

Boris Kustodiev. 1878–1927

Palm Sunday at Spassky Gate, Red Square. 1917

Oil on canvas. 80 × 93.5 cm

Provenance: State Russian Museum, St. Petersburg, earlier in collection
of M. and A. Bekkerman, New York

Cat. 181



Mstislav Dobuzhinsky. 1875–1957

St. Petersburg, 1912

Gouache, watercolors, graphite pencil, zinc white on paper. 67 × 172 cm
(hors-cadre)

Provenance: State Russian Museum, St. Petersburg, earlier in collection
of M. and A. Bekkerman, New York

Cat. 178

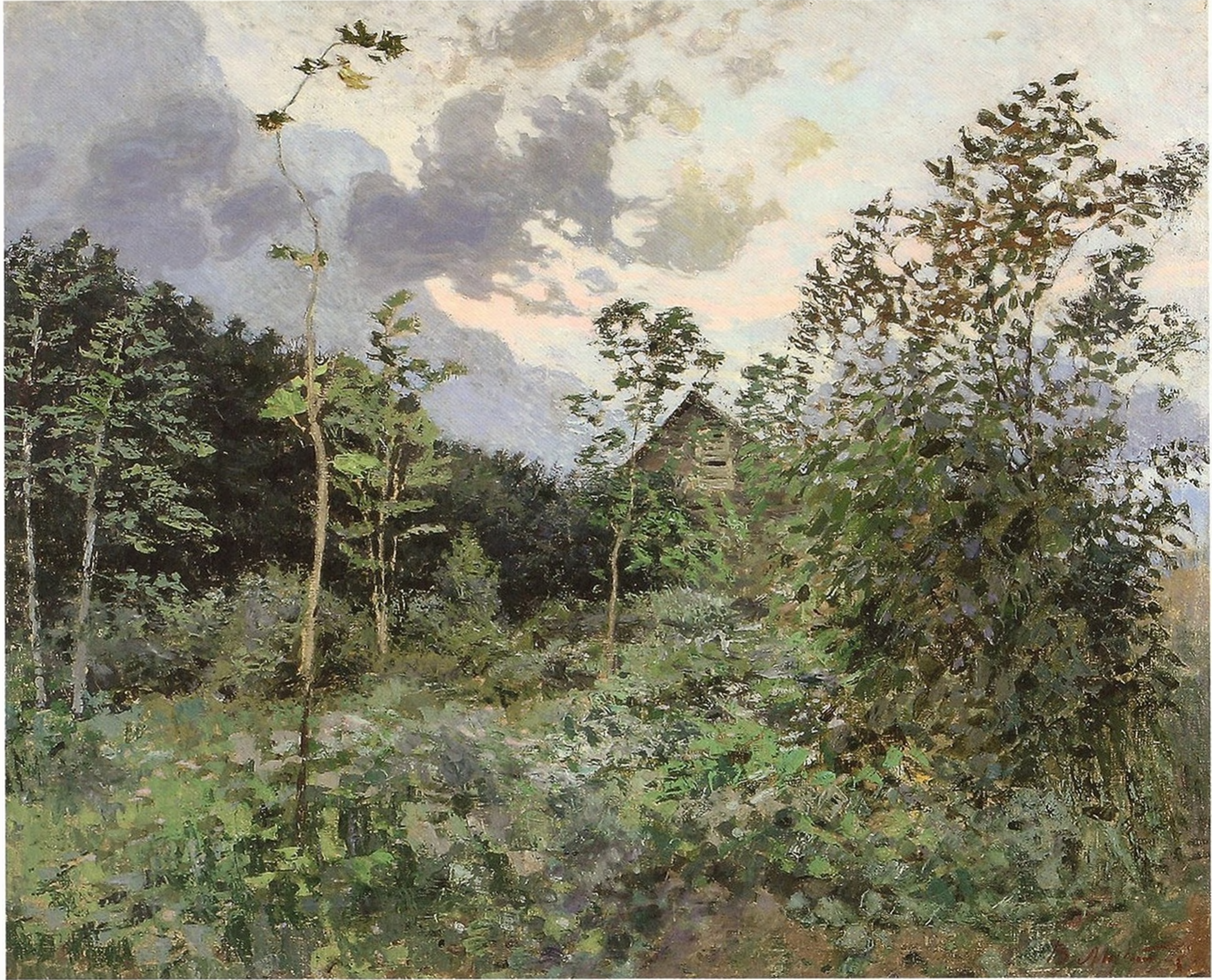




Viktor Borisov-Musatov. 1870–1905

Summer Evening. 1890s
Oil on canvas. 80.5 × 95.5 cm

Provenance: private collection, Moscow; earlier in collection
of M. and A. Bekkerman, New York
Cat. 183



David Burliuk. 1882–1967

Flowering Acacias. Second half of 1900s

Oil on canvas. 62 × 68

Provenance: private collection, Moscow; earlier in collection
of M. and A. Bekkerman, New York

Cat. 184



Nikolai Feshin. 1881–1955

Portrait of David Burliuk. Study. 1923

Oil on canvas. 40 × 32.5 cm

Provenance: State Russian Museum, St. Petersburg, earlier
in collection of M. and A. Bekkerman, New York

Cat. 180



Natalia Goncharova. 1881–1962

Bouquet. Gladioli. [1930s]
Oil on canvas. 92 × 60 cm

Provenance: private collection, Moscow;
earlier in collection of M. and A. Bekkerman,
New York
Cat. 188

Natalia Goncharova. 1881–1962

Portrait of Woman with Dog
(*Portrait of Tamara Karsavina*). Late 1920s
Oil on canvas. 195 × 90 cm

Provenance: private collection, Moscow;
earlier in collection of M. and A. Bekkerman,
New York
Cat. 187





Boris Grigoriev. 1886–1939

Portrait of Solon Mollo. 1917

Oil on canvas. 133 × 106 cm

Provenance: State Russian Museum, St. Petersburg,
earlier in collection of M. and A. Bekkerman, New York
Cat. 177



Robert Falk. 1886–1958

Landscape with Fence. Paris. 1936
Oil on canvas. 53.5 × 73 cm

Provenance: private collection, Moscow;
earlier in collection of M. and A. Bekkerman,
New York
Cat. 186

Robert Falk. 1886–1958

Self-Portrait in Gray Hat and Brown Suit
1934–35
Oil on canvas. 91 × 64.5 cm

Provenance: State Russian Museum,
St. Petersburg, earlier in collection
of M. and A. Bekkerman, New York
Cat. 179





Johann Heinrich Schmidt. 1749–1829

Portrait of Generalissimo Alexander Suvorov. 1800

Pastel on parchment. 23 × 20 cm

Cat. 148

Court artist for the Prince-Elector of Saxony, J. H. Schmidt worked in Russia in 1784–85, earning a reputation as a master of the pastel portrait. The Suvorov portrait was executed in Prague, where the Russian commander stopped in January 1800 on his return to Russia after his great crossing of the Alps.





Ludmilla Burliuk
Photograph, 1907

Vladimir Burliuk. 1886–1917
Portrait of Ludmilla Burliuk in Peasant Clothes
About 1906
Oil on canvas. 100.1 × 55.9 cm
Cat. 44

This portrait was possibly done in the summer of 1906, when the Burliuk brothers worked in the village of Kozyrshchina in the Ekaterinoslav area along with Vladimir Baranov-Rossine and Isaak Brodsky, drawing “peasant men and women posing in the great hall that we made into a studio.” Brodsky painted a portrait of Liudmila Burliuk seated on the floor (I.I. Brodsky Home-Museum, St. Petersburg) at this time.

actual works by these artists, or were they reproduced “from memory” by the exhibition organizer? Knowing Burliuk’s offhand attitude to such matters, I think it wise to assume the latter. Another curious thing about the exhibitions is that they included drawings by German prisoners of war! But a closer look at this question might well be explained by the Expressionist notes in Burliuk’s art and, more particularly, in the graphics of a whole number of Far Eastern artists of his group (P. Liubarsky, N. Naumov).

One can speak with greater certainty about the authenticity of the art by Burliuk’s younger brother, Vladimir, though even here not everything is straightforward. It was long thought, for example, that David Burliuk had managed to save one of the most famous of his brother’s creations: the portrait of Benedikt Livshits, the first and one of the most significant examples of Russian Cubo-Futurism. The differences between the picture as we now have it and what was reproduced in Livshits’s book *One-and-a-Half-Eyed Archer* are usually explained as the result of some correction by David Burliuk. However, a recent pre-auction showing of the portrait, which was bought by the gallerist Ella Jaffe who once worked with David Burliuk, confirmed long-simmering doubts.⁴ The different relationship of proportions and variations in the treatment of light and of surface texture make it almost certain that the portrait was painted anew in the United States. In his quest to keep alive the name of his brother, who perished in World War I and whose talent as a painter was extraordinary, David Burliuk more than once painted new versions of his brother’s art. In so doing, he was himself influenced by Vladimir’s deeply original manner (*Wind, Eyes*). This, of course, makes the attribution of several canvases more difficult, as, for example, the still-life of wild poppies dated 1910 (*Flowers*).

Bekkerman’s experience in deciphering the actual authorship of pieces in his work with the Burliuk legacy made it possible for him to add to his collection two original works by Vladimir. The first, a portrait of a peasant woman wearing a head scarf, turned up at an auction as the work of Ludmilla Burliuk and was so signed. It stirred no interest among buyers.⁵ For Bekkerman, it took only a single glance to know that the attribution was wrong. The visual kinship of the portrait with the work of Vladimir Burliuk in the Madrid collection of the Thyssen-Bornemisza Museum made the true source immediately obvious to him.

Such moments highlight that aspect of the working gallerist’s mind that is so important and distinctive: the readiness to make decisions on the spot. The art historian and the specialist need time to weigh the pros and cons. In the Spanish counterpart, first of all, the Divisionist brushstroking is declarative, programmatic, virtually devoid of any echoes of Impressionism, which are quite prominent here. Moreover, it is known that similar portraits of models in peasant dress were shown at exhibitions in the second half of the decade of 1900–1910 by both brothers and their sister. A critic of the time even wondered: “How can it be that an entire family is infected with pointillism?”⁶ Several such pieces by Vladimir and David Burliuk have been preserved, but the whereabouts of the early canvases of Ludmilla Burliuk are unknown to this day. Furthermore, her work of that time was considered the more “leftist” of the three siblings, as can be seen from reactions in the press. Bekkerman’s quest along these lines confirmed his suppositions.



Paolo Troubetskoy. 1866–1938

Portrait of Consuelo Vanderbilt. 1917

Oil on canvas. 182.9 × 91.1 cm

Cat. 168

Troubetskoy traveled to America in 1914 where he was not solely active as a sculptor. His paintings are extremely rare, and there are none in any Russian collection. Generally, these were portraits of members of the American elite executed in the traditional academic style. One is this portrait of the younger Consuelo Vanderbilt (1903–1969), daughter of William Kissam Vanderbilt II and named for his sister, Consuelo, Duchess of Marlborough.



Filipp Malyavin. 1869–1940*Portrait of Mother. Late 1890s*

Oil on canvas. 82 × 66 cm

Cat. 128

The son of state peasants in Samara Province, Malyavin spent six years as a novitiate at Mount Athos, where he studied painting. In 1894 he enrolled in the Academy of Arts in St. Petersburg, working in the studio of Ilya Repin. Malyavin's portraits, restrained in color but freely painted, caught the attention of his fellow students. The depictions of his mother and father, executed with a special grandeur, come from the late 1890s.



Abram Arkhipov. 1862–1930

Peasant Woman in Pink Top. 1913

Oil on canvas. 110 × 92.5 cm

Cat. 20



Konstantin Korovin. 1861–1939

Woman with Bouquet of Lilacs. 1922

Oil on canvas. 88 × 67 cm

Cat. 102

Flowers are one of the major themes of Korovin's art. No Korovin canvas is without them—in a man's lapel, on a woman's hat, in lush bouquets on a table, or on the floor of the studio. In this portrait/still-life, the image of the woman is hardly more significant than the giant bouquet of lilacs.



Art as a Profession. The Collection of Maya and Anatoly Bekkerman

Konstantin Korovin. 1861–1939

Yalta Street. Second half of 1910s

Oil on canvas. 58.5 × 79.5 cm

Cat. 100

In its accuracy and restrained but exact lyricism, *Yalta Street* reminds us that Korovin the Impressionist had once studied with Savrasov and Polenov and knew Levitan and Serov as friends. In subject and structure, the picture is close to *Izvozhik* (Cab Driver) in the collection of the Glinka Museum of Musical Culture in Moscow, which was painted in the mid-1910s. This was a period when the artist spent time every year in the Crimea, at his own summerhouse Salambo, in Gurzuf, and in Yalta.



Konstantin Korovin. 1861–1939

At Tea on the Terrace. 1916
Oil on canvas. 67.5 × 85 cm
Cat. 98

This picture shows only the open, unglassed portion of the veranda of the house at Okhotino. Again, as in the picture *Chaliapin's Daughters on Veranda*, the bright light and colorful shadows have been brought out with broad strokes. Even the model resembles one of Chaliapin's daughters, although, it is true, almost all the female models in Korovin portraits—whether in landscapes or interiors—look alike while also looking like their exemplar.



Konstantin Korovin. 1861–1939

Crimean Landscape. 1912

Oil on canvas. 69 × 84 cm

Cat. 97



Konstantin Korovin. 1861–1939*Chaliapin's Daughters on Veranda. 1921*

Oil on canvas. 62.2 × 85.5 cm

Cat. 101

Portrayed here are the older daughters of Fyodor Ivanovich Chaliapin (1873–1938) from his marriage to the Italian ballerina and actress Iola Ignatievna Tornagi (1874–1964): Irina Fyodorovna Chaliapina (married name, Baksheeva, 1900–1978), a dramatic actress, and Lidia Fyodorovna Chaliapina (1901–1975), a mezzosoprano and professor at the New York Conservatory. The painting was executed at the Okhotino estate in Vladimir Province, site of Korovin's summerhouse.



Konstantin Korovin. 1861–1939

Farmstead. Ostrovno. 1919
Oil on canvas. 66.5 × 88 cm
Cat. 99

Shown here is the Ushakov farmstead in the village of Ostrovno, Vishnevetsky County, Tverskaya Province, where the artist and his family took shelter from the famine and ruinous conditions of Moscow for almost three years (fall 1918–spring 1921). There was little money or materials available for painting, and Korovin felt cut off from the cultural life of the capital. *Farmstead* is surprising for the uncharacteristic sense, for Korovin, of an almost unpeopled wasteland. There is also an almost tangible feeling of sadness and isolation reminiscent of Levitan.



Konstantin Korovin. 1861–1939

Girl with Bouquet of Roses. 1925
Oil on canvas. 83.5 × 63.5 cm
Cat. 105

Korovin was always popular and his pictures highly valued by collectors. His still-lives, the main genre of early twentieth-century painting, are never “still” but vibrantly alive. This is an effect traceable not only of the sunlight that infuses everything but also to the unfailingly included female figure.

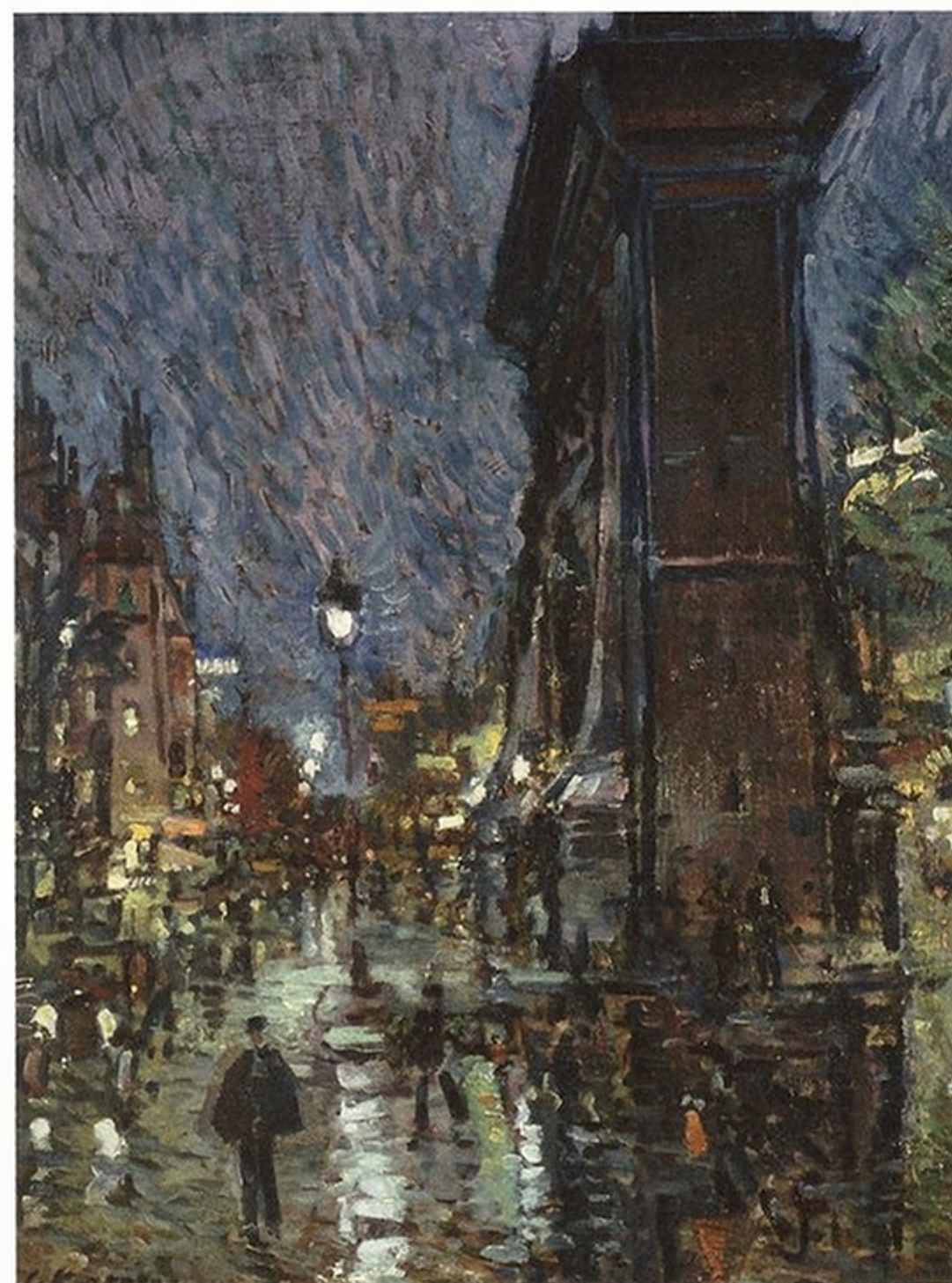
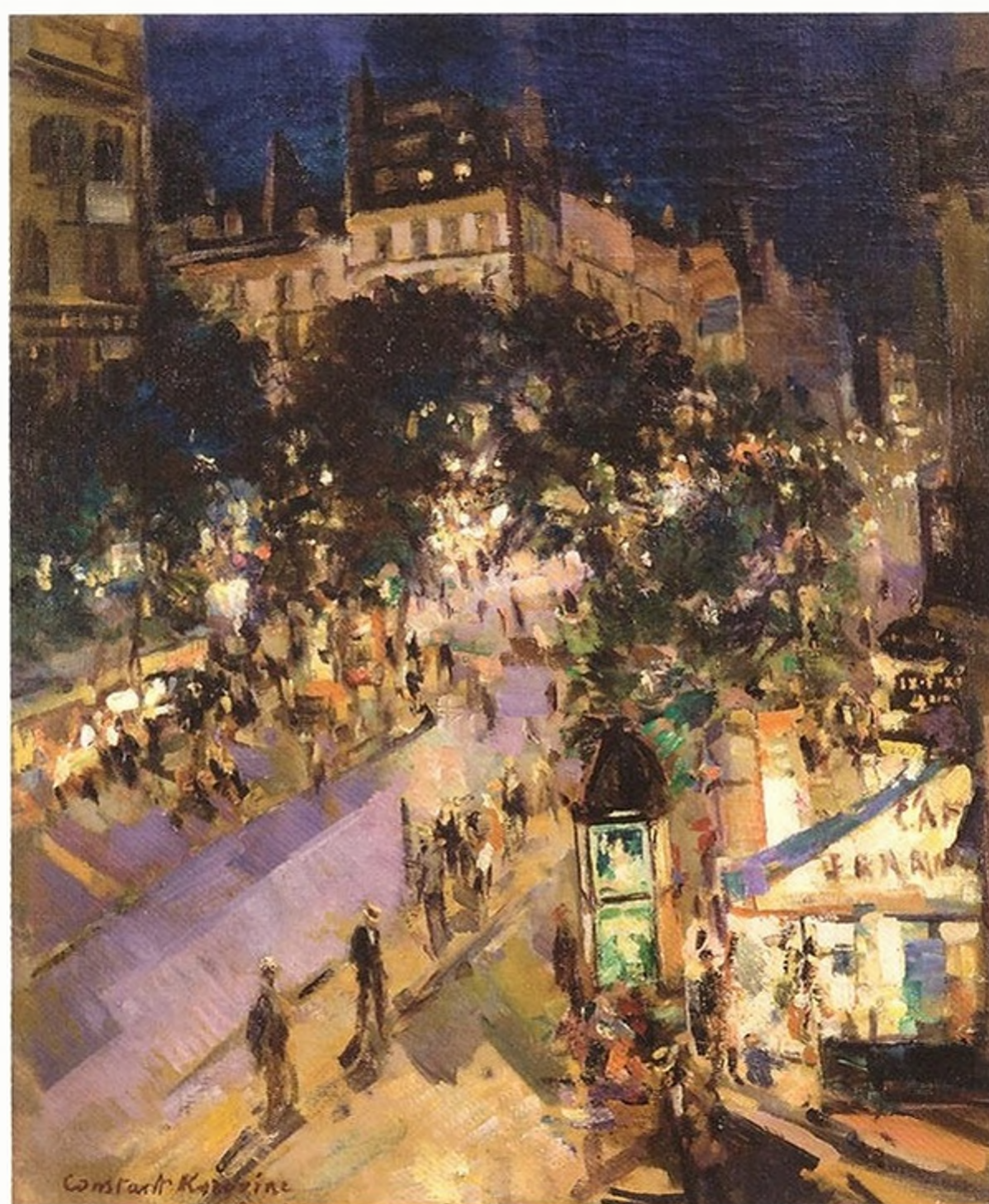


Konstantin Korovin. 1861–1939

Paris Boulevard at Night. 1925
Oil on canvas. 81.3 × 65 cm
Cat. 104

Konstantin Korovin. 1861–1939

Paris. Porte Saint-Denis. 1930s
Oil on canvas. 79.5 × 59 cm
Cat. 110



Konstantin Korovin. 1861–1939

Paris at Night. 1922

Oil on canvas. 81 × 65 cm

Cat. 103



Konstantin Korovin. 1861–1939

Boulevard Montmartre at Night. 1930s
Oil on canvas. 65 × 85.1 cm
Cat. 107

Korovin's boulevards differ in composition but are always recognizable, sometimes quite specifically. The "population" of the streets changes—buggies disappear, cars and buses appear. The character of the crowds, always important in Korovin's urban landscapes, also change. On the male figures, for all their generality, top hats are gone—straw boaters and other types of head coverings replacing them—and the women's dresses are notably shorter.





Konstantin Korovin. 1861–1939

Roses in Window. 1930s
Oil on canvas. 83.8 × 63.8 cm
Cat. 109

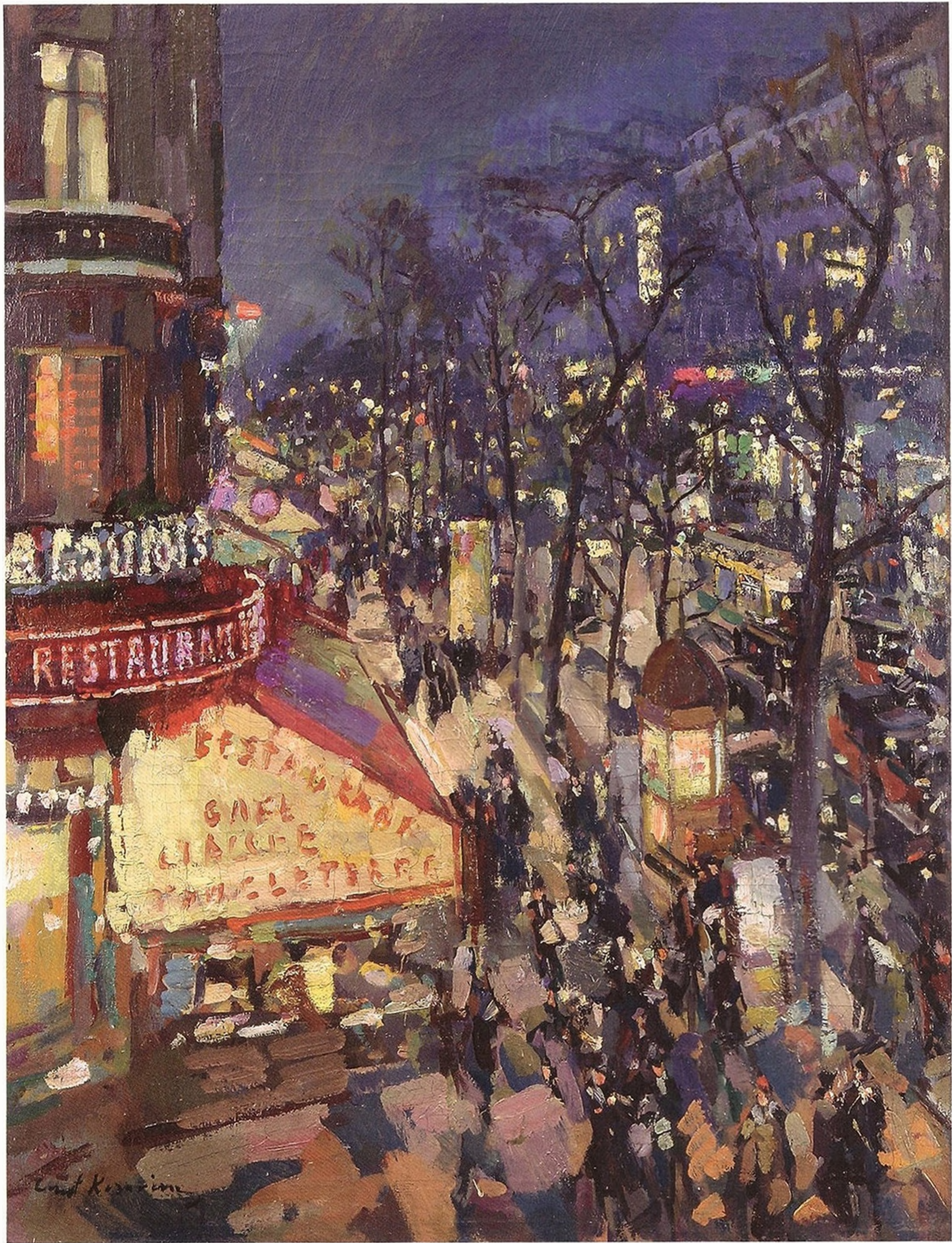


Konstantin Korovin. 1861–1939

Boulevard Restaurant. 1930s

Oil on canvas. 84 × 66 cm

Cat. 108



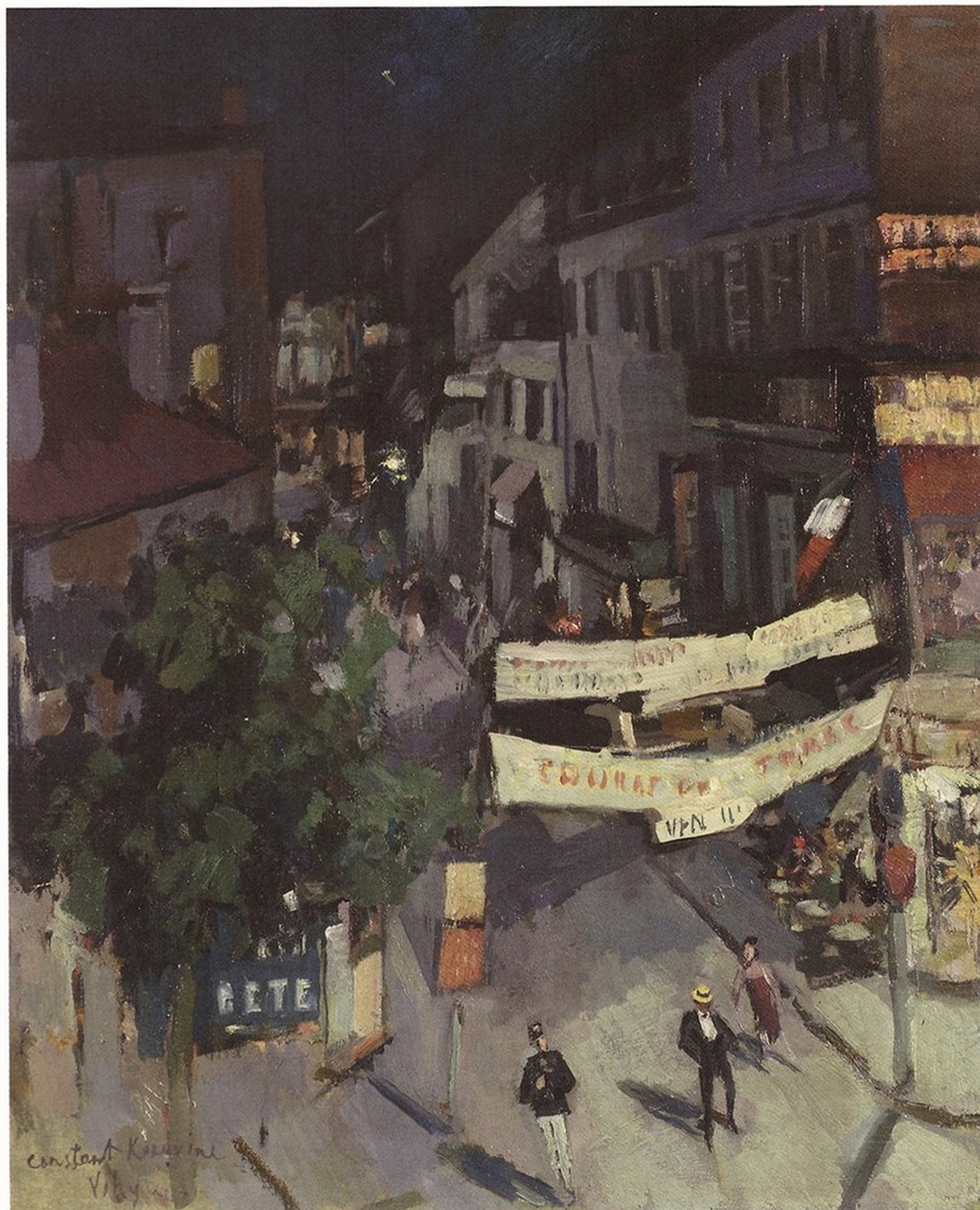
Konstantin Korovin. 1861–1939

Vichy at Night

Oil on canvas. 61 × 50 cm

Cat. 111

156



Konstantin Korovin. 1861–1939

Seafront. Promenade. 1932
Oil on canvas. 49.6 × 60.3 cm
Cat. 106





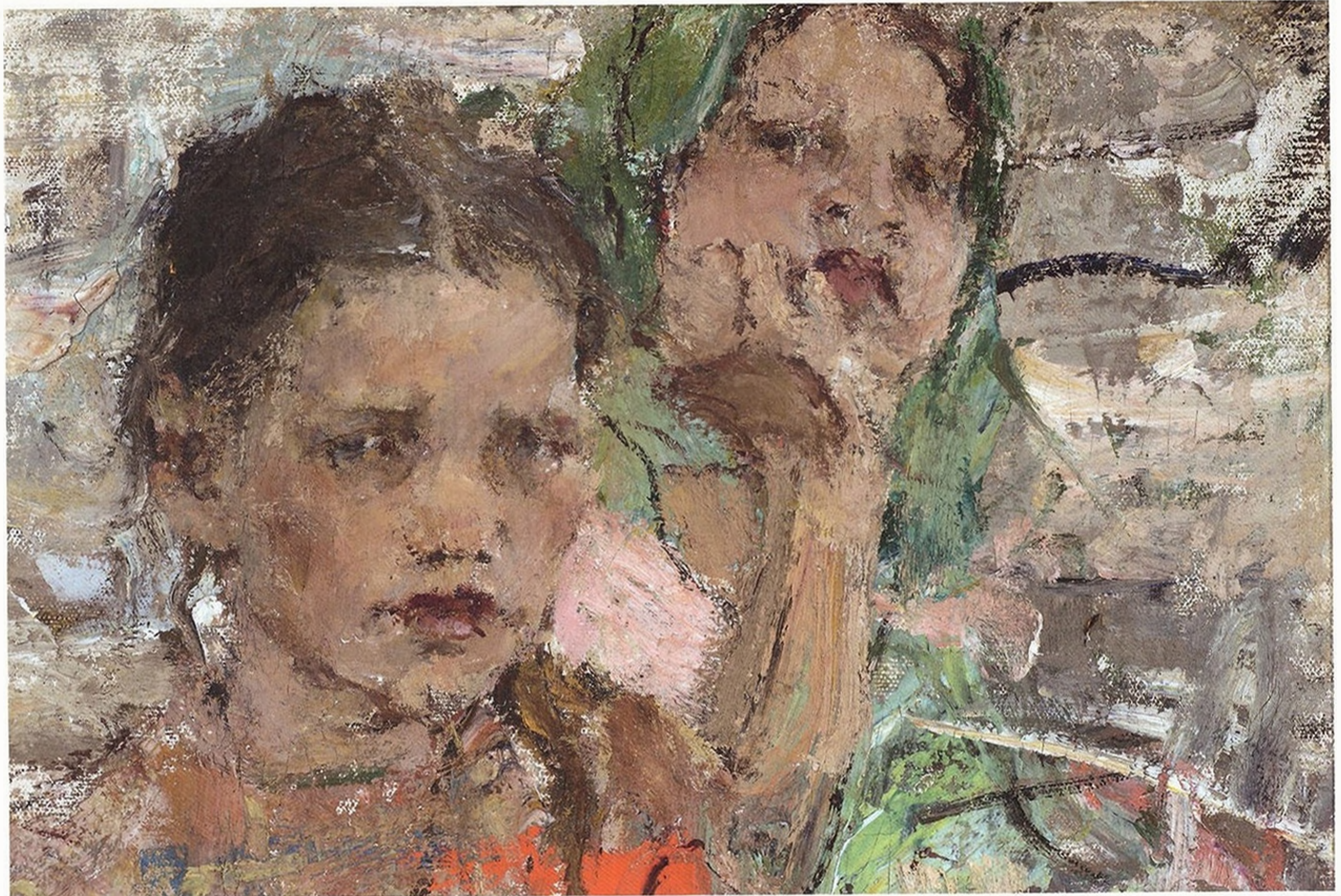


Nikolai Feshin. 1881–1955

Two Girls. 1910s

Oil on canvas. 29.5 × 37 cm

Cat. 56



Feshin's portraits were enormously popular in the United States, where he became even better known than he had been in Russia, though it was in Russia that his inimitable style was formed. He shaped the form with thickly applied layers of pigment, which he pared back with a palette knife from time to time. The luscious, dynamic textures of his canvases create a credible illusion of motion by the accumulation of strokes and daubs.

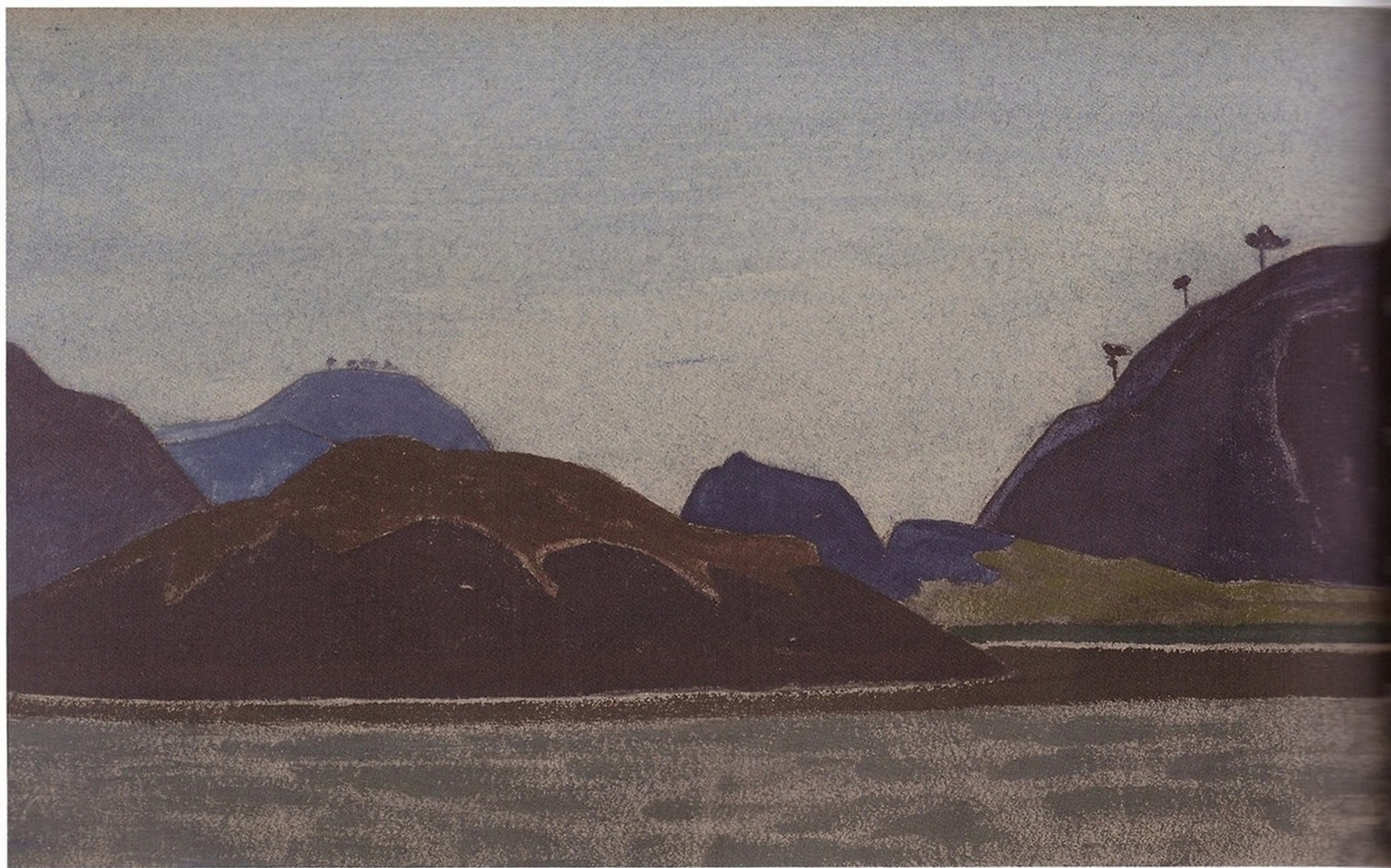
Nikolai Roerich. 1874–1947

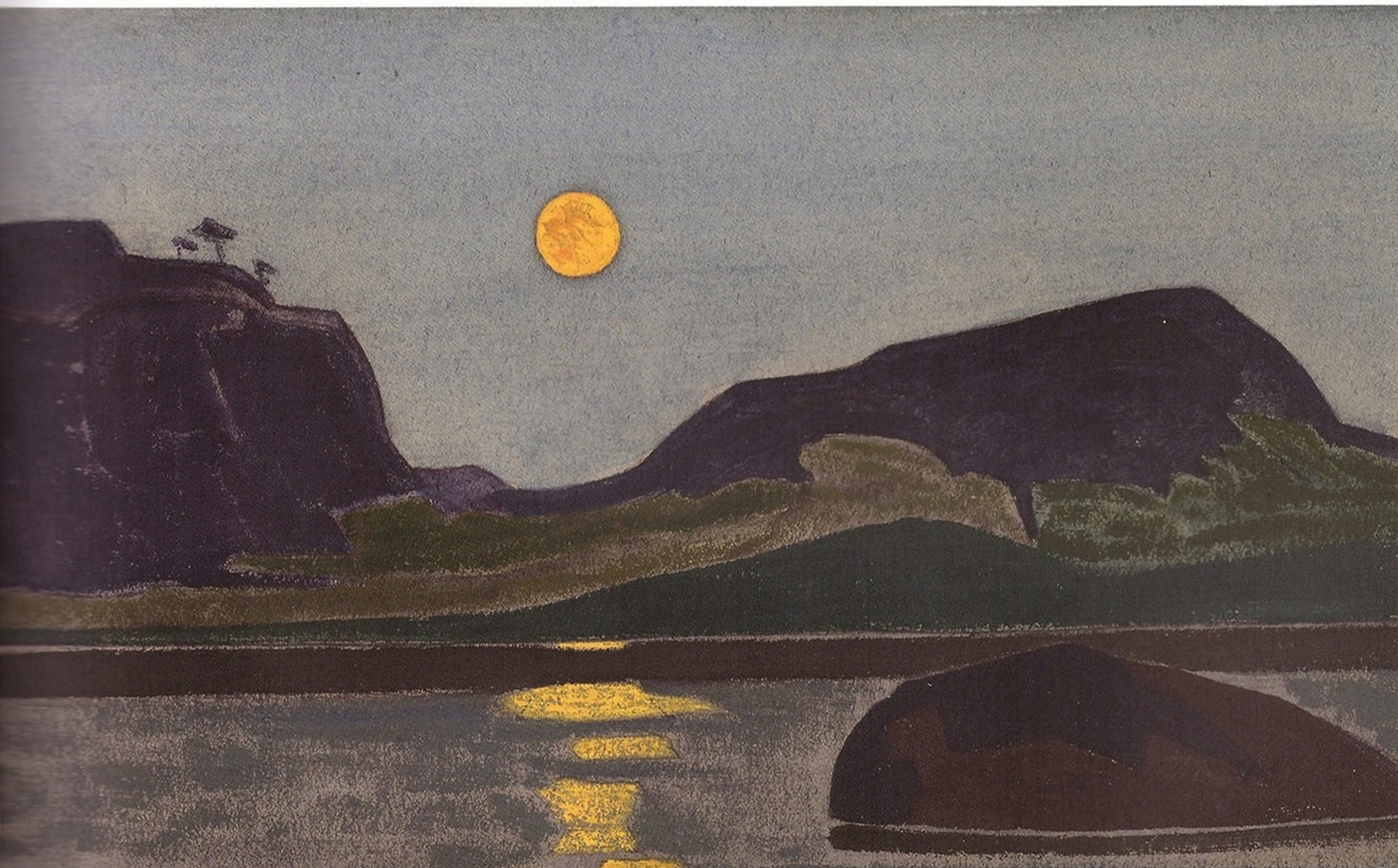
Moon Over River. About 1919

Watercolor, gouache on cardboard. 24.9 × 76.9 cm

Cat. 145

162





Alexander Benois. 1870–1960

Church Complex of Large Peterhof Palace. 1941

Watercolor, pencil on paper. 41.6 × 56.8 cm

Cat. 27

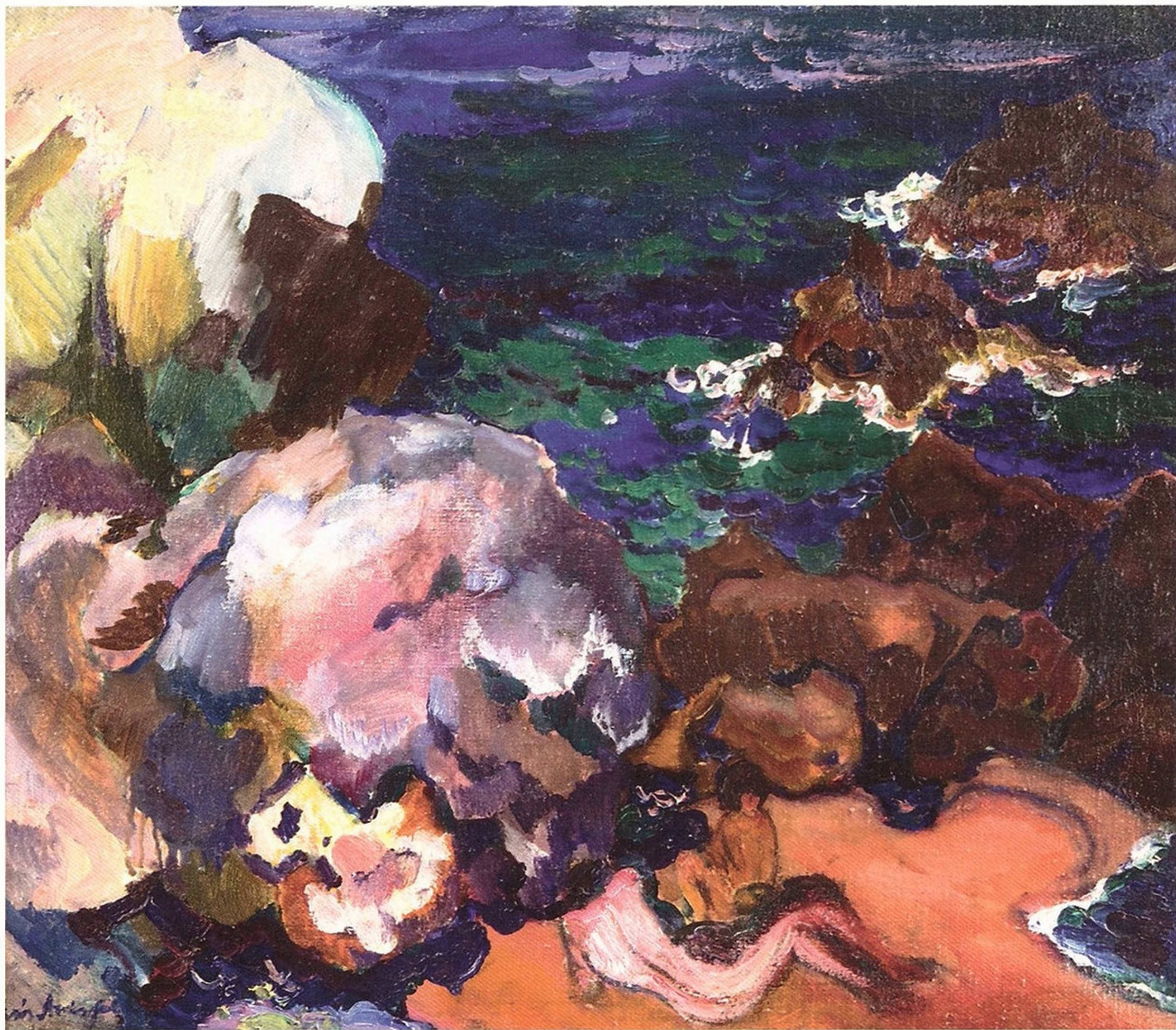


Boris Anisfeld. 1878–1973*Capri I.* 1910–11

Oil on canvas. 63.5 × 74

Cat. 3

Capri is part of a series of Fauvist landscapes painted during the artist's summer travels in Brittany and southern Italy in 1910–11 while he was at work on two commissions with "marine" themes: the stage design for the ballet *Underwater Kingdom* to music by Rimsky-Korsakov and illustrations for Leonid Andreev's play *Ocean*. Contemporaries noted the artist's ability to transform observed color, "to see, in the iridescence of pigments and the color atmosphere, fantastic visions—folkish, legendary and, at times, apocalyptic."



Boris Anisfeld. 1878–1973

Judgment of Paris. 1912
Oil on canvas. 79.5 × 67.6 cm
Cat. 4

Judgment of Paris is the earliest extant of the artist's renderings of mythological and biblical scenes in the decades of the 1910s and 1920s. "A Petersburger, a stepchild of our Academy, Anisfeld came out of the same group as Sudeikin—*The Blue Rose*. From the vagaries of Symbolist painting, mystical and fleshless, from the fog of arts, visions and ghosts came both the coy grace of Sudeikin and the colorful ardor of Anisfeld," a Russian newspaper critic wrote of the young artist in 1916.



David Burliuk. 1882–1967

Wind. 1916

Oil on canvas. 30.5 × 30.5 cm

Cat. 33



This work may well be one of those “instructive” pictures that Burliuk exhibited during his Siberian tour to illustrate his contention that the task of the Futurist artist is to express on canvas “a free representation of nature,” showing nature “in a moment of its creative motion.”

Nikolai Kulbin. 1868–1917

Landscape with Fallen Trees. About 1909

Oil on canvas. 40 × 58.5 cm

Cat. 112

Nikolai Kulbin was one of the most passionate proselytizers of the new art in St. Petersburg. Organizer of the first avant-garde exhibitions in the capital of 1908–10 (*Modern Trends, Impressionists, Triangle*) and an indefatigable lecturer “explaining” the basics of Cubism, he was himself a Post-Impressionist. While he appreciated expressivity of brushstroke and decorativeness of color, he still sought to keep intact his direct impressions of his subjects.



Nikolai Kulbin. 1868–1917*Portrait of a Woman. About 1913*

Appliqué, embroidery on silk. 69 × 48 cm

Cat. 113

This unique silk appliqué must surely have been made from a drawing by the artist (suggested by the monogram) and even, perhaps, with his physical help. Modern artists used this technique for the creation of decorative panels with touches of allegory, always very carefully done. Kulbin, to the contrary, creates something expressly folkish and popular, relying on big splashes of pure color bounded by unmistakable contour seams. The composition is one of the first examples of collage in Russian avant-garde art.



Mikhail Larionov. 1881–1964

Still-Life. Flowers and Dishes. About 1907

Oil on canvas. 68 × 57 cm

Cat. 116

The Cézanne-like regular brushstrokes used to shape the objects and the dynamism of this composition, inspired by Gauguin's *Fruits* in the Shchukin collection, all suggest that Larionov has turned away from the Impressionism that defined his earlier work and is moving on to absorb the new ideas of French painting.



Natalia Goncharova. 1881–1962

Sts. John and Mark. Costume sketches for mystery play-ballet *Liturgy*. 1915

India ink on paper. 46 × 57 cm

Ballet prepared by Léonide Massine for Sergei Diaghilev's Ballets Russes;
never produced

Cat. 60



Goncharova's sketches remain the sole visual witness of Sergei Diaghilev's unproduced *Liturgy*, work on which began in the spring of 1915 and continued for several years. Léonide Massine was to direct. Originally, the plan was to use liturgical music for the score, an idea later set aside in favor of the sounds of the steps of the performers. In this connection, the rhythmic interplay of the steps and poses of the dancers took on crucial importance. In her sketches, Goncharova reveals herself not merely as the designer of costumes. She sought to make evident the specific nature of the movements of various groups of characters—triumphantly slow for Christ and Mary, priestly for the archangels, and impulsive and syncopated for the Apostles, who were to appear on stage striding across housetops, according to the libretto.

Natalia Goncharova. 1881–1962

Spanish Dancer. 1916

Mixed media on paper. 69 × 46 cm

Cat. 61



Pyotr Konchalovsky. 1876–1956

Crystal II. 1917

Oil on canvas. 80 × 67 cm

Cat. 95

In 1916–17 Konchalovsky, whom art critic Pavel Muratov considered one “of the most significant and interesting personalities among painters since Cézanne,” produced two still-lives of a crystal bowl. In the opinion of Gleb Pospelov, expert on the *Jack of Diamonds* group, the crystal still-lives represent the high point of Konchalovsky’s “sketch Cubism.”



Robert Falk. 1886–1958

Still-Life with Pink Pitcher. About 1910

Oil on canvas. 61.2 × 72.5 cm (double-sided)

Cat. 52

The raspberry pitcher and motley tablecloth were among Falk's favorite objects. In this still-life, Falk works out his volumes almost exclusively with color, which was typical of his work of the period when the young artist discovered Cézanne.



Robert Falk. 1886–1958*Still-Life with Cholla. 1914–15*

Oil on canvas. 70 × 75 cm (double-sided)

Cat. 53

In the early 1910s the creative work of most artists of the Russian avant-garde began to reflect a noticeable interest in Cubism, the devices of which they knew well from the Moscow collection of Sergei Shchukin. There are clear echoes in this painting of Picasso's still-lives of 1908–9. "In this period I loved vivid contrasting groupings, . . . expressive contours and I even emphasized them with dark color. . . . To some degree I paid my dues to Cubism; the forms in many of my things of that time are distorted. But this was not in line with the logic of Constructivism; I sought in the deformation of things to accent the expression of emotion," Falk said.



Nathan Altman. 1889–1970*Sleeping Mikhoels. 1926*

Pencil on paper. 30 × 50 cm

Cat. 1

Solomon Mikhailovich Mikhoels (birth surname: Vovsi, 1890–1948), stage actor and director for the GOSET (State Jewish Theater); sketch made during theater's visit to Kiev. Also in 1926 Altman began painting a portrait of Mikhoels (State Bakhrushin Theater Museum, Moscow). The artist took the sketch to Paris, and it was later reproduced in the avant-garde journal *This Quarter*. Mikhoels was not identified. The sketch was later in the collection of the publisher of the journal, Edward Titus, and his wife, Elena Rubinstein.

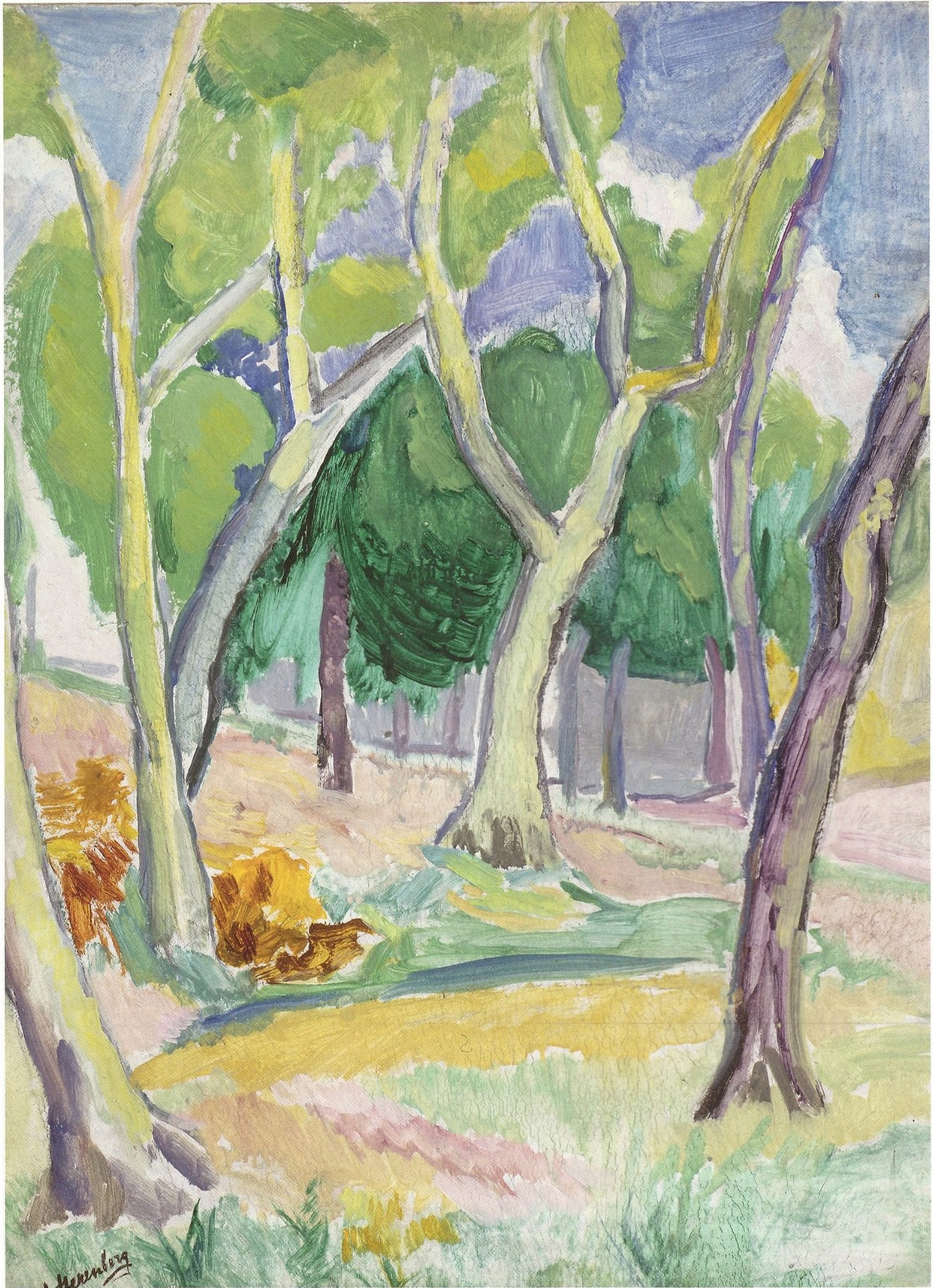


David Shterenberg. 1881–1948

In the South of France. About 1912

Oil on cardboard. 49 × 37 cm

Cat. 150



Alexandra Ekster. 1882–1949

Abstract Composition. 1916

Gouache, zinc white, mixed media, on paper. 66 × 50.8 cm

Cat. 46

In style and dimensions, this composition is similar to gouaches in the collections of the Lyon Museum of Fine Arts, the State Art Museum of Uzbekistan, Tashkent, and other collections. The artist's titles for the individual gouaches, as for the series, are unknown; however, one work in the cycle was reproduced under the title, *Abstract Composition*, in Yakov Tugenkhold's book *Alexandra Ekster as Painter and Set Designer*. The list of illustrations in the book gives the date of the painting as 1916.



Boris Grigoriev. 1886–1939*Man with Bull.* 1920

Oil on canvas. 67.5 × 67.5 cm

Cat. 79

Man with Bull is one of Grigoriev's most significant pictures. Painted immediately upon his arrival in Berlin, it was seen as an almost philosophical tract on the reasons underlying the catastrophic events in Russia. A writer in the art journal *Zhar-Ptitsa* (*Firebird*) advised readers pondering the eternal Russian questions to look "at the eyes of the man painted by Grigoriev. . . . Compare them with the eyes of the animals . . . : there is no difference. Both here and there animal stupidity, emptiness, quiet and something of the earth that we, people of cities, do not understand."



Alexander Rodchenko. 1891–1956

Woman's Profile. 1939

Oil on cardboard. 22 × 13 cm

Cat. 144



Vladimir Tatlin. 1885–1953

Senezj. Birches. 1946

Oil on canvas (mounted on plywood). 59.8 × 40 cm

Cat. 163



Art as a Profession

Art as a Profession

The Collection of Maya *and* Anatoly Bekkerman



The State Pushkin Museum of Fine Arts, Moscow
The State Russian Museum, St. Petersburg

Art as a Profession

The Collection of Maya and Anatoly Bekkerman

Moscow – St. Petersburg

2014