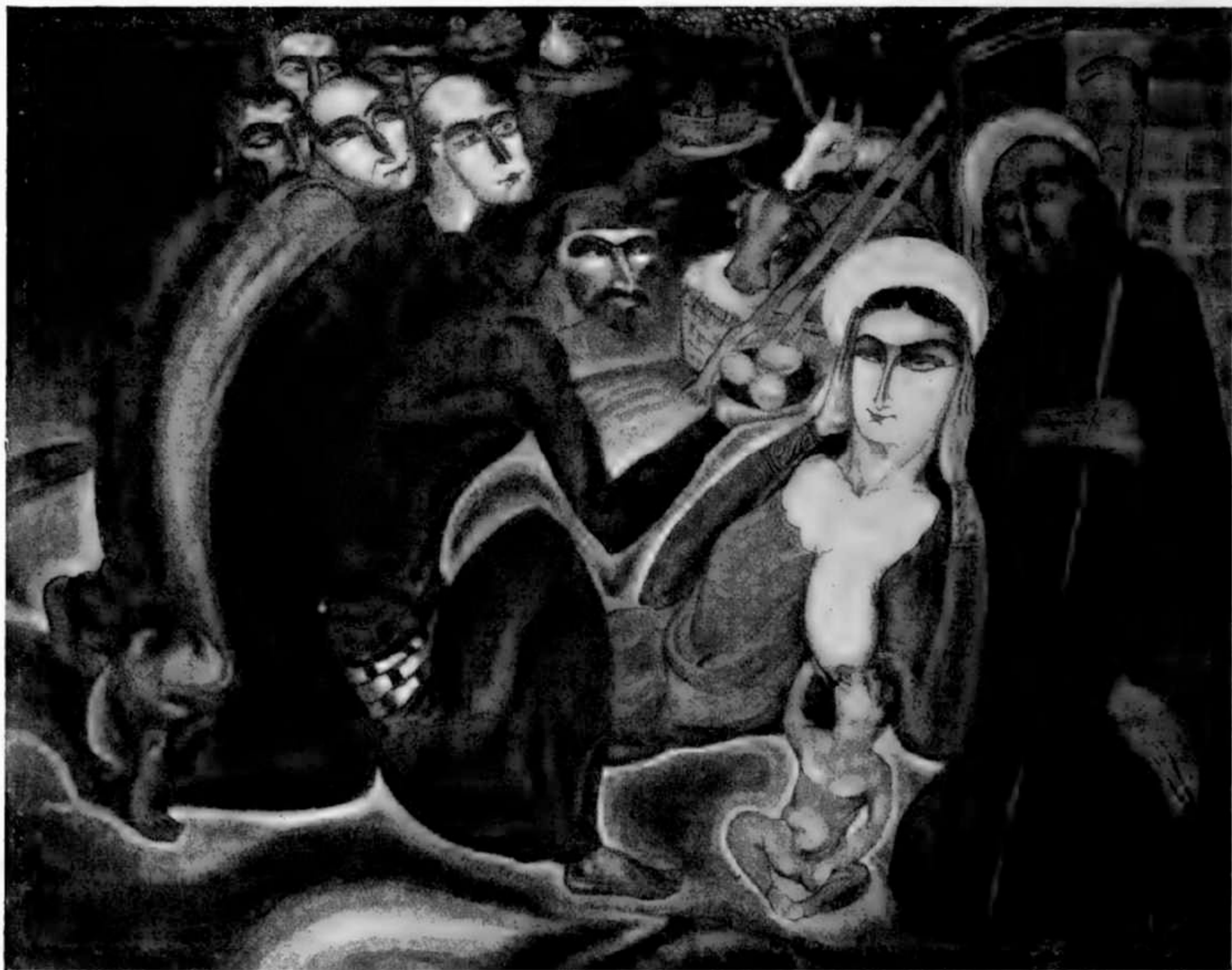


ADOLF FEDER: Pastoral
Lent by the New Gallery

FARL
has



NIKOLAI REMISOV: Russian Tavern



LADO GUDIACHVILI: Adoration of the Magi
Lent by the New Gallery



LADO GUDIACHVILI: Street Vendor

Lent by the New Gallery



ALEKSANDR JAKOVLEV: Chinese Woman

FARL
nos.



ALEKSANDR JAKOVLEV: Woman with Masks

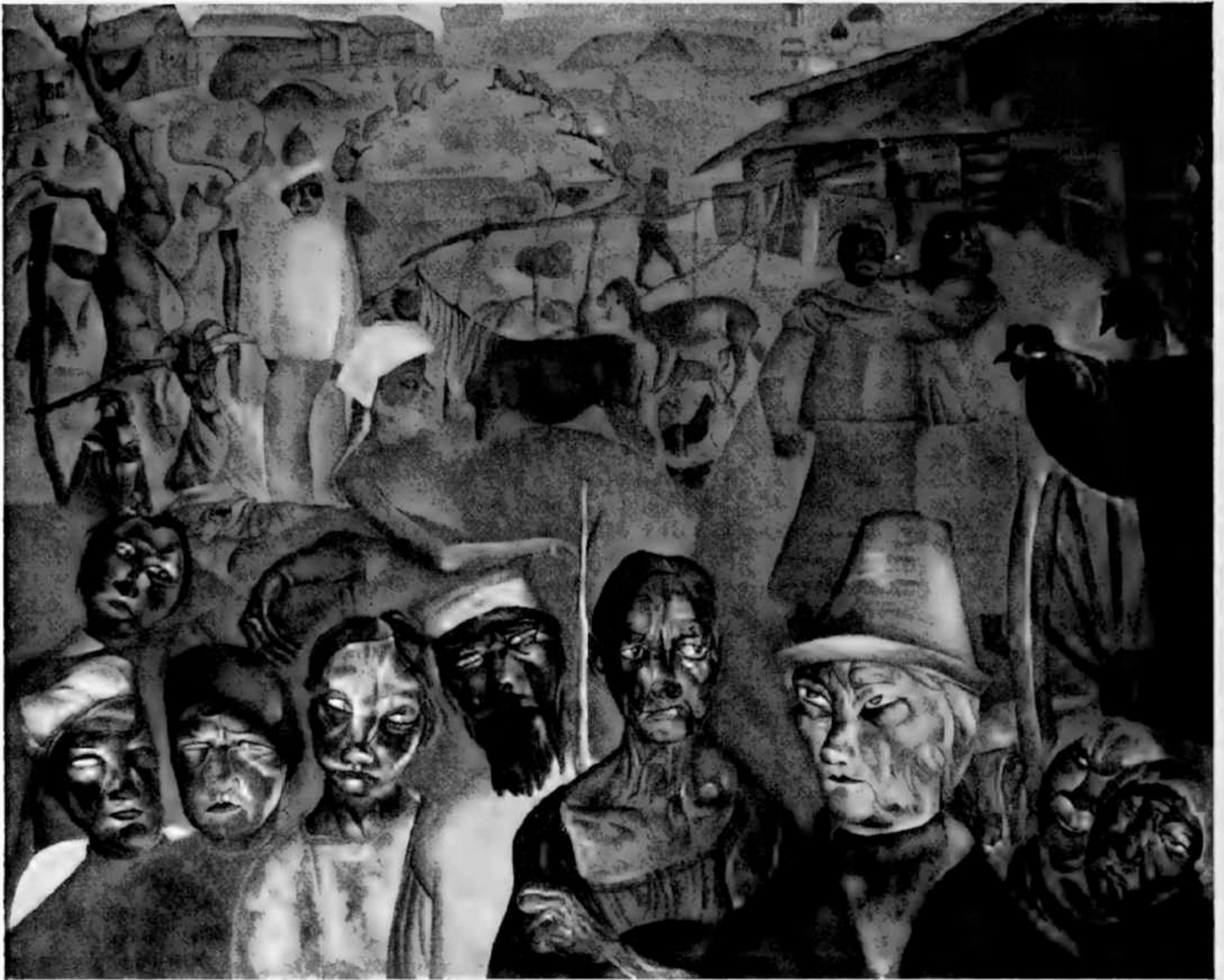


SERGEI SUDEYKIN: The Quadrille



SERGEI SUDEYKIN: Russian Winter Carnival

FARL
has



BORIS GRIGORIEV: "Rassaya"—Visages Russes

FARL
has.



BORIS GRIGORIEV: Madonna of The Steppe
Lent by Mr. Adolph Lewisohn



DAVID BURLIUK: South Sea Fishermen



DAVID BURLIUK: Japanese Board Sawyer



NUMA PATLAGEAN: Sculptural Head
Lent by the Galleries of Mrs. Albert Sterner



GLEB DERUJINSKY: Leda



SERAPHIM SUDBININ: Angel of the Apocalypse



SERAPHIM SUDBININ: Virgin and Child



MIKHAIL LARIONOV: The Peacock
Lent by Dr. Christian Brinton



ALEKSANDR ARKHIPENKO: Woman Seated
Lent by the New Gallery

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