

## Guide to the Catalogue

All dimensions are in centimeters; for sculptures only heights are given.

Provenance: former owners of works are listed from earliest to most recent until 2011.

Exhibitions listed are those at which works included in the catalogue were shown.

Reproductions listed are all those known of works included in the catalogue. Mentions in the literature have been omitted.

The names of the following exhibitions and publications are abbreviated as noted:

**Boris Anisfeld. Moscow. 2001.** *Boris Anisfeld.* Exh. cat. for Moscow Art Center on Neglinnaia. St. Petersburg: Palace Editions, 2001.

**Russian Paris, 1910–1960.** *Russian Paris, 1910–1960.* State Russian Museum. St. Petersburg: Palace Editions, 2003, in English.

**A Time to Gather. 2007.** *A Time to Gather... Russian Art from Foreign Private Collections.* State Russian Museum. St. Petersburg: Palace Editions, 2007, in English.

**American Artists from the Russian Empire. 2008–2009.** *American Artists from the Russian Empire.* St. Petersburg: Palace Editions, 2009, in English.

**Kovalenko. Alexandra Exter.** Г.Ф. Коваленко. Александра Экстер. [G. F. Kovalenko, *Alexandra Exter*]. Moscow: Moscow Museum of Modern Art, 2010. Vols. 1–2.

**Natalia Goncharova. Between East and West. 2013.** Наталья Гончарова. Между Востоком и Западом. [*Natalia Goncharova. Between East and West*]. Moscow: State Tretyakov Gallery, 2013.

**Filipp Malyavin. 2013.** *Filipp Malyavin. 1869–1940.* St. Petersburg: Palace Editions, 2013, in English.

**Painting of Robert Falk. Catalogue raisonné, 2006.** D. V. Sarabjanow and Iu. V. Didenko, *Живопись Роберта Фалька. Полный каталог произведений* [Painting of Robert Falk. Complete Catalogue of Works]. Moscow: Kompiuter-Press, 2006, in English and Russian.

**Boris Grigoriev. Boris Grigoriev.** State Russian Museum. St. Petersburg: Palace Editions, 2011, in English.

**Sarabjanow A. Baranov-Rossine.** A. Sarabjanow, *Vladimir Baranov-Rossine.* Moscow: Trefoil Press, 2002, in English.

**Baranov-Rossine, 2002.** *Владимир Баранов-Россине.* [Vladimir Baranov-Rossine]. State Tretyakov Gallery. Moscow: Trefoil Press, 2002.

**Russian Futurism and David Burliuk.** *Russian Futurism and David Burliuk, "Father of Russian Futurism."* Exh. cat. State Russian Museum. St. Petersburg: Palace Editions, 2000, in English.

**Bazetoux. Goncharova.** D. Bazetoux, *N. Goncharova. Son oeuvre entre tradition et modernité.* Vol. 1. Paris: Arteprint, 2010.

**Les collectionneurs Russes.** Christina Burrus. *Les collectionneurs Russes.* Paris: Chêne, 1992.

**Color and Rhyme.** *Color and Rhyme.* Journal published in Hampton Bays, NY, 1930–1967, Nos. 1–67.

**Russes. Musée de Montmartre, 2003.** *Russes. Artistes, de Saint-Petersbourg à Paris au début du XXe siècle.* Musée de Montmartre. Paris: Fragments, 2003.

**Chauvelin. Filatoff. Bowlt. Alexandra Exter.** J. Chauvelin, N. Filatoff, J. E. Bowlt, and D. Horbachov, *Alexandra Exter.* Paris: Max Milo, 2003.

**Sugrobova. Boris Anisfeld.** E. Lingenauber and O. Sugrobova-Roth, *Boris Anisfeld. 1878–1973. Catalogue raisonné.* Dusseldorf: Edition Libertars, 2011.

**Galeeva. Grigoriev.** T. Ianeena, *Борис Григорьев.* [T. Galeeva, *Boris Grigoriev*]. SPb: Golden Age, 2007.

**Berninger, Cartier. Pougny.** H. Berninger, J.A. Cartier. *Pougny. Catalogue de l'oeuvre. Paris—Cote d'Azur. 1924–1956. Peintures.* Vol. 2. Paris: Office du Livre, 1992.

**Pinakothek No. 22–23.** "Russian Art in American Private Collections," in *Pinakothek*, Nos. 22–23, 2006, in English.

GRM – The State Russian Museum, St. Petersburg

GTG – The State Tretyakov Gallery, Moscow

SRKh – Union of Russian Artists

P. – painting

Zh. – painting (Zivopis')

M. – Moscow

SPB., SPb. – St. Petersburg

# Catalogue of the Collection of Maya and Anatoly Bekkerman, New York

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**1. Altman, Nathan Isaevich. 1889–1970**

*Sleeping Mikhoels.* 1926  
Pencil on paper. 30 × 50 cm  
At lower right: *Нат. Альтман Киев 16/VI 26*

*Provenance:* private collection, Paris  
*Exhibitions:* *Альтман Н.*

*Ретроспективная выставка произведений* [Altman N. Retrospective Exhibition of Works]. Leningrad: Khudozhnik, RSFSR, 1968, p. 28.

*Reproductions:* *Красная Нива* [Krasnaia Niva], No. 14, 1927, p. 23; *This Quarter* (Paris), No. 1, 1930, p. 33 (mirror image).

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. In same year Altman began painting a portrait of Mikhoels (Bakhrushin Theater Museum, Moscow). The sketch was taken to Paris by the artist, and a reproduction appeared in the journal *This Quarter* without giving the actor's name (the horizontal length is noted in blue pencil in the lower part of the drawing). The sketch was later in the collection of the journal's publisher, Edward Titus, and his wife, Elena Rubinstein.

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**2. Altman, Nathan Isaevich**

*Negro Woman.* 1929  
Oil on canvas. 97 × 62 cm  
At lower right: *Nathan Altman*  
*Provenance:* collection of A. F. Chudnovsky, St. Petersburg  
*Reproductions:* M. Etkind, *Гаман Альтман* [Natan Altman] (Moscow:

Sovetsky Khudozhnik, 1971), p. 83; *Russian Art from Private Collections in the USSR* (London: Lund Humphries, 1989), p. 21; *Les collectionneurs Russes*, p. 204.

The portrait was painted after Altman settled in Paris, where he remained after a GOSET tour in 1928.

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**3. Anisfeld, Boris (Ber) Israelevich. 1878–1973**

*Capri I.* 1910–11  
Oil on canvas. 63.5 × 74 cm  
At lower left: *Boris Anisfeld*  
On reverse side: exhibition tag from Grand Central Gallery, New York  
*Provenance:* collection of the artist's heirs

*Exhibitions:* *World of Art*, 1911 (the catalogue for the exhibition at the Brooklyn Museum incorrectly referred to the SRKh exhibition, 1911–12). Brooklyn, Brooklyn Museum, *Boris Anisfeld Exhibition*, No. 29. New York, Shepherd Gallery, *Boris Anisfeld in St. Petersburg 1901–1917*, Fall, 1984, No. 28

*Reproductions:* Sugrobova. *Boris Anisfeld*. No. 204.

The catalogue for Anisfeld's solo exhibition at the Brooklyn Museum listed the painting as *Capri I*. It 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* (published by Prometheus publishing in 1911 with drawings by Anisfeld).

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**4. Anisfeld, Boris (Ber) Israelevich**

*Judgment of Paris.* 1912  
Oil on canvas. 79.5 × 67.6 cm  
At lower left: *Boris Anisfeld 1912*  
On reverse side: tags from a 1932 Wanderers' exhibition  
*Provenance:* Shepherd Gallery, New York; Sotheby's (New York, April 22, 2009, lot 29)  
*Exhibitions:* *Great Lakes Exhibition*, tour, 1932 (Buffalo, Rochester, Cleveland, Toronto, other cities).  
*Reproductions:* Sugrobova. *Boris Anisfeld*. No. 82.

This is the earliest of the surviving works, done in the decade of 1910, depicting mythological and biblical scenes (*Eden, Shulamit, Rebecca at the Well*, others). Characteristic of all the works of the cycle is a reliance on certain of the techniques of A. Derain's and O. Friesz's "moderate" Cubism in the depiction of figures and elements of the landscape.

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**5. Anisfeld, Boris (Ber) Israelevich**

*Boy and Parrot.* 1923  
Oil on cardboard. 76.5 × 58 cm  
At lower left: *Boris Anisfeld 1923*  
*Provenance:* Sotheby's (New York, April 15, 2008, lot 69)  
*Exhibitions:* *Exhibition of Paintings and Drawings by Boris Anisfeld*, Worcester Art Museum, 1924, No. 43  
*Reproductions:* Sugrobova. *Boris Anisfeld*. No. 388.

One of the first works of his "decorative expressionism," Anisfeld's style from the 1920s through the 1940s.

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**6. Anisfeld, Boris (Ber) Israelevich**

*Woman at the Beach.* 1920s  
Oil on canvas. 126.9 × 101.6 cm  
*Provenance:* collection of the artist's heirs  
*Exhibitions:* *Boris Anisfeld*. Moscow. 2001, p. 18; *American Artists from the Russian Empire*. 2008–2009. No. 30 (ill.)  
*Reproductions:* Sugrobova. *Boris Anisfeld*. No. 323.

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**7. Anisfeld, Boris (Ber) Israelevich**

*Pierrot.* 1943  
Oil on canvas. 125 × 100 cm  
At lower right: *Boris Anisfeld 1943*  
*Provenance:* collection of the artist's heirs  
*Exhibitions:* *Boris Anisfeld*. Moscow. 2001, p. 83; *A Time to Gather*. 2007, No. 134 (ill., p. 194. Harlequin); *American Artists from the Russian Empire*. 2008–2009. No. 134 (ill.)  
*Reproductions:* Sugrobova. *Boris Anisfeld*. No. 336.

After Anisfeld gave up theater work, he continued to use theater and circus themes for his easel paintings and graphics. This work reproduces the composition of his 1917 painting, *Death of Pierrot* (location unknown).

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**8. Anisfeld, Boris (Ber) Israelevich**

*Aurora.* 1946  
Oil on canvas. 100 × 88 cm  
At lower right: *Boris Anisfeld 1946*.  
Tag on stretcher: *Boris Anisfeld Aurora Oil: 35 × 40*  
*Provenance:* collection of the artist's heirs  
*Exhibitions:* *Boris Anisfeld Retrospective Exhibition*. The Art Institute of

Chicago, 1958, No. 80  
*Reproductions:* Sugrobova.  
*Boris Anisfeld*, No. 28.

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- 9. Anisfeld, Boris (Ber) Israelevich**  
*Harvest*, 1948–49  
 Oil on canvas, 152.4 × 101.6 cm  
 At lower right: *Boris Anisfeld 1948–49*  
*Provenance:* collection of the artist's heirs  
*Exhibitions:* *Boris Anisfeld*, Moscow, 2001 (ill., p. 47)  
*Reproductions:* Sugrobova.  
*Boris Anisfeld*, No. 333.

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- 10. Anisfeld, Boris (Ber) Israelevich**  
*Woman in White (Bride)*, 1949  
 Oil on canvas, 92 × 112 cm  
 At lower left: *Boris Anisfeld*  
*Provenance:* collection of the artist's heirs; Sotheby's (New York, April 17, 2007, lot 436)  
*Exhibitions:* *Boris Anisfeld Retrospective Exhibition*, The Art Institute of Chicago, 1958, No. 66 [*Woman in White*]; *Boris Anisfeld*, Moscow, 2001 (ill., p. 78)  
*Reproductions:* *Pinakothek*, No. 22–23, p. 22; Sugrobova.  
*Boris Anisfeld*, No. 34.

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- 11. Anisfeld, Boris (Ber) Israelevich**  
*Christ and Pilate*, 1949–51  
 Oil on canvas, 134.9 × 97.5 cm  
 At lower left: *Boris Anisfeld 1949–51*.  
 On reverse side: 39 × 55 *Pontius Pilate & Christ 47 28*  
*Provenance:* collection of the artist's heirs  
*Exhibitions:* *A Time to Gather*, 2007, No. 136 (ill., p. 195)  
*Reproductions:* *Pinakothek*, No. 22–23, p. 22; Sugrobova.  
*Boris Anisfeld*, No. 128.

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- 12. Annenkov, Yury Pavlovich.**  
 1889–1974  
*Lady at Her Toilette*, 1923  
 India ink, pen on paper, 43.2 × 30.5 cm  
 In lower right corner: *Ю.А. 1923*  
*Provenance:* private collection, New York.

Annenkov's graphic sheets of women dressing, as a rule in dishabille, have a markedly erotic character. The artist often underlines this with "clarifying" details, like the coupling flies at the feet of the model here. On the example of B. Grigoriev, Annenkov proposed publication of the sheets as a separate folder. The idea did not work

out; several similar sketches were included in the sheaf titled *Portraits* (1922).

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- 13. Annenkov, Yury Pavlovich**  
 Paris, 1930s  
 Oil on canvas, 73 × 92 cm  
 At lower right: *G. Annenkoff*  
*Provenance:* Butterfield (New York, Oct. 24, 2001, lot 2052).  
 The work is part of a series of figureless landscapes of the Paris suburbs (usually Meudon) that the artist produced from the mid-1920s through the 1930s. His interest in the texture of surfaces, which would eventually lead him to the creation of assemblages, is evident here in the use of the palette knife, which he employs to "sculpt" the facade of the old house. A fine sprinkling of sand in the color mix heightens the realism of the timeworn bricks.

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- 14. Annenkov, Yury Pavlovich**  
*Variations in Black. Assemblage*, 1940s  
 Oil on wood, metal, 123 × 61 cm  
 At lower left: *G. Annenkov*  
*Provenance:* the artist's studio, Paris  
*Exhibitions:* *A Time to Gather*, 2007, No. 143 (ill., p. 204)  
*Reproductions:* *Pinakothek*, No. 22–23, p. 240.

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- 15. Antokolsky, Mark Matveevich.**  
 1843–1902  
*Victoria*, 1896  
 Bronze, Height 48.2 cm  
 Signature on bronze sphere: *Marc Antokolsky*. Also on sphere, founder's mark: *CIRE PERDUE LEBLANC BARBEDIENNE PARIS*  
*Provenance:* private collection, Santiago, Chile  
*Exhibitions:* *A Time to Gather*, 2007, No. 55 (ill., p. 99).

Antokolsky often worked in the decorative arts. O. A. Krivdina, an Antokolsky specialist, has noted the link between this long unknown bronze and the composition, *Wave* (location unknown). Made of silver and enamel in 1896 as a commission for the Jewish community, it was intended for presentation to the emperor Nicholas II on his coronation, which took place at the Uspensky Cathedral of the Moscow Kremlin on May 14, 1896. A reproduction of the gift was published in the journal *Peterburgskaia Zhizn* [St. Petersburg Life] on January 5, 1897 (No. 2181).

The sculpture in the New York collection differs somewhat from the soaring winged figure of *Wave*, which held the Russian imperial crown. Here Victoria also stands on a sphere, holding a wreath.

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- 16. Arkhipenko, Alexander Porfirevich. 1887–1964**  
*Standing Woman*, 1920  
 Patinated bronze, 72 × 41.5 cm  
 Model 1920  
 At lower right: *Archipenko 1/6 1920 variant 2*  
*Provenance:* artist's legacy  
*Exhibitions:* *Archipenko. International Visionary*, Traveling European Exhibition from Smithsonian Institute, 1969–1971, No. 35  
*Reproductions:* D. Karshan, *Archipenko. International Visionary* (Washington, D.C.: Smithsonian Institution Press, 1969), cover and No. 35; K. Michaelsen, *A Study of the Early Works, 1908–1920* (New York, 1977), No. 23; A. Архипенко. Альбом [A. Arkhipenko. Album] (Kiev: Iskusstvo, 1989; unpaginated); Азизян И., Александр Архипенко [I. Azizian, Alexander Arkhipenko]. Moscow: Progress-Traditsiia, 2010, color ill. No. 19.

This relief is one of the most vivid examples of so-called Cubist "sculpto-painting." "Aesthetically, this is a new kind of art because of the unique interplay of the relief of the concave and perforated forms with color and texture," the artist said. The work was first shown at the Venice Biennale of 1920. It consisted of a wooden base, the relief made of concave pieces of tin, bits of wood, and painted sacking. It was purchased at the end of the exhibition by the Swiss collector G. Falk (it is now in the Tel Aviv Museum of Art). Arkhipenko retained none of the preliminary studies for the piece. In the 1950s he re-created it from memory as "version 2." A series of six castings, of which this is one, was made from a plaster of Paris model.

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- 17. Arkhipenko, Alexander Porfirevich**  
*Melancholy*, 1926  
 Oil on canvas, 114.3 × 91.4 cm  
*Provenance:* private collection, Canada.

The composition of this picture repeats that of Arkhipenko's sculpture

of the same name in the collection of the museum at Saarbrücken. A sketch for the painting was auctioned at Sotheby's (New York, April 26, 2006, lot 94). A photograph of Arkhipenko in his studio with this painting in the background has been widely reproduced.

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- 18. Arkhipenko, Alexander Porfirevich**  
*Figures. Classical Drama*, Late 1940s  
 Oil, tempera on cardboard, 62 × 47 cm  
 At lower right: *Archipenko*  
*Provenance:* artist's legacy  
*Exhibitions:* *American Artists from the Russian Empire*, 2008–2009, No. 39 (ill., p. 165).

Surrealist ideas and images are a notable element of Arkhipenko's American period. His easel paintings and graphic work no longer repeat themes of one or another sculpture, as was the case in the 1920s, but rather stand as independent variants in which sculptural qualities are rendered by painterly means. "In creating paintings, I cannot avoid the expression of three-dimensionality," the sculptor said. His way of conveying volume and depth on the painted surface was, he believed, a result of his use of the contrasting possibilities of color itself. This is a vivid example of such a "volume" painting. It is built on the juxtaposition of bright figures in red and the dark background. The sculptor concentrates his attention on the plastic values of the painting, deliberately eschewing the development of the faces.

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- 19. Arkhipenko, Alexander Porfirevich**  
*Linear Oriental*, 1961  
 Patinated bronze, Height 63 cm  
 At lower left: *Archipenko 1/8 S6*  
*Provenance:* collection of movie actor Anthony Quinn, Boston  
*Exhibitions:* *A. Archipenko*, Galerie Im Elker, St. Gallen, 1962, No. 26; *A. Archipenko*, Rome, Ente Premi Roma, Roma: Palazzo Barberini, 1963 (No. 54. *Donna orientale con motivi lineari*); *Archipenko. International Visionary*, Traveling European Exhibition from Smithsonian Institute, 1969–1971, No. 73  
*Reproductions:* D. Karshan, *Archipenko. International Visionary* (Washington, D.C.: Smithsonian Institution Press, 1969), No. 73;

A. Bath, *Alexander Archipenko's Plastishes Oeuvre* (Frankfurt am Main, 1997). Vol. 2, No. 347.

Arkhipenko worked in bronze throughout his life. In his later years he turned away from the multicolored pieces made in the 1910s and 1920s. "Eastern" themes predominated in the later work. The outline of the draped female dancing figure is echoed in a number of sculptures and graphics of the late 1950s-early 1960s (*Shcherezade*, *Tsaritsa Savskaia*, *Prazdnichnoe [Festive]*). The artist's signature and the mark, 1/8, indicate that this copy was made while the artist was alive and that it is the first of a total of eight produced at the time.

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**20. Arkhipov, Abram Efimovich. 1862–1930**

*Peasant Woman in Pink Top*. 1913  
Oil on canvas. 110 × 92.5 cm  
*Provenance*: collection of M. Monson, Stockholm; Sotheby's (London, Nov. 18, 1999, lot 177)  
*Exhibitions*: *Utställning af Rysk Konst*. Stockholm, 1919; *A Time to Gather*. 2007, No. 66 (ill., p. 112)  
*Reproductions*: *Pinakothek*, No. 22–23, p. 248.

Information about the piece may be found in the monograph by O. A. Zhivova, *A. E. Arkhipov* (Moscow: Sovetskii Khudozhnik, 1959), p. 116. A later version of the portrait is known (Christie's auction, London, Nov. 26, 2008, lot 369).

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**21. Arkhipov, Abram Efimovich**

*Summer Landscape*. 1925  
Oil on canvas. 101.6 × 78.7 cm  
At lower left: *A Arxunov 1925*  
*Provenance*: collection of T. A. Bogoslovsky, Moscow  
*Exhibitions*: *Exhibition of Works of A. E. Arkhipov*. Moscow. GTG, 1949. No. 40.

The landscape is on a brief list of works by the artist in O. A. Zhivova, *A. E. Arkhipov* (Moscow: Sovetskii Khudozhnik, 1959), p. 119.

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**22. Bakst (Rosenberg), Lev (Leon) Samoilovich. 1866–1924**

*Columbine*. 1922  
Mixed media, on paper. 85.7 × 65.4 cm  
At lower right: *bakst 1922*

*Provenance*: Sotheby's (New York, Nov. 21, 1984, lot 107)  
*Exhibitions*: *Exhibition of Paintings and Drawings by Leon Bakst*. Chicago: Arts Club of Chicago, 1923.

The costume for Columbine was made for Diaghilev's production of *Sleeping Beauty* at the Alhambra Theater in London in 1921. Another sketch, with a tutu and corsage but retaining the "checkerboard" drawing and color palette, was auctioned at Christie's (London, Nov. 29, 2006, lot 139; 30 × 22, dated 1921). The same palette is used in the sketch in the Victoria and Albert Museum collection (inventory No. E1108–1922; 29 × 22 cm), but the tutu is replaced by a long skirt, as in our sketch. As compared to these other two sketches, this one is larger, more intensely colored, and has the expressivity of easel work; in all likelihood, it was intended by the artist for showing at his solo exhibition.

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**23. Baranov-Rossine, Vladimir Davidovich. 1888–1944**

*Apocalypse (Green)*. 1912–13  
Oil on canvas. 130 × 162 cm  
*Provenance*: Sotheby's (New York, Nov. 13, 1996, lot 229)  
*Exhibitions*: *Tanz der Farben. Nijinskys Auge und die Abstraktion*. Kunsthalle, Hamburg, 2009  
*Reproductions*: *Pinakothek*, No. 22–23, p. 260; A. Sarabjanow. *Baranov-Rossine*, p. 82.

Creation of the canvas was preceded by a series of studies in which the chief motif, the standing female figure surrounded by concentric circles of the shapes of riders and seated figures, is variously developed (see: *Baranov-Rossine*, 2002. No. 73–77).

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**24. Baranov-Rossine, Vladimir Davidovich**

*Blue Still-Life*. Second half of 1920s  
Oil on canvas. 48 × 58 cm  
*Provenance*: collection of the artist's family; private collection, Paris  
*Exhibitions*: *Baranov-Rossine*, 2002, No. 100 (ill., p. 127); *A Time to Gather*. 2007, No. 122 (ill., p. 180)  
*Reproductions*: A. Sarabjanow. *Baranov-Rossine*, p. 181.

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**25. Baranov-Rossine, Vladimir Davidovich**

*Woman in Hat*. Late 1920s-early 1930s

Oil on canvas. 90 × 71.3 cm  
Monogram at lower right: *BR*  
*Provenance*: collection of the artist's family; private collection, Paris  
*Exhibitions*: *Russes*. Musée de Montmartre, 2003 (ill., p. 152); *A Time to Gather*. 2007, No. 111 (ill., p. 164)  
*Reproductions*: *Pinakothek*, No. 22–23, p. 260.

An interest in capacious, empty forms, along the lines of Fernand Léger, was characteristic of Baranov-Rossine's art from as early as the 1910s. During the artist's second period in Paris, there are several things in the new "industrial-mechanical" style that Léger was then championing but without the latter's programmatic seriousness. This is particularly evident in Baranov-Rossine's "geometrization" of the form of the woman's exotic foxtail cape.

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**26. Beggrov, Alexander Karlovich. 1841–1914**

*Neva Embankment near the Admiralty (Along the Neva River)*. 1888  
Watercolor on paper. 45 × 58 cm  
At lower left: *A. Beggrov. 1888*.  
*St. Petersburg*  
*Provenance*: private collection, New York  
*Exhibitions*: *A Time to Gather*. 2007, No. 51 (ill., p. 95).

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**27. Benois, Alexander Nikolaevich. 1870–1960**

*Church Complex of Large Peterhof Palace*. 1941  
Watercolor, pencil on paper. 41.6 × 56.8 cm  
From left to right along lower edge: *Alexandre Benois Peterhof 1 октября 1941 Дорогому Исару Сауловичу Гурвичу на добрую память о томъ, кто обожал эти места. Что же теперь с ними?* [Peterhof Oct. 1, 1941, To Dear Isar Saulovich Gurvich in good memory of those who adored these places. What is happening to them now?]  
*Provenance*: collection of A. Garvin, New York.

The drawing goes back to a composition by Benois that was published in *Peterhof* (SPb., 1922). I. S. Gurvich (1890–1974) was a Paris dealer who was close to the Benois family. The inscription refers to the German capture and occupation of Peterhof on September 23, 1941.

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**28. Bogomazov, Alexander Konstantinovich. 1880–1930**

*Abstract Composition in Blue*. About 1913  
Oil on canvas. 23 × 27 cm  
*Provenance*: collection of V. V. Monastyrskaya, the artist's widow; collection of heirs; Modernism Gallery, San Francisco.

The art of Alexander Bogomazov contains reflections of all the tendencies of avant-garde painting of the 1910s—from primitivism to abstraction. A participant in and organizer of two exhibitions of "new" art in Kiev (*Zveno* [Link], 1908; *Koltso* [Ring], 1914), he also actively collaborated with artists in Moscow and St. Petersburg. This helped him quickly free himself of the traces of art nouveau: while he was praised in early 1913 by a critic for *Apollon* for the absence of "too sharp dissonant notes" in the exhibition in which he was then taking part, by the spring of 1914 the *Koltso* exhibition, in which he showed more than eighty pieces, was described as notable "for its interest in fashionable tendencies, right up to Futurism and Rayonism."

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**29. Bogomazov, Alexander Konstantinovich**

*Portrait of Vanda Monastyrskaya, Wife of the Artist*. 1914  
Oil on canvas. 23 × 31 cm  
*Provenance*: collection of V. V. Monastyrskaya, widow of the artist; collection of heirs; Modernism Gallery, San Francisco.

The artist Vanda Vitoldovna Monastyrskaya (1888–1982) attended Kiev Art School with A. K. Bogomazov; they married in 1913. A charcoal sketch of her executed from life and used for this painting is known (see: *Український авангард 1910–1930 років / Ukrainian Avant-Garde. 1910–1930*. Album. Kiev [Київ: Мистецтво] 1996, No. 72).

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**30. Bogomazov, Alexander Konstantinovich**

*Hospital Aides*. Mid-1910s  
Oil on cardboard. 32 × 33.5 cm  
*Provenance*: collection of V. V. Monastyrskaya, the artist's widow; collection of heirs  
*Exhibitions*: *Александр Богомазов*.

Живопись, акварель, рисунок  
[Alexander Bogomazov. Paintings,  
Watercolor, Drawings] SPb. GRM,  
1998. (ill., p. 158, as *Cart*).

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**31. Borovikovsky, Vladimir Lukich.  
1825–1825**

*Portrait of S. S. Yakovlev*. After 1805  
Oil on canvas. 81 × 63 cm  
*Provenance*: collection of the heirs of  
V. P. Razdolskaia, St. Petersburg  
*Exhibitions*: *Выставка картин  
русских художников XVIII – начала  
XX в. из частных собраний  
Ленинграда* [Exhibition of Paintings  
by Russian Artists 18th–Early 20th  
Century from Private Leningrad  
Collections]. Leningrad: Scientific-  
Research Museum of Academy of  
Arts of USSR, 1955 (ill., p. 10, titled  
*Portrait of A. E. Ismailov*)  
*Reproductions*: *Живопись XVIII–XX  
веков в частных коллекциях  
Ленинграда/Петербурга* [Paintings  
of the 18th–20th Centuries in Private  
Leningrad/St. Petersburg Collec-  
tions]. SPb.: Aurora, 1993, p. 23.

Sergei Savvich Yakovlev (1763–1818)  
was the son of millionaire merchant-  
entrepreneur Savva Yakovlev-Sobakin  
(1712–1784), founder of a new gentry  
dynasty, state counselor, holder of the  
Order of St. Anne (second degree  
with diamonds) and Order of  
St. Vladimir (fourth degree). He  
owned the Alapaevsky, Nevyansky,  
and Utkinsky mining operations in  
Perm Province. We know from  
Borovikovsky's notebooks that he  
made portraits of three Yakovlev  
brothers—Ivan, Savva, and Nikolai.

We know of three pictures of  
S. S. Yakovlev by Borovikovsky. This  
portrait is the earliest, painted soon  
after the death of the subject's wife in  
1805. Her marble bust at the left  
makes her presence felt. Sergei  
Savvich is himself shown here in un-  
official dress with no regalia, unlike  
his portrayal in the paintings at the  
Hermitage and Louvre, in which he is  
shown wearing an Order of St.  
Vladimir (fourth degree) and Order  
of St. Anne (second degree) in both  
pictures, with the addition of a War of  
1812 Medal in the Louvre picture.

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**32. Burdin, Nikolai Alexeevich.  
1814–1857**

*Armory of the Moscow Kremlin*. 1846  
Oil on canvas. 72.4 × 79 cm  
At lower right: *Бурдинъ 1846*

*Provenance*: private collection,  
St. Petersburg.

In the early 1840s Burdin and other  
students of Alexander Venetsianov  
painted rooms in the Winter Palace  
and the Hermitage. We know that  
Burdin lived in Moscow from the  
summer of 1843 through early 1844  
and “did views” of the halls of the old  
building of the Armory Chamber near  
the Troitsky Bridge. The collection of  
the State Historical Museum in  
Moscow includes a version of this pic-  
ture, showing the same hall but with a  
group of museum staff in the fore-  
ground.

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**33. Burliuk, David Davidovich.  
1882–1967**

*Wind*. 1916  
Oil on canvas. 30.5 × 30.5 cm  
At lower right: *Burliuk 1916*.  
*Provenance*: collection of the artist's  
heirs  
*Exhibitions*: *Futuristen*. Städtische  
Galerie und Lenbachgalerie. München,  
1959. No. 9; *Russian Futurism and  
David Burliuk* (ill., p. 190)  
*Reproductions*: *Color and Rhyme*.  
1960. No. 43, p. 4.

The signature and date were inserted  
after the fact, but the latter is proba-  
bly correct in that the work differs  
noticeably from Burliuk's creations in  
Japan and the United States. The  
small size suggests that it was one of  
the “demonstration” paintings that  
Burliuk used during his Siberian tour  
to illustrate his thesis that the task of  
the Futurist artist was to express on  
canvas “a free representation of  
nature,” to capture nature “in a  
moment of its creative motion”  
(*Catalogue of Exhibition of Pictures by  
David Burliuk* [Samara, 1917], p. 6).

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**34. Burliuk, David Davidovich  
*Rice Planting (Japanese Woman  
Planting Rice)*. 1920**

Oil on rough canvas. 60.5 × 44.5 cm  
At lower left: *Burliuk. Japan. 1920*  
*Provenance*: collection of  
V. V. Mayakovsky (from 1925); collec-  
tion of D. D. Burliuk (from early  
1930s); collection of the artist's heirs;  
private collection  
*Exhibitions*: *Benefit Exhibition and  
Sale of Paintings by David Burliuk for  
the Earthquake Sufferers of Japan*.  
New York, 1923, No. 92; *Exhibition of  
Russian Painting and Sculpture*. New  
York, Brooklyn Museum, 1923.

No. 44; *D. Burliuk. Exhibition*. San  
Francisco, 1933. No. 39; *Futuristen*.  
Städtische Galerie und Lenbachga-  
lerie. München, 1959. No. 2; *David  
Burliuk Paintings 1907–1966*.  
Grosvenor Gallery. London, 1966, No.  
15; *Russian Futurism and David  
Burliuk* (ill., p. 172)  
*Reproductions*: D. Burliuk.  
*Восхождение на Фудзи-сан*  
[*Voskhozhdenie na Fudzi-san*]  
[*Ascent of Fujisan*]. New York.  
M. N. Burliuk, 1926, ill. Facing p. 1;  
*Color and Rhyme*. 1960. No. 43.  
Cover; *Color and Rhyme*. 1961–62.  
No. 48, p. 15.

An error occurred in the first repro-  
duction of the picture, then in the  
Mayakovsky collection, in the book,  
*Ascent of Fujisan*. The title under the  
illustration (*Japanese Woman from  
Fuji*) is for the second picture that  
Burliuk took back to Russia and gave  
to the poet; it is reproduced on page  
12 of the volume, where the title is  
given as *Japanese Woman Plants Rice*.  
Neither picture appeared in Burliuk's  
solo exhibitions after 1925. The  
reproductions in *Color and Rhyme*  
always mentioned that they belonged  
to Mayakovsky. After the poet's death,  
Burliuk regained the paintings with  
the help of Lili Brik, the first of which  
was shown under the title *Rice Sowing*  
(at a Burliuk show in San Francisco in  
1933) and as *Japanese Woman Plant-  
ing Rice* (exhibition at the Lenbachga-  
lerie in Munich, 1959). The  
whereabouts of the second picture—  
*Japanese Woman with Child (Japanese  
Woman from Fuji)*—has not been  
determined.

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**35. Burliuk, David Davidovich  
*Workers*. 1922**

Oil on canvas. 106.7 × 91.4 cm  
At lower left: *Burliuk 1922*  
*Provenance*: collection of the artist's  
heirs  
*Exhibitions*: *150 International Exposi-  
tion*. Philadelphia, 1926. No. 1398;  
*David Burliuk Paintings 1907–1966*.  
Grosvenor Gallery. London, 1966  
(No. 16, ill.); *A Time to Gather*. 2007,  
No. 127 (ill., p. 185); *American Artists  
from the Russian Empire*. 2008–2009  
(ill., p. 126).

The composition took shape while the  
artist was working on the large canvas  
*The Advent of Mechanical Man*, in  
which the artist planned to depict a  
group of workers erecting a sky-  
scraper.

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**36. Burliuk, David Davidovich  
*Landscape*. 1924**

Oil on canvas. 71 × 89 cm  
At lower left: *Burliuk 1924*  
*Provenance*: Sotheby's (New York,  
Feb. 23, 2001, lot 99)  
*Exhibitions*: Mellon Gallery,  
Philadelphia, Pa., 1939–40.

This landscape was painted in the  
summer of 1924 during the artist's  
trips up the Hudson River to Bear  
Mountain Park, a popular recre-  
ational area for New Yorkers.

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**37. Burliuk, David Davidovich  
*Odessa*. 1926–28**

Oil on canvas. 76.2 × 61 cm  
At lower left: *Burliuk 1910*  
Notation on reverse side: *Odessa  
\$2000,00*  
*Provenance*: Gmurzynska Gallery,  
Cologne  
*Exhibitions*: *David Burliuk. Bilder von  
1907 bis 1966*. Cologne: Galerie  
Gmurzynska, 1966. No. 6; *Russische  
Avantgarde 1910–1930*. Cologne.  
Galerie Bagera, 1978; *Russische  
Avantgarde 1910–1930*. Vienna.  
Wiener Kunstlerhaus, 1978.

This is one of the versions of an early  
work by Burliuk, *Synthetic Landscape*.  
*Moment of Dissolution of Surfaces,  
and Elements of Wind and Evening,  
Introduced into a Sea Landscape*  
(*Odessa*), *Depicted from Four Points of  
View* (now at the State Russian  
Museum in St. Petersburg). The  
painting might be displayed horizon-  
tally or vertically, the artist said.

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**38. Burliuk, David Davidovich  
*Abstract Composition with Letter F*.**

Late 1920s  
Oil on wood. 12.5 × 12.5 cm  
At lower left: *Burliuk*  
*Provenance*: collection of the artist's  
heirs  
*Exhibitions*: *Russian Futurism and  
David Burliuk*, 2000 (ill., p. 112).

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**39. Burliuk, David Davidovich  
*Two at the Fence*. 1930s**

Oil on canvas. 105 × 90 cm  
*Provenance*: collection of Harry  
N. Abrams; Phillips (New York, April  
7, 2010, lot 243).

The heightened expressivity of the later  
canvases of Burliuk reflect his growing  
interest in the work of Van Gogh.

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- 40. Burliuk, David Davidovich**  
*Peasant and Wife*. 1940s  
Oil on canvas. 77 × 51 cm  
At lower left: *Burliuk 1908*  
*Provenance*: collection of the artist's heirs.

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- 41. Burliuk, David Davidovich**  
*Peasants with the Red Horse*. 1940s  
Oil on canvas. 91 × 61 cm  
At lower left: *Burliuk*  
*Provenance*: collection of the artist's heirs  
*Exhibitions*: *Burliuk Exhibition*. Cold Spring Harbor. Harbor Gallery, 1974, No. 35  
*Reproductions*: Б. Калаушин, *Бурлюк: цвет и ритма* [B. Kalaushin, *Burliuk: Color and Rhyme*. Vol. 1]. *Отец русского футуризма* [Father of Russian Futurism]. SPb.: Apollon, 1995, ill. 379.

Burliuk returned to this composition several times. It appears to date from his "first" peasant cycle made at the end of 1900–10. Some versions were called *Invitation to a Wedding*.

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- 42. Burliuk, David Davidovich**  
*Noon in Acapulco*. 1947  
Oil on canvas. 82 × 132 cm  
*Provenance*: Sotheby's (New York, Sept. 25, 1992, lot 509, as *Siesta*)  
*Reproductions*: *Color and Rhyme*. 1959. No. 38, p. 3.

The Maya and Anatoly Bekkerman collection also includes a signed sketch for this painting in colored pencil. It gives the place and date of the work. The date was originally on the painting but was later replaced by the artist with a yellow tree. The painting blends immediate impressions with recollections of the famous Henri Rousseau painting *Sleeping Gypsy*, which had been shown at the Museum of Modern Art in New York in the early 1940s. Another version of the work exists (earlier, in the collection of P. Sammartino, exhibited in *D. Burliuk. 55 Years of Painting*. New York. Lido Galleries, 1962. No. 22).

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- 43. Burliuk, David Davidovich**  
*Portrait of Mother*  
Oil on wood. 50 × 39.9 cm  
At lower left: *Burliuk*  
*Provenance*: private collection, France  
*Exhibitions*: *D. Burliuk. 55 Years of Painting*. New York. Lido Galleries,

1962. No. 3; *Russes*. Paris. Musée de Montmartre, 2003 (ill., p. 123).

Several versions of this composition are known. It was first shown, as *Head* (No. 9 in the exhibition catalogue), by Burliuk at the *Blaue Reiter* exhibition of December 1911 and reproduced by Kandinsky in *Der Blaue Reiter* almanac (Munich, 1912, p. 18). The fate of *Head* is not known. A reproduction of it suggests that the primitivist principle was more prominent in it—the grotesquely heightened cheekbones contrast starkly with the narrow chin blending into the neck. The features are smoothed out in later versions; the face in the portrait becomes clearly recognizable as that of the artist's mother, L. I. Mikhnevich (1860–1923). One other variant is at the Museum of Modern Art in Moscow; a reproduction of it is in B. Kalaushin, *Burliuk: Color and Rhyme*. Vol. 1: *Father of Russian Futurism* (St. Petersburg: Apollon, 1995, ill. 43). Both this and the Moscow version were executed by the artist in the early 1960s, just before a series of exhibitions on the occasion of the fiftieth anniversary of Kandinsky and Marc's *Der Blaue Reiter* almanac.

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- 44. Burliuk, Vladimir Davidovich.**  
**1886–1917**  
*Portrait of Ludmilla Burliuk in Peasant Clothes*. About 1906  
Oil on canvas. 100.1 × 55.9 cm  
At lower right: *Людмила Бурл*  
*Provenance*: private collection, Stockholm (acquired with the assistance of George Costakis).

The picture is of Liudmila Fyodorovna Burliuk-Kuznetsova (1886–1973), an artist and sister of David and Vladimir Burliuk, who sat for her brothers. Portraits of her by David and Vladimir turn up frequently in catalogues of their exhibitions and in press notices. One by Vladimir was part of the *Treugolnik* [Triangle] show, listed as No. 193; one by David was listed in the catalogue of the second *Izdebsky Salon* as No. 33. The portrait here, "painted by the Pointillist recipe," appears to be the earliest of them all: the use of pointillism does not yet have programmatic significance. It was possibly made in the summer of 1906, when the Burliuk brothers, along with Vladimir Baranov-Rossine and Isaak Brodsky, worked in the village of Kozyrshchina in the Ekaterinoslav area, drawing "peasant men and women posing in

the great hall that we made into a studio." It was at this time that Brodsky painted the portrait of Liudmila Burliuk seated on the floor (I. I. Brodsky Home-Museum, St. Petersburg).

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- 45. Burliuk, Vladimir Davidovich**  
*Landscape*. About 1910  
Oil on canvas. 73 × 91 cm  
*Provenance*: Gmurzynska Gallery, Cologne; Barry Friedman Ltd., New York  
*Exhibitions*: *A Time to Gather*. 2007, No. 129 (ill., p. 188)

An analogous compositional choice is to be found in the landscape exhibited by Kandinsky at the second *Blaue Reiter* show in December 1912 (listed in the show catalogue as No. 11) and later reproduced in *Der Blaue Reiter* almanac (Munich: Piper, 1912, inset between pp. 60–61); it is owned by the Nierendorf Gallery, Berlin.

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- 46. Ekster, Alexandra Aleksandrovna.**  
**1882–1949**  
*Abstract Composition*. 1916  
Gouache, zinc white, mixed media, on paper. 66 × 50.8 cm  
*Provenance*: acquired from M. Lissim, nephew of Simon Lissim, in the 1980s  
*Exhibitions*: *A Time to Gather*. 2007, No. 115 (ill., p. 171)  
*Reproductions*: *Pinakothek*, No. 22–23, p. 231 [as *Color Rhythms*]; Chauvelin. Filatoff. Bowl. *Alexandra Exter*, ill. 96 (as *Composition dynamique*); Kovalenko *Alexandra Exter*. Vol. 1, p. 165 [as *Color Rhythms*].

In style and size, this composition resembles 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 in Russian *Alexandra Ekster as Painter and Set Designer* (Berlin: Zaria, 1922; ill. VI). The list of illustrations in the book gives the date of the painting as 1916.

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- 47. Ekster, Alexandra Aleksandrovna**  
*Sketch of Marionette, Longi I*. 1926  
Watercolors, gouache on paper.  
51 × 35 cm  
At lower right: *Alex. Exter*.

*Provenance*: Gallery Chauvelin, Paris; collection of M. and R. Rothschild, US; Sotheby's (London, Dec. 1, 2005, lot 170)  
*Exhibitions*: *Degas to Delaunay. Masterworks from the Robert and Maurine Rothschild Family Collection*. Cornell Fine Art Museum (Florida), 1999  
*Reproductions*: Chauvelin. Filatoff. Bowl. *Alexandra Exter*, ill. 277; Kovalenko. *Alexandra Exter*. Vol. 1, p. 249.

After the triumph of Ekster's costumes for Yakov Protazanov's silent film *Aelita*, she was invited by Danish filmmaker P.-U. Gad to collaborate with him on a film involving marionettes. Working with her assistant, N. Shmushkevich, Ekster created more than forty dolls out of a variety of materials. Each doll was a little more than half a meter in height. Artist's sketches for several of them are extant. This sketch is for a marionette given the name of the Venetian artist Pietro Longhi, whose subjects were usually shown in masks and disguises. The construction details in the sketch and the colors of the costume, made of a red fabric stretched over a wire armature and the disc-like details of the skirt, are found almost in their entirety in the surviving marionette (Zurich, Museum of Design); only the color of the sleeves is different—black replaced by crimson. An unsigned version of the sketch exists (private collection); shades of gray and pink are used in its costume.

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- 48. Ekster, Alexandra Aleksandrovna**  
*Two Dancers*. 1926–28  
Oil on canvas. 64.5 × 50.2 cm  
Tag on stretcher reads: *Alexandra Exter Russian: 1882–1949 "Les deux danseuses" 1924 Oil on canvas 25-1/2 × 19-3/4 inches (64,5 × 50,2 cm) Exhibition: October-December 1975 Alexandra Exter Marionettes Catalogue No. 23, reproduced in color. Page 34. Leonard Hutton Galleries 33 East 74<sup>th</sup> Street New York*  
*Provenance*: Sotheby's (New York, April 17, 2007, lot 388)  
*Reproductions*: A. Exter. *Marionettes Created 1926*. Catalogue of exposition. N. Y.: L. Hutton Gal., 1975, p. 34; Chauvelin. Filatoff. Bowl. *Alexandra Exter*, ill. 273; Kovalenko. *Alexandra Exter*. Vol. 1, p. 144.

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- 49. Ekster, Alexandra Aleksandrovna**  
*Composition*. Second half of 1920s  
Gouache on paper. 27 × 34 cm

*Provenance:* Drouot (Tajan, May 19, 2009, lot 372)  
*Reproductions:* Chauvelin. Filatoff. Bowl. *Alexandra Exter*, ill. 268 (“Composition puriste”).

From 1925, when, at the invitation of Fernand Léger, Ekster began teaching composition and light theory his L'Académie Moderne, her work increasingly reveals the influence of the ideas of “economy, regularity and order” in art that were insisted upon in Le Corbusier's journal *L'Esprit Nouveau*. However, Ekster did not become yet another singer of “the industrial age” like Léger. This composition, for all its similarities to Léger's canvases of the 1920s, contains not a single sign of the “civilization of the machine,” without which no canvas by the followers of the movement was complete. Ekster merely adapted the movement's compositional and plastic devices—the impulse toward symmetry and the determined use of light and color contrasts—otherwise preserving intact her own aesthetic, as seen in the expressive “scenic quality” of this and other geometric “constructions” she produced in the 1920s.

Page 288

- 50. Ekster, Alexandra Aleksandrovna**  
*Bacchantes (Weeping Agave)*.  
 Mid-1930s  
 Gouache on paper. 48 × 63 cm  
 At upper left (stenciled): EURIPIDE / BACCHANTES  
 Stamp on reverse side reads: *Collection of Simon and Dorothea W. Lissim / This gouache is by Alexandra Exter and was part of her heritage Simon Lissim Dobbs Ferry, New York and signature in ink: Simon Lissim February, 1972*  
*Provenance:* collection of S. and D. Lissim, New York; Sotheby's auction, Arcade (Feb. 26, 1993, lot 72); collection of S. Ustinov, Moscow  
*Reproductions:* Chauvelin. Filatoff. Bowl. *Alexandra Exter*, ill. 365; Kovalenko. *Alexandra Exter*. Vol. 1, p. 189.

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- 51. Ekster, Alexandra Aleksandrovna**  
*Bacchantes (Bacchantes with the Body of Pentheus)*. Mid-1930s  
 Gouache on paper. 48 × 63 cm  
 At upper right (stenciled): EURIPIDE / BACCHANTES  
 Stamp on reverse side reads: *Collection of Simon and Dorothea W. Lissim / This gouache is by Alexandra Exter*

*and was part of her heritage Simon Lissim Dobbs Ferry, New York and signature in ink: Simon Lissim February, 1972*  
*Provenance:* collection of S. and D. Lissim, New York; Sotheby's, Arcade (Feb. 26, 1993, lot 73); collection of S. Ustinov, Moscow  
*Reproductions:* Chauvelin. Filatoff. Bowl. *Alexandra Exter*, ill. 364; Kovalenko. *Alexandra Exter*. Vol. 1, p. 189.

Most of Ekster's “theatrical” compositions of the 1930s were not designed to be exhibited. Usually produced in series, they are essentially the artist's idea of the main settings of one or another work for the stage. However, Ekster often acted out plays for her friends with the help of a special board, with which she could not only change the backdrops and move cardboard cutouts of the characters but also experiment with lighting. As a rule, the plays were versions of classical tragedies. The artist knew the text of Euripides' *Bacchae* in the translation by I. F. Annensky. Ekster's first and most-talked-about theatrical triumph was in connection with Innokentiy Annensky's play *Famira Kifared* at the Kamerny Theater in Moscow. Here she has depicted the climactic scene of the tragedy, the weeping of Agava, the empress, who in a fit of madness has, with the Bacchantes, torn her own son to pieces. Euripides' scene, which was much discussed in the classical world, has not come down to us. It is re-created in the Annensky translation on the basis of surviving descriptions.

Page 262

- 52. Falk, Robert Rafailovich.**  
 1886–1958  
*Still-Life with Pink Pitcher*.  
 About 1910  
 Oil on canvas. 61.2 × 72.5 cm (double-sided)  
 On reverse side: R. R. Falk. *Armenian Woman (Portrait of Architect Zoia Kalatozova)*. 1952  
*Provenance:* collection of M. L. Mints, Moscow  
*Literature:* *Painting of Robert Falk*. Catalogue raisonné, 2006. No. 1140.

The compilers of the complete catalogue of Robert Falk's paintings did not have the opportunity to study this work and thus provided not only incorrect dimensions (68.5 × 58.5) but also attributed the still-life, relying on

the opinion of the artist's widow, A. V. Shchekin-Krotova, to E. S. Potekhina, Falk's first wife, stating that Falk used the reverse side for his portrait of Z. A. Kalatozova because of a shortage of canvas. Elizaveta Sergeevna Potekhina (1883–1963) studied with Falk at the Moscow School of Painting, Sculpture, and Architecture, took part in the *Golden Fleece* salon (1909) and the *Jack of Diamonds* exhibitions (1913, 1914, 1916). She later gave up painting professionally. Some idea of her art may be obtained from her portrait of Falk at the Abramtsevo Museum, which she painted in the early 1910s, in a severe and angular style, quite different from that of the still-life. The work of Falk himself at that time was extremely close to this in style and in the selection of objects, some of them identical with, for example, the still-life at the Serpukhov History and Art Museum, which includes the same raspberry pitcher and colorful tablecloth, although the lighting is different. The last digit of the date on the Serpukhov still-life is not clear—in the catalogue raisonné it is given as 1910, while the museum lists it as 1911 or possibly 1912. The 1911 date seems preferable in view of the strong use of Fauvist contouring in the outlining of the objects. That is absent from the still-life here, in which volumes are built almost exclusively by light, as was characteristic of Falk's works in 1909–10, when he had just discovered the art of Cézanne.

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- 53. Falk, Robert Rafailovich**  
*Still-Life with Cholla*. 1914–15  
 Oil on canvas. 70 × 75 cm (double-sided)  
 On reverse side: R. R. Falk. *Red Flowers in Pitcher*. 1911  
 At lower right: ФАЛБ[К]. On the reverse side: part of label for *Jack of Diamonds* exhibition. On the stretcher: No. 376 / 366  
*Provenance:* acquired by USSR Ministry of Culture from the artist's widow, A. V. Shchekin-Krotova, in 1965; David Barnett Gallery, Milwaukee, Wi.; Doyle (New York, Nov. 30, 2005, lot 113)  
*Exhibitions:* *Jack of Diamonds*. Moscow, 1916. Moscow. No. 293 (“Nature-morte”); possibly, exhibition of paintings Year 1915 (“Nature-morte”); *Moderne Kunst aus der Sowjetunion*. Munich, 1965. No. 15; *A Time to Gather*. 2007, No. 102 (ill., p. 152)

*Reproductions:* D. Sarabjanow, *Robert Falk*. Dresden, 1974. ill. 25, b/w; *Painting of Robert Falk*. Catalogue raisonné, 2006. No. 341, 479; *Pinakothek*, No. 22–23, p. 249.

The whereabouts of this still-life of such beloved Falk objects as the cholla, pitcher, and white tablecloth was long unknown. The date offered by the compilers of the catalogue raisonné (1914) differs from the artist's: in the *Diary of an Artist*, a sketch of the still-life is dated 1915. That is also the date given in the catalogue of the 1916 Moscow exhibition by the *Jack of Diamonds* group.

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- 54. Falk, Robert Rafailovich**  
*Porte Saint-Martin*. Paris. About 1935  
 Oil on canvas. 64.5 × 80 cm (double-sided)  
 On reverse side: *Landscape with Red House*. About 1910  
 At lower left: R. Falk  
*Provenance:* collection of the heirs of Israeli composer Edidi Admon (Gorokhov), acquired from the artist in Paris.

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- 55. Falk, Robert Rafailovich**  
*At the Pond*. Paris Area (at the Old Mill). 1936  
 Oil on canvas. 64.7 × 81.8 cm  
 At lower left: R. Falk Paris; at right: Р. Фальк  
*Provenance:* collection of M. L. Mints, Moscow  
*Exhibitions:* *Robert Falk*. Moscow, TsDRI [Central House of Art Workers], 1939; *Robert Falk*. Exhibition. Moscow, 1966 (At the Old Mill)  
*Reproductions:* *Painting of Robert Falk*. Catalogue raisonné, 2006. No. 906.

Page 160

- 56. Feshin, Nikolai Ivanovich.**  
 1881–1955  
*Two Girls*. 1910s  
 Oil on canvas. 29.5 × 37 cm  
 At lower right: N. Feshin  
*Provenance:* private collection, Paris  
*Exhibitions:* *A Time to Gather*. 2007, No. 94 (ill., p. 141).

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- 57. Feshin, Nikolai Ivanovich**  
*Masha*. 1920s  
 Oil on canvas. 40.6 × 32.4 cm  
 At lower right: N. Feshin  
*Provenance:* Stendhal Gallery, Los Angeles.

Page 354  
**58. Galadzhhev, Pyotr Stepanovich.**  
**1900–1971**  
*Non-figurative Composition.*  
About 1920  
Oil on canvas. 83 × 73.5 cm  
*Provenance:* artist's studio at Mosfilm  
*Exhibitions:* P. Galadzhhev. Moscow, Multimedia Art Museum, 2003.

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**59. Galadzhhev, Pyotr Stepanovich**  
*Counter-relief.* Early 1920s  
Wood, metal. 68 × 57 cm  
*Provenance:* artist's studio at Mosfilm  
*Exhibitions:* P. Galadzhhev. Moscow, Multimedia Art Museum, 2003  
*Reproductions:* Pinakothek. No. 22–23, p. 235.

Galadzhhev worked most of his life in the movie industry, but in the early 1920s he created several scenic constructions for experimental productions at *Mastfor*, the theater workshop run by Nikolai M. Foregger. The series of these “material selections,” which are imbued with the aesthetic of Constructivism, was made at this time. One of the counter-reliefs (Sotheby's; New York, April 21, 2005, lot 95) includes an actual chess board. It is signed by the artist and dated 1924.

Page 236  
**60. Goncharova, Natalia Sergeevna.**  
**1881–1962**  
*Sts. John and Mark.* Costume sketches for mystery play-ballet *Liturgy.* 1915  
India ink on paper. 46 × 57 cm  
At lower right: *N. Gontcharova.*  
*Lausanne – Ouchy 915*  
*Provenance:* collection of Robert Bunting, New York.

Work on *Liturgy*, a planned ballet-mystery play, took place in Ouchy, a village near Lausanne, in the late summer and fall of 1915. Goncharova worked with Sergei Diaghilev and Léonide Massine, who was the choreographer. Like the projected ballets on Spanish themes (see No. 50), this, too, was not produced. Goncharova later published these sketches in a folder of stencils, *Liturgie. 16 Maquettes* (Paris, 1927).

Page 237  
**61. Goncharova, Natalia Sergeevna**  
*Spanish Dancer.* 1916  
Mixed media on paper. 69 × 46 cm  
At upper left: *N. Gontcharova* (signed twice, in pencil and blue watercolor)

*Provenance:* collection of A. Leroux; EVE F.U.R.L. (Paris, March 15, 2008, lot 72)  
*Exhibitions:* Natalia Goncharova. *Between East and West.* 2013. No. 407 (ill., p. 363).

Costume sketch for an unproduced ballet by Léonide Massine on a Spanish theme.

Page 240  
**62. Goncharova, Natalia Sergeevna**  
*Abstract Landscape.* Second half of 1910s  
Oil on cardboard. 69.4 × 50.9 cm  
At lower right: *N.G.* On reverse side, center: *N. Goncharova* and partially erased signature in blue pencil: *Gontcharova.* At bottom: *No. 27* and the dimensions: 71 × 52  
*Provenance:* Drouot (Paris, April 14, 1992, lot 94)  
*Exhibitions:* Natalia Goncharova. *Between East and West.* 2013. No. 127 (ill., p. 194)  
*Reproductions:* Bazetoux. *Goncharova.* Pl. 906.

Page 241  
**63. Goncharova, Natalia Sergeevna**  
*Abstract Composition with Palette.* About 1919  
Oil on canvas. 73.7 × 53.3 cm  
At lower left: *N. Gontcharova.*  
*Provenance:* private collection; Christie's (London, Nov. 26, 2008, lot 267)  
*Exhibitions:* Natalia Goncharova. *Between East and West.* 2013. No. 134 (ill., p. 195)  
*Reproductions:* Bazetoux. *Goncharova.* No. 689.

Page 244  
**64. Goncharova, Natalia Sergeevna**  
*Non-Figurative Composition. Electrical Ornament.* Second half of 1910s  
Oil on canvas. 114 × 52 cm  
At lower right: *N.G.*  
*Provenance:* collection of M. Seuphor, Paris; Christie's (London, Dec. 9, 1999, lot 316)  
*Exhibitions:* *A Time to Gather.* No. 107 (ill., p. 157); *Natalia Goncharova.* *Between East and West.* 2013. No. 128 (ill., p. 196)  
*Reproductions:* Pinakothek, No. 22–23, p. 231; Bazetoux. *Goncharova.* No. 579.

Goncharova gave this work to the well-known Franco-Belgian artist, poet, and historian of abstract art, Michel Seuphor (1901–1999). A supremely important exhibition

of the art of the European avant-garde called *First Masters of Abstract Art* took place in 1949. Larionov and Goncharova took part.

Page 242  
**65. Goncharova, Natalia Sergeevna**  
*Sketch for right panel of triptych, Bathers.* About 1922  
Gouache on paper. 89 × 62 cm  
*Provenance:* private collection, United States.

The triptych is in the collection of State Tretyakov Gallery. It was first shown with the preliminary sketches for it at the Salon des Indépendants, in Paris in 1922 (Nos. 1528–1530 in the exh. catalogue).

Page 247  
**66. Goncharova, Natalia Sergeevna**  
*Still-Life with Fish and Flowers.* About 1928  
Oil on canvas. 51.1 × 66 cm  
At upper left: *N. Gontcharova.* On reverse side: *N. Gontcharova. "Poisson"* No. 13  
*Provenance:* Drouot (Paris, April 9, 1989, lot 356); Christie's (London, Feb. 7, 2007, lot 364)  
*Exhibitions:* *N. Gontcharova. Natures-mortes.* Paris, Galerie Hirshmann, 1929, No. 13 (Poissons); *A Time to Gather.* No. 108 (ill., p. 160)  
*Reproductions:* Bazetoux. *Goncharova.* No. 1243.

The closest analogy to this work may be the still-life shown at the exhibition *Modern French Art*, held in Moscow in 1928 (No. 161 in the exh. catalogue), which presents a mirror image of the same objects.

Page 248  
**67. Goncharova, Natalia Sergeevna**  
*Magnolia. Still-Life with Branch of Magnolia and Grapes.* Late 1920s  
Oil on canvas. 54.6 × 45.7 cm  
At upper left: *N. Gontcharova.* On reverse side: *N. Gontcharova. No. 30*  
*Provenance:* William X. Moore Foundation, Dorset, Vt.; Leslie Hindman auction (Chicago, May 15, 2011, lot 320).

A still-life that is close to this one in composition and style is in the collection of the State Tretyakov Gallery (inv. Zh-2019). A tag from the Tuileries Salon of 1930 remains on its reverse side; it was also reproduced in E. Joseph, *Dictionnaire biographique de Artistes contemporaines,* 1910–1930. Vol. 2 (Paris: Art et édition, 1931), p. 132.

Page 251  
**68. Goncharova, Natalia Sergeevna**  
*Magnolias. 1920s–early 1930s*  
Oil on canvas. 61 × 50 cm  
At upper left: *N.G.* On reverse side: *A Lucien Lefèvre Foinet toujours calme, bon, indulgent et sérieux, ce qui n'est pas toujours facile dans le guignol de cette vie. Mon amitié.*  
*N. Gontcharova.*  
*Provenance:* collection of Morice Lefèvre Foinet  
*Reproductions:* Bazetoux. *Goncharova.* Pl. 1212.

Lucien Lefèvre Foinet was a well-known dealer in paints and canvas and a collector.

Page 246  
**69. Goncharova, Natalia Sergeevna**  
*Still-Life with Flowers in Vase and a Plate.* 1930s  
Oil on canvas. 46 × 61 cm  
At upper right: *N. Gontcharova*  
*Provenance:* private collection, Paris.

Page 249  
**70. Goncharova, Natalia Sergeevna**  
*Still-Life with Tulips.* 1930s  
Oil on canvas. 40 × 24 cm  
At upper right: *N. Gontcharova.*  
On reverse side: *N. Goncharova «Tulipes» 16 rue Jacques Callot Paris 6*  
*Provenance:* acquired at the artist's studio in 1964; private collection, Paris.

Page 250  
**71. Goncharova, Natalia Sergeevna**  
*Spring Flowers (Fleurs de printemps).* Late 1930s  
Oil on canvas. 55 × 46 cm  
At lower right: *N.G.* At top of reverse side: *N. Gontcharova. Fleures de printemps. Paris.*  
*Provenance:* collection of the Brazilian ambassador to France, Ernesto Ferreira de Carvalho, acquired from the artist in the 1940s in Paris  
*Reproductions:* Bazetoux. *Goncharova.* Pl. 1230.

Page 252  
**72. Goncharova, Natalia Sergeevna**  
*Abstract Composition (with Sunflowers).* Second half of 1950s  
Oil on canvas. 65 × 54.1 cm  
At lower left: *N.G.* At lower right: *N. Gontcharova.*  
*Provenance:* collection of Jean Cassou, Paris; Artcurial auction (Paris, Dec. 8, 2009, lot 21)  
*Exhibitions:* *Natalia Goncharova.* *Between East and West.* 2013. No. 180 (ill., p. 234)

Reproductions: Bazetoux. *Goncharova*. Pl. 1116.

Jean Cassou (1897–1986), a French poet and art critic, was a founder of the National Museum of Modern Art. With his help, the French government in 1951 acquired two canvases of the polyptych, *Spanish Woman*.

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**73. Goncharova, Natalia Sergeevna**  
*Spring*. 1959

Oil on canvas. 120 × 60 cm

At lower left: N.G. At lower right: N. Gontcharova. On reverse side, at lower left: N. Gontcharova. Tag on stretcher: 21/«Printemps». 1959 *artiste: Goncharova eloi... à l'exposition 1961 à Bale 1961 120 × 60; Frankfurt/Main Beitrag der Russen zur modernen Kunst. Katalog Nr. 57 Provenance: collection of Alexandra Tomilina, widow of M. V. Larionov, Paris; Sotheby's (London, Dec. 10, 1969, lot 207)*

*Exhibitions: Beitrag der Russen zur modernen Kunst. Frankfurt-am-Main, 1959, No. 57; Natalia Goncharova. Between East and West. 2013. No. 177 (ill., p. 231).*

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**74. Goncharova, Natalia Sergeevna**  
*Geometric Composition. White on White*. 1960

Oil on canvas. 46 × 37.5 cm

At lower right: N.G. On reverse side, at lower right: N. Gontcharova Paris 6, 19 bis [illegible]

On paper pasted to the stretcher: Natalia Gontcharova, *Abstractes Olbild sign. unten rechts: N G, Rückseite: N. Gontcharowa, Paris, 6. 1960 Provenance: private collection, Paris.*

Page 129

**75. Gorbato, Konstantin Ivanovich.**  
**1876–1945**

*Fish Market. Pskov*. 1922

Oil on cardboard. 50.8 × 65 cm

At lower right: K. Горбатовъ 1922.

On reverse side: K. Gorbato. / *Fischermarkt in Peescau*

*Provenance: private collection, Western Europe*

*Exhibitions: A Time to Gather. 2007, No. 61 (ill., p. 105).*

The picture was painted the year the artist left Russia.

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**76. Gorbato, Konstantin Ivanovich**  
*View of Amalfi, Morning*. 1920s

Oil on canvas. 70.6 × 80 cm

At lower right: C. Gorbato. On reverse side, at upper right:

C. Gorbato / *Amalfi*

*Provenance: Christie's (London, June 11, 2008, lot 88); private collection, Western Europe.*

Page 21, 357

**77. Gorky, Arshile**  
**(Vosdanig Manoug Adoian).**  
**1904–1948**

*Abstract Composition (in red tones)*.

1930

Oil on canvas. 50 × 40 cm

At lower right: A. Gorky 1930

*Provenance: collection of David Burliuk*

*Exhibitions: American Artists from the Russian Empire. 2008–2009. (ill., p. 212).*

Arshile Gorky, an American artist of Armenian birth, left Yerevan for the United States in 1920; one of the founders of abstract expressionism. His pseudonym was adopted in honor of the writer Maxim Gorky.

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**78. Gorky, Arshile**  
**(Vosdanig Manoug Adoian)**  
*Abstract Composition (in gray tones)*.

1930

Oil on canvas. 35.5 × 45.5 cm

At lower left: 1930 Gorky

*Provenance: collection of David Burliuk Exhibitions: American Artists from the Russian Empire. 2008–2009 (ill., p. 213).*

Page 301

**79. Grigoriev, Boris Dmitrievich.**  
**1886–1939**

*Man with Bull*. 1920

Oil on canvas. 67.5 × 67.5 cm

At lower left: Boris Grigorjew 920

*Provenance: possibly was in collection of Alexei Yavlensky, Wiesbaden; private collection, New York; Barry Friedman Ltd., New York Exhibitions: Russian Paris, 1910–1960 (ill., p. 190); A Time to Gather. 2007, No. 151; Boris Grigoriev (ill., p. 140) Reproductions: Б. Григорьев. Раса [B. Grigoriev. Raseia]. Berlin: S. Efron, Potsdam: Mueller and Co., 1921, unpaginated; Boris Grigoriev. Rasseja. Mit einführenden aufsatzen von Oskar Bie. Potsdam: Müller & Co Verlag, [1921]. p. 51, pl. 15; Pinakothek, No. 22–23, p. 225; Galeeva. Grigoriev, ill. 148.*

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**80. Grigoriev, Boris Dmitrievich**  
*Fisherman with Crab (Breton Fisherman)*. 1922–23

Oil on canvas. 81.3 × 64.8 cm

At lower right: Boris Grigoriev

*Provenance: private collection, Connecticut, US; Collection of Iu. Zorin, New York; Sotheby's (New York, April 17, 2007, lot 355)*

*Exhibitions: Paintings and Drawings by Boris Grigoriev. New York, The New Gallery, 1923. No. 34; Exhibition of Paintings and Drawings by Boris Grigoriev. Worcester, Worcester Art Museum, 1924. No. 2; The Russian Art Exhibition. New York, Grand Central Palace, 1924. No. 215; Oeuvres de Boris Grigoriev. Paris, Hotel de Jean Charpantier. 1925. No. 21; Boris Grigorieff Exposition. Santiago, Museo de Bellas Artes, 1928. No. 24; Boris Grigoriev, 1920–1935. New York, Academy of Allied Arts, 1935. No. 28; A Time to Gather. 2007, No. 153 (ill., p. 215); Boris Grigoriev, No. 151 (ill., p. 161)*

*Reproductions: Перезвоны [Church Bells]. Riga, 1929. Vol. 42, p. 1343.*

The picture was painted in Brittany and is part of a series of portraits of local people that the artist did in the summer months of 1922 and 1923. He planned to reproduce some of them in the art book *Faces of the World*. With similar portraits enjoying great success, Grigoriev quickly sent these out for exhibition. This picture was shown at the artist's second exhibition in New York, opening in November 1923, which gives us good reason to believe that it had been painted that summer. At the 1923 show and others during Grigoriev's lifetime, the painting was exhibited under the title *Breton Fisherman*.

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**81. Grigoriev, Boris Dmitrievich**  
*Fishing Village*. 1923

Oil on canvas. 66 × 82 cm

At lower left: Boris Grigoriev

*Provenance: private collection, France Exhibitions: Exhibition of Paintings and Drawings by Boris Grigoriev. Worcester, Worcester Art Museum, 1924. No. 7; Russian Paris, 1910–1960 (ill., p. 188); Boris Grigoriev (ill., p. 188) Reproductions: Pinakothek, No. 22–23, p. 223; Толстой А. Художники русской эмиграции [A. Tolstoy. Artists of the Russian Emigration]. Moscow: Iskusstvo-XXI century, 2005, p. 193; Galeeva. Grigoriev, ill. 157; A Time to Gather. 2007. No. 154 (ill. pp. 216–17).*

This landscape was painted in the

summer of 1923 in the Breton hamlet of Le Poulingen on the Atlantic coast, which may also be the site of the painting of *Fisherman with Crab*, in the background of which is the ocean shore and the high, slanted roofs and little towers typical of local building. At an exhibition in Worcester, Massachusetts, it was shown under the title *Breton Fishing Village*.

Page 310

**82. Grigoriev, Boris Dmitrievich**  
*Country Home with Garden*. 1923–24

Oil on canvas. 38.1 × 61 cm

At lower right: Boris Grigoriev  
*Provenance: Christie's (New York, April 18, 2007, lot 69); private collection, Germany.*

The landscape was probably done in Normandy in the summers of 1923–24. The farm buildings there had high roofs and turreted roofs as in Brittany, but not quite as high and more elongated.

Page 311

**83. Grigoriev, Boris Dmitrievich**  
*Brea. Sky*. 1925

Oil on canvas. 46 × 60.5 cm

At lower right: Boris. On reverse side: stamp of Pesaro Gallery and notation: No. 24 / Bréhat-небо  
*Provenance: private collection, Berlin Exhibitions: Oeuvres de Boris Grigorieff. Paris. Hotel de J. Charpantier. 1925. No. 27–48 (Brea Landscapes); Boris Grigorieff. Milan. Galleria Pesaro, 1926. No. 24.*

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**84. Grigoriev, Boris Dmitrievich**  
*Picket Fence and Little Houses. Brea*. 1925

Oil on canvas. 54.1 × 73.4 cm

At lower right: Boris G. On reverse side: stamp of Pesaro Gallery and notation: Частокон и домик [Picket Fence and Little Houses] Bréhat  
*Provenance: collection of Louis Shapiro, Boston Exhibitions: Oeuvres de Boris Grigorieff. Paris. Hotel de J. Charpantier. 1925. No. 27–48 (Brea Landscapes); Boris Grigorieff. Milan. Galleria Pesaro, 1926. No. 23–40 (Brittany Landscapes); Boris D. Grigorjev. Prague. 152 Vystava S.V.U. Manes, 1926. No. 28.*

Both landscapes were done in the small village of Brea on the Brittany coast, where Grigoriev spent the summer of 1925.

Page 28, 309  
**85. Grigoriev, Boris Dmitrievich**  
*Lucy*. Mid-1920s  
Charcoal on cardboard. 109 × 72 cm  
At upper right: *LUSY*  
*Provenance*: private collection, United States  
*Exhibitions*: *A Time to Gather*. 2007, No. 149 (ill., p. 210); *Boris Grigoriev*, No. 273 (ill., p. 93)  
*Reproductions*: Galeeva. *Grigoriev*, ill. 163.

A sketch for the painting *Model* about 1926 (oil on canvas, 72.7 × 60 cm; Metropolitan Museum of Art, New York).

Page 307  
**86. Grigoriev, Boris Dmitrievich**  
*Girl in Red*. Late 1920s–early 1930s  
Oil on canvas. 73 × 53 cm  
At lower left: *Boris Grigoriev*  
*Provenance*: private collection, Prague.

The portrait was painted in France but based on a drawing of a Russian model. The face first appeared in drawings for the *Raceia (Russia)* cycle (State Russian Museum collection) made in 1917 on visits by the artist to villages in the Petrograd area. These quick sketches were used for a number of paintings: *Raceia* (1917, Dnepropetrovsk Art Museum), *Village and Peasant Land* (both 1918, State Russian Museum). Finally, the same features are discernible in the two faces at the left in the famous canvas *Faces of Russia* (1921), formerly in the collection of Galina Vishnevskaya and Mstislav Rostropovich.

In those cases, the girl is shown with light hair in braids. This work is probably the last in the series. Here the color and thickness of the hair is different, as is the setting—the girl is placed in a “French” cane chair, which gives the portrait the “European” look of late 1920s French and German art.

Page 314  
**87. Grigoriev, Boris Dmitrievich**  
*Still-Life with Fish and Bottle of Wine*. Late 1920s  
Oil on canvas. 64 × 90 cm  
At lower right: *Boris Grigoriev*  
*Provenance*: private collection, Western Europe  
*Reproductions*: Galeeva. *Grigoriev*, ill. 182.

Page 315  
**88. Grigoriev, Boris Dmitrievich**  
*Still-Life with Peaches*.  
Late 1920s–early 1930s  
Oil on canvas. 50 × 61 cm

At lower left: *Boris Grigoriev*  
*Provenance*: private collection, United States.

Page 317  
**89. Grigoriev, Boris Dmitrievich**  
*Still-Life with Bread and Fruit*.  
Early 1930s  
Oil on canvas. 49.5 × 65 cm  
At lower left: *Boris Grigoriev*  
*Provenance*: private collection, Latin America; Sotheby's (New York, April 21, 2010, lot 335)  
*Exhibitions*: *A Time to Gather*. 2007, No. 152 (ill., p. 134); *American Artists from the Russian Empire*. 2008–2009 (ill., p. 134)  
*Reproductions*: *Pinakothek*, No. 22–23, p. 224; Galeeva. *Grigoriev*, ill. 190 (in the illustration the painting is torn at the right and bottom).

Page 316  
**90. Grigoriev, Boris Dmitrievich**  
*Still-Life with Pitcher and Fruit*.  
Early 1930s  
Oil on canvas. 49.5 × 59.9 cm  
At lower left: *Boris Grigoriev*  
*Provenance*: private collection, United States.

Page 73  
**91. Harlamoff, Alexei Alekseevich.**  
**1842–1925**  
*Portrait of Girl with Lace Cape on Head*. 1880s  
Oil on canvas. 46 × 32 cm  
At lower right: *Harlamoff*  
*Provenance*: collection of Richard Green Gallery, London.

Page 72  
**92. Harlamoff, Alexei Alekseevich**  
*Portrait of a Girl*. 1880s–1890s  
Oil on canvas. 43.4 × 32 cm  
At lower right: *Harlamoff*  
Oil on canvas. 43.4 × 32 cm  
*Provenance*: private collection, Glasgow; Sotheby's (London, Nov. 25, 2008, lot 441).

Page 352  
**93. Kakabadze, David Nestorovich.**  
**1873–1952**  
*Cubist Composition*. 1920  
Oil on cardboard. 49 × 59 cm  
At lower right: [signature in Georgian] 1920  
*Provenance*: Swann Galleries auction (New York, Sept. 15, 2005, lot 29)  
*Reproductions*: *Pinakothek*.  
No. 22–23, p. 261.

Page 70  
**94. Khrutsky, Ivan Fomich. 1810–1885**  
*Still-Life with Basket*. 1853

Oil on canvas. 46 × 66 cm  
At lower left: *И Хруцкий 1853*  
*Provenance*: private collection, St. Petersburg  
*Exhibitions*: *A Time to Gather*. 2007, No. 28 (ill., p. 71)  
*Reproductions*: *Живопись XVIII–XX веков в частных коллекциях Ленинграда/Петербурга* [Paintings of the 18th–20th Centuries in Private Leningrad/St. Petersburg Collections]. SPb.: Aurora, 1993, p. 48.

Page 105, 259  
**95. Konchalovsky, Pyotr Petrovich.**  
**1876–1956**  
*Crystal II*. 1917  
Oil on canvas. 80 × 67 cm  
On reverse side, at left: 1917 and 429 [place number]; at right: *Kontchalovsky Хрусталь II*  
*Provenance*: private collection, Paris  
*Exhibitions*: *World of Art* exhibition of paintings, Moscow, 1917; *Exhibition of Works by P. P. Konchalovsky* [1st], Moscow, 1922.  
*Reproductions*: И. Муратов. *Живопись Кончаловского*. [P. Muratov. *Zhivopis Konchalovskogo*]. M.: Tvorchestvo, 1923, p. 41.

In 1916–17 Konchalovsky, whom Pavel Muratov considered one “of the most significant and interesting personalities among painters since Cézanne,” made two still-lives of a crystal bowl. The pictures, titled *Crystal*, were shown at the *World of Art* exhibitions of 1916, 1917, and 1918. The first version (*Crystal I*; oil on canvas; 88 × 100 cm) is in the collection of the artist's heirs. It was part of the artist's solo exhibition in 1925 in Paris. The year before, more than 100 works by the artists were sent to Europe along with other materials for the Venice Biennale at the personal order of Commissar of Enlightenment Anatoly Lunacharsky. The artist later took them to Paris, where some of the pictures, including *Crystal II*, were sold during his show. A preliminary sketch of the general composition of the still-life exists (heirs' collection). 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.”

Page 261  
**96. Konchalovsky, Pyotr Petrovich**  
*Ryazan. Seltsy*. 1931  
Oil on canvas. 73 × 92 cm  
*Crystal II*. 1917  
Oil on canvas. 80 × 67 cm

At lower right: *П. Кончаловский*.  
On reverse side: 919 *П. Кончаловский P. Kontchalovsky 1931 92 × 73*  
*Provenance*: Bonhams (London, May 31, 2007, lot 87)  
*Exhibitions*: *Exhibition of Works by P. P. Konchalovsky* [8th], Moscow, 1933; *A Time to Gather*. 2007, No. 171 (ill., p. 236).

The artist exhibited the paintings he made during his visits to Ryazan to see his son, Mikhail, who had been called up for military service, at his shows in 1932 and 1933. A watercolor of M. P. Konchalovsky on horseback used for this painting exists (heirs' collection).

Page 141  
**97. Korovin, Konstantin Alekseevich.**  
**1861–1939**  
*Crimean Landscape*. 1912  
Oil on canvas. 69 × 84 cm  
At lower left: *Коровинъ Конст. 1912*  
*Provenance*: donated by Hans Lagerlöf, New York, to the Stockholm University Student Union in the 1940s.

Page 139  
**98. Korovin, Konstantin Alekseevich**  
*At Tea on the Terrace*. 1916  
Oil on canvas. 67.5 × 85 cm  
At lower right: *Конст. Коровинъ 1916*  
*Provenance*: collection of heirs of Ya. D. Gruenberg (Garvin), Paris, acquired from the artist  
*Exhibitions*: *A Time to Gather*. 2007, No. 82 (ill., p. 128).  
*Reproductions*: *Pinakothek*, No. 22–23, p. 220.

Page 145  
**99. Korovin, Konstantin Alekseevich**  
*Farmstead. Ostrovno*. 1919  
Oil on canvas. 66.5 × 88 cm  
At lower left: *Конст. Коровинъ 1919*  
*Provenance*: Sotheby's (London, June 16, 1994, lot 39).

Page 137  
**100. Korovin, Konstantin Alekseevich**  
*Yalta Street*. Second half of 1910s  
Oil on canvas. 58.5 × 79.5 cm  
At lower left: *Конст. Коровинъ*  
*Provenance*: collection of the heirs of J. Zimmerman, New York (acquired from Feodor Chaliapin).

Page 143  
**101. Korovin, Konstantin Alekseevich**  
*Chaliapin's Daughters on Veranda*. 1921  
Oil on canvas. 62.2 × 85.5 cm  
At lower left: *Конст. Коровинъ*  
*Provenance*: collection of heirs of

Jacob D. Gruenberg (Garvin), Paris, acquired from the artist  
*Exhibitions: A Time to Gather*. 2007, No. 85 (ill., p. 131).  
*Reproductions: Pinakothek*, No. 22–23, p. 221.

Shown are the older daughters of Feodor Ivanovich Chaliapin (1873–1938), from his marriage to the Italian ballerina and actress Iola Ignatievna Tornagi (1874–1964): Irina Feodorovna Chaliapina (married name, Bakshieva, 1900–1978), a stage actress, and Lidia Feodorovna Chaliapina (1901–1975), a mezzosoprano and professor at the New York Conservatory. This painting was produced at the Okhotino estate in Vladimir Province, where Korovin had his summer home.

Page 135

- 102. Korovin, Konstantin Alekseevich**  
*Woman with Bouquet of Lilacs*. 1922  
 Oil on canvas. 88 × 67 cm  
 At lower left: *Конст. Коровинъ* 1922.  
*Provenance*: private collection, London; Sotheby's (London, Oct. 7, 1998, lot 177)  
*Exhibitions: A Time to Gather*. 2007, No. 84 (ill., p. 130).

Page 149

- 103. Korovin, Konstantin Alekseevich**  
*Paris at Night*. 1922  
 Oil on canvas. 81 × 65 cm  
 At lower right: *Constant Korovine 1922*  
*Provenance*: private collection, Sweden.

Page 148

- 104. Korovin, Konstantin Alekseevich**  
*Paris Boulevard at Night*. 1925  
 Oil on canvas. 81.3 × 65 cm  
 At lower left: *Constant. Korovine Paris 1925*.  
*Provenance*: collection of the heirs of Jacob D. Gruenberg (Garvin), Paris, acquired from the artist.

Page 147

- 105. Korovin, Konstantin Alekseevich**  
*Girl with Bouquet of Roses*. 1925  
 Oil on canvas. 83.5 × 63.5 cm  
 At lower left: *Const. Korovine Paris 1925*.  
*Provenance*: private collection, Paris (acquired in 1960s); private collection, Germany.

Page 157

- 106. Korovin, Konstantin Alekseevich**  
*Seafront. Promenade*. 1932  
 Oil on canvas. 49.6 × 60.3 cm  
 At lower left: *Constant. Korovine 1932*  
*Provenance*: private collection, United States.

Page 150

- 107. Korovin, Konstantin Alekseevich**  
*Boulevard Montmartre at Night*. 1930s  
 Oil on canvas. 65 × 85.1 cm  
 At lower left: *Const. Korovine*  
*Provenance*: private collection, Sweden (from 1942); private collection, England; acquired from the artist by collector and artist Basile Levi (Stockholm)  
*Exhibitions: En privat konstsamling*. Jönköping, October 22–29, 1944, No. 61; *Konst i svenska hem* (Art and Swedish Homes). Göteborg, Isacson. S. 486.

Page 155

- 108. Korovin, Konstantin Alekseevich**  
*Boulevard Restaurant*. 1930s  
 Oil on canvas. 84 × 66 cm  
 At lower left: *Const. Korovine*  
*Provenance*: Uppsala, Sweden (Uppsala, May 25, 2003, lot 129).

The artist used an analogous motif in the painting *Café Angleterre* (oil on canvas; 86 × 65.5 cm), which was auctioned at Sotheby's (London, Nov. 30, 2009, lot 219).

Page 153

- 109. Korovin, Konstantin Alekseevich**  
*Roses in Window*. 1930s  
 Oil on canvas. 83.8 × 63.8 cm  
 At lower right: *Const. Korovine*  
*Provenance*: private collection, United States  
*Reproductions: Pinakothek*, No. 22–23, p. 220.

Page 148

- 110. Korovin, Konstantin Alekseevich**  
*Paris. Porte Saint-Denis*. 1930s  
 Oil on canvas. 79.5 × 59 cm  
 At lower left: *C Korovine*  
*Provenance*: collection of the heirs of Jacob D. Gruenberg (Garvin), Paris, acquired from the artist.

Page 156

- 111. Korovin, Konstantin Alekseevich**  
*Vichy at Night*. n.d.  
 Oil on canvas. 61 × 50 cm  
 At lower left: *Constant. Korovine Vichy*  
*Provenance*: private collection, France.

Page 223

- 112. Kulbin, Nikolai Ivanovich.**  
 1868–1917  
*Landscape with Fallen Trees*.  
 About 1909  
 Oil on canvas. 40 × 58.5 cm  
*Provenance*: collection of G. V. Kovenchuk, nephew of the artist.

This study may have a connection with the landscape *After the Storm* (No. 128), which was shown at the *Impressionists* exhibition in Vilno in 1909. The artist worked a great deal in that year in the pine forests of the resort areas near St. Petersburg, as the titles of surviving works suggest—*Burned Woods, Pines*, etc.

Page 225

- 113. Kulbin, Nikolai Ivanovich**  
*Portrait of a Woman*. About 1913  
 Appliqué, embroidery on silk.  
 69 × 48 cm  
 Embroidered monogram in triangle at bottom center: *HK*  
*Provenance*: collection of G. V. Kovenchuk, nephew of the artist  
*Reproductions: Неизвестный русский авангард в музеях и частных собраниях*. Автор-сост. А. Сарабянов. [Unknown Russian Avant-Garde in Museums and Private Collections. Compiled by A. D. Sarabianov]. Moscow: Sovetsky Khudozhnik, 1992. Pl. 95; Б. Калаушин. *Кульбин. Книга 1* [B. Kalaushin. Kulbin. Book 1]. SPb: Apollon, 1994, ill. 88; *Рукоделие* [Rukodelie]. Moscow: Gallery Proun, 2009, p. 9.

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. Artists of the art nouveau era (Maria Yakunchikova, Raissa Brailovskaia, Pavel Kuznetsov, in his early period) used this technique for the creation of decorative panels with touches of allegory, always very carefully executed. 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.

Page 361

- 114. Kurdov, Valentin Ivanovich.**  
 1905–1989  
*Composition (Contrasts of Materials)*.  
 About 1928  
 Tempera on cardboard. 95 × 61 cm  
 At lower left: *В. Курдов* [with blot] 1928  
*Provenance*: collection of A. V. Kurdov, the artist's son  
*Reproductions: V. I. Kurdov Памятные дни и годы. Записки художника* [Pamiatnye dni i gody. Zapiski khudozhnika]. SPb: Arsis, 1994 (reproduced on cover).

The work was possibly corrected and signed by the artist later. The appearance of the signature on the front of the painting is uncharacteristic for Cubist works done at the State Institute for Art Culture.

Page 375

- 115. Labas, Alexander Arkadieovich.**  
 1900–1983  
*Moscow. Alley (View to Gorky Street)*.  
 1953  
 Oil on canvas. 57 × 71 cm  
 At lower right: *А. Лабас 53*  
*Provenance*: collection of Paolo Valentino, Moscow-based correspondent for Italian newspaper, *Corriere della Sera*, 1990–95.

Page 101, 227

- 116. Larionov, Mikhail Fyodorovich.**  
 1881–1964  
*Still-Life. Flowers and Dishes*.  
 About 1907  
 Oil on canvas. 68 × 57 cm  
 At lower right: *M.L.* On reverse side: *Larionow*  
*Provenance*: private collection, Paris; acquired in 1964 from the artist's studio.

Like most of Larionov's things produced at this time, the work is not dated. To judge from the flowers in the bouquet, it was painted in the early autumn, apparently about the same time as both *Autumn Still-Lives* by N. S. Goncharova, which use the same coffeepot. One of them was shown at the first *Golden Fleece* exhibition in the spring of 1908 (see: *Golden Fleece*. 1908. No. 10, p. 17), which suggests that they were made in the fall of 1907. After Larionov left Russia, the painting remained in his Moscow studio until, in the mid-1920s, friends sent it to him in Paris. The canvas was rolled up for shipping (as seen in the traces that remain of folding on the reverse side and in the horizontal cracking on the front). In Paris the picture was not placed on stretchers and was acquired in that condition from the artist's studio by the previous owner.

Page 228

- 117. Larionov, Mikhail Fyodorovich**  
*Still-Life with Melon and Bunch of Grapes*. 1920s  
 Oil on canvas. 31 × 45 cm  
 At lower left: *M. L*  
*Provenance*: private collection, Paris; acquired in 1964 from the artist's studio.

Page 100, 232

- 118. Larionov, Mikhail Fyodorovich**  
*Woman on Bench*. Late 1920s  
Oil on canvas. 61.6 × 86.7 cm  
Monogram at lower left: *M.Л.* 1902.  
On reverse side: *Larionoff 9456 Leip-  
ner from Mr. Lock ss 23 ¾ by 33 ¾*  
*Provenance:* Charles Lock Gallery  
(New York); Sotheby's (New York,  
April 17, 2007, lot 365)  
*Exhibitions:* *A Time to Gather*. 2007,  
No. 104 (ill., p. 153).

Of Larionov's habit of changing the dates on his canvases, we have this recollection from the artist Gerta Nemenova, who visited Goncharova and Larionov in Paris: "Once I was in their studio, and he changed the date in the signature. I asked why—and he really let me have it." On the work here, traces of an earlier signature can be seen through the layer of zinc white that bears the artist's initials and date, which suggests the complicated history of its creation. In all likelihood, the painting is one of the early Tiraspol nature studies, altered in composition and type in Paris in the late 1920s when the artist, in an upsurge of creativity, was immersed in the atmosphere of his early things, shipments of which he was then receiving from Moscow. It cannot be ruled out that work on the picture went on, with breaks, over several years.

Page 229

- 119. Larionov, Mikhail Fyodorovich**  
*Still-Life with Drinking Glass*.  
Late 1920s  
Oil on canvas. 24 × 33 cm  
Monogram at upper right: *M. L.*  
*Provenance:* from the collection of  
Abram F. Chudnovsky,  
Leningrad/St. Petersburg.

Page 230

- 120. Larionov, Mikhail Fyodorovich**  
*Still-Life with Pears and Bottle of  
Benedictine*. Late 1920s–1930s  
Oil on canvas. 45 × 81 cm  
At upper right: *M. Larionov*. On re-  
verse side: *M. Larionov / Nature morte*  
*Provenance:* Drouot (Paris, April 14,  
1992, lot 111).

Page 233

- 121. Larionov, Mikhail Fyodorovich**  
*Bouquet of Roses and Dishes*. Late  
1920s–1930s  
Oil on canvas on cardboard.  
51 × 77.5 cm  
Monogram at upper right: *M.Л.*  
On reverse side: *Larionoff*

*Provenance:* private collection, United  
States.

This composition stands out among the Larionov still-lives of the 1920s for its size and the whimsical complexity of the arrangement of forms and materials. The objects shown, separately or in various groupings, were used by the artist in small still-lives like those shown here as Nos. 119–120.

Page 103, 234

- 122. Larionov, Mikhail Fyodorovich**  
*Radiant Landscape*. 1940s  
Oil on canvas. 40.6 × 55.9 cm  
Monogram at lower left: *ML*. On  
reverse side: tags for R. Elkon Gallery  
and Cleveland Museum of Fine Arts  
*Provenance:* collection of S. Granberg,  
Paris; collection of Mrs. Markentich,  
New York; R. Elkon Gallery, New York  
*Reproductions:* *Pinakothek*,  
No. 22–23, p. 257.

The upsurge of interest in abstract art in postwar Europe was reflected in the organization of exhibitions and the publication of studies exploring the roots of abstract art in the European avant-garde and to determine its founders. Larionov's close relationship with one of the first historians of abstract art, Michel Seuphor, made possible the organization of two exhibitions in 1948–49 at first-rank Paris galleries of Larionov's and Goncharova's Rayonist (Luchist) canvases made in Moscow in 1912–14 and in Paris. Many of the Paris pieces were dated as early as 1909, which meant that they could not have been examples of Rayonism. Larionov was seeking to shake the belief that Kandinsky was the first abstract artist. Kandinsky's first abstraction, a watercolor, was dated 1910.

The datings were worked out by Seuphor in his book *L'art abstrait: ses origines, ses premiers maîtres* (Paris: Maeght, 1949), which was issued in conjunction with the 1949 exhibition. It helped on several successful sales of both artists' paintings. It should be noted that not all the works in the exhibition bore early dates. Several of them were meant to demonstrate the further development of Rayonist ideas, which at the early stage did not posit the use of round constructions. The work shown here is one of these: its diagonal-spherical shapes are the artist's response to abstract-surrealist trends of that time. The painting was to be found in a private collection right after the exhibition, but a compositionally

similar pastel sketch remained in Larionov's studio (exhibited by the artist at Saint Etienne in 1937, No. 130 in the catalogue of the show). In the 1960s, the painting was briefly held at the Museum of Modern Art in New York and at the Cleveland Museum of Art. According to archival notes at the R. Elkon Gallery—generously provided by the widow of the gallery owner, D. McKenna-Elkon—the artist Marcel Duchamp initiated the idea of housing the works in the museum.

Page

- 123. Leporskaia, Anna Alexandrovna.**  
**1900–1982**  
*Landscape with Mountain*. 1926  
Oil on canvas. 48 × 59 cm  
On reverse side: *А.Леп окт 26 г.*  
*Provenance:* collection of Nina  
Suetina, daughter of the artist,  
St. Petersburg  
*Exhibitions:* *Анна Лепорская.*  
*Живопись* [A. Leporskaia. Painting].  
Moscow. GTG. 1996. No. 8 (ill.).

This landscape comes from Leporskaia's time as an instructor in the formal-theoretical department of the State Institute of Culture (GINHUK) under Kazimir Malevich and is linked to her interest in Cézanne.

Page 369

- 124. Leporskaia, Anna Alexandrovna**  
*Still-Life with Pears, Vase and Fan*.  
About 1933  
Gouache, graphite pencil on paper.  
53.7 × 37 cm  
*Provenance:* collection of Nina  
Suetina, daughter of the artist,  
St. Petersburg  
*Exhibitions:* *Анна Лепорская.*  
*Живопись*. [A. Leporskaia. Painting].  
Moscow. GTG. 1996. No. 43 (ill.).

This still-life is one of a series of gouaches that the artist made in 1933–34. The flattened space and saturated colors make evident the influence of the ideas of decorative Cubism.

Page 77

- 125. Makovsky, Konstantin Egorovich.**  
**1839–1915**  
*Woman Artist Working Outdoors*.  
1876  
Oil on canvas. 72.4 × 47.8 cm  
At lower right: *К. Маковский / 1876*  
*Provenance:* Christie's (London, Oct.  
6, 1988, lot 435); Christie's (London,  
June 9, 2009, lot 11).

The painting was executed in 1876, which K. E. Makovsky spent in France.

Page 76

- 126. Makovsky, Konstantin Egorovich**  
*Boyar Lady*. Late 1880s  
Oil on canvas. 65 × 54 cm  
At lower right: *C. Makovsky*.  
*Provenance:* private collection, United  
States.

Page 79

- 127. Makovsky, Vladimir Egorovich.**  
**1846–1920**  
*Peasant-Pilgrim (Collecting Alms)*.  
1879  
Oil on canvas. 30.1 × 20.7 cm  
At lower right: *В. Маковский 1879*  
*Provenance:* private collection (ac-  
quired in Moscow, about 1920); col-  
lection of Max Trilling, New York.

The study was used by Makovsky in his work on the gray-bearded peasant in coat and hat in the left portion of the painting *At Noon* (1879, State Tretyakov Gallery), one of the intermediate versions of the large canvas *Secondhand Market in Moscow*.

Page 121

- 128. Malyavin, Filipp Andreevich.**  
**1869–1940**  
*Portrait of Mother*. Late 1890s  
Oil on canvas. 82 × 66 cm  
At lower right: *Ph Maliavine*  
*Provenance:* private collection,  
Great Britain  
*Exhibitions:* *A Time to Gather*. 2007,  
No. 63 (ill., p. 108); *Filipp Malyavin*.  
2013 (ill., p. 29).

Page 123

- 129. Malyavin, Filipp Andreevich**  
*Nude*. 1925  
Oil on canvas. 146 × 116 cm  
At lower right: *Ph. Maliavine*. 1925.  
*Provenance:* artist's studio in Nice  
*Exhibitions:* *Filipp Malyavin*. 2013  
(ill., p. 93).

Page 125

- 130. Malyavin, Filipp Andreevich**  
*Girl*. About 1928  
Oil on canvas. 55.5 × 46.4 cm  
At lower right: *Ph. Maliavine*. On re-  
verse side: label of Bardi Gallery, Milan  
*Provenance:* collection of A. Molla,  
Milan; Bonhams (London, Nov. 28,  
2012, lot 23)  
*Exhibitions:* *Philippe Maliavine*. Galle-  
ria Bardi. Milan, 1929. No. 16; *Filipp  
Malyavin*. 2013 (ill., p. 72).

Page 62

- 131. Perov, Vassily Grigorievich.**  
**1834–1882**  
*Roundtable Conversation (Politicians)*.  
1863–64

Oil on canvas. 18.3 × 21.8 cm  
*Provenance:* private collection, Western Europe  
*Reproductions:* A. Kiselev. *В.Г. Перов. Опыт характеристики его таланта* [V. G. Perov. Assessing the Characteristics of His Talent]. *Артист* [Artist]. 1894. No. 33, p. 20 (*Roundtable Conversation*); V. Petrov. *Василий Перов. Творческий путь художника* [Vassily Perov. The Artist's Creative Path]. Moscow: Trefoil Press, 1997, p. 13.

A preliminary sketch for the painting *Politicians* (1863–64; Graphite pencil on paper; 16.7 × 21.5 cm; State Tretyakov Gallery). According to Vladimir Petrov, author of a monograph on Perov, the scene of “politicians” sitting at a table in discussion was done with D. Ul'ki's (1784–1841) painting *Rural Politicians* (1806) in mind. The fate of the painting was long unknown. The list of the artist's work compiled in 1899 by N. N. Sobko mentioned only a drawing in graphite pencil showing the composition of the planned painting (N. Sobko, *Dictionary of Russian Artists* [St. Petersburg, 1899], vol. 3, p. 161, ill. 21; drawing at State Tretyakov Gallery). Sobko included it in a group of Paris sketches done, in the words of Perov himself, “from memory.” In the anniversary publication from the Tretyakov Gallery of V. G. Perov. *Documents, Letters and Stories, a Catalogue of Works* (Moscow, 1934), the list of the artist's works compiled by O. Liaskovskaia also only includes the drawing (p. 329, No. 30). An article by the painter A. Kiselev in the journal *Artist* (1894, No. 33, p. 20) came to light later. It included a reproduction of the painting under the title *At the Roundtable*. Two almost identical versions of the painting are now known: one, done in oil on cardboard, is in the collection of M. and A. Bekkerman; the other was auctioned at Christie's in London (Nov. 27, 2007, No. 213). The latter is also done in oil but on a board, and it is signed and dated 1866. Which version was reproduced in *Artist* is difficult to determine in view of the quality of the reproduction, but it is notable that it shows neither a signature nor a date. The artist's method of working on the central composition of his Paris period (*Inside a Fair Booth During a Show*) in which he did pencil sketches and sketches in oil on cardboard or pieces of canvas glued to cardboard before turning to the final canvas

gives us reason to suppose that the version in the M. and A. Bekkerman collection was made after the drawing at the Tretyakov Gallery and was the finished sketch for the painting auctioned in London. The painting itself was executed by the artist after his return to Russia on one of the boards that he purchased before leaving Paris. In one of his letters, he specifically recalled his desire “to try to paint on board, like Meissonier” (*Perov. Documents, letters*, p. 90).

Page 87

**132. Pokhitonov, Ivan Pavlovich.**

**1850–1923**

*Paris Street*. 1880s–1890s

Oil on wood. 18.8 × 27.5 cm

At lower right: *J. Pokhitonov*

*Provenance:* Weschler's (Washington, D.C., Dec. 11, 1999, lot 72)

*Exhibitions:* *Russian Paris, 1910–1960* (ill., p. 275)

*Reproductions:* *Pinakothek*,

No. 22–23, p. 245.

Page 85

**133. Polenov, Vassily Dmitrievich.**

**1844–1927**

*Spring at a Quiet Part of River*. 1880s

Oil on canvas. 30 × 35 cm

At lower right: *B. Поленов*

(letters intertwined)

*Provenance:* private collection, Germany

*Reproductions:* *Pinakothek*,

No. 22–23, p. 247.

An analogous motif is found in V. D. Polenov's *Ravine. Zhukovka on the Klyazma* (oil on canvas, 29 × 43 cm) at the State Tretyakov Gallery.

Page 84

**134. Polenov, Vassily Dmitrievich**

*Plateau Landscape. Clouds*. 1890s.

Oil on canvas. 17.8 × 35.6 cm

Monogram at lower left: *BII* (letters intertwined)

*Provenance:* collection of Andrei Fyodorov, New York.

Page 339

**135. Pougny (Pougny),**

**Ivan Albertovich. 1894–1956**

*Still-Life with Bottle*. 1921–22

Gouache on paper. 56.3 × 43.8 cm

At lower left: *J. Puni (Pougny)*

*Provenance:* private collection, Connecticut

*Exhibitions:* *A Time to Gather*. 2007, No. 123 (ill., p. 181)

*Reproductions:* *Pinakothek*,

No. 22–23, p. 258.

In a letter to art historian Nikolai Punin sent from Berlin in 1922, Pougny reported that “I have said my farewells to abstract art” and that he was increasingly interested in objective “things.” The Cubist still-lives that he produced about this time reflect this shift, even if they are built on distorted shapes.

“Deformation . . . is not merely negative,” Pougny said. It “creates a positive aesthetic ‘remainder’ that is absent . . . in naturalistic things.” The deformed bottles, paste-ons, and tabletop with gloves appear in several other Pougny still-lives of the early 1920s—for instance, the compositionally similar gouache now in the collection of the Pompidou Center in Paris. Executed in a lighter palette, it also includes some sort of object behind the table. However, the generalized shape brings to mind no figurative associations, unlike in the painting here, where the silhouette seems clearly to be of a person sitting at the table.

Page 334

**136. Pougny (Pougny),**

**Ivan Albertovich**

*Woman with Towel*. 1924

Oil on canvas. 100 × 66 cm

*Provenance:* collection of the artist

Ossip Lubitch, Paris; Artcurial

(Paris, June 28, 2005, lot 260)

*Exhibitions:* *Oeuvres de J. Pougny*

*et aquarelles de Xana Bogouslavska*.

Paris, Galerie Barbazanges, 1925.

No. 6; *A Time to Gather*. 2007, No. 113

(ill., p. 166)

*Reproductions:* *Das Kunstblatt*

(Potsdam). 1925. No. 100; Berninger,

Cartier. *Pougny*. Vol. 2, No. 313.

Page 335

**137. Pougny (Pougny),**

**Ivan Albertovich**

*Athlete (My Cousin, Grigorii)*. 1925

Oil on canvas. 127.6 × 87.6 cm

*Provenance:* collection of Modern Art Foundation, Geneva; private collection, Paris

*Exhibitions:* *Oeuvres de J. Pougny*

*et aquarelles de Xana Bogouslavska*.

Paris, Galerie Barbazanges, 1925.

No. 1; *Russian Paris, 1910–1960*

(ill., p. 283); *A Time to Gather*. 2007,

No. 303 (ill., p. 168)

*Reproductions:* Berninger, Cartier.

*Pougny*. Vol. 2, No. 303; *Pinakothek*,

No. 22–23, p. 259.

Page 104, 337

**138. Pougny (Pougny),**

**Ivan Albertovich**

*Counter-Relief (Painterly Sculpture)*.

1920s

India ink, gouache on paper, cardboard. 25.5 × 17.2 cm

On reverse side, imprint of artist's stamp: *Pougny* and an affirmation that this is Pougny's work signed by Ksenia Boguslavskaia-Pougny, the artist's widow

*Provenance:* collection of Ivan Pougny and Ksenia Boguslavskaia-Pougny, Paris; collection of Artina Gallery, Paris; collection of Grosvenor Gallery, London; Sotheby's (New York, Nov. 6, 1979, lot 161; reproduced on the cover of the auction catalogue)

*Exhibitions:* *Pougny*. Kunsthaus.

Zürich, 1960. No. 203.

In the 1920s, Pougny made copies of several of his reliefs from the *Trolley V and O, 10* exhibitions in St. Petersburg in 1915. Their absence from Pougny's personal show at the Sturm Gallery in Berlin in 1921 suggests that they were produced after he moved to Paris. A sketch in pencil and India ink of *Counter-Relief* was in the collection of Dina Vierny. Signed in Russian and dated by the artist as 1916, it also bears another signature, done with the same pencil, but this time in Latin letters—*Iw.Puni*—and a notation—“*variante*”—which suggest its Paris origin. The sketch was used as the basis for two compositions: one in cardboard and sheets of paper (shown here) and the other in wood and a sheet of tin (given by Ksenia Boguslavskaia-Pougny in 1966 to the Pompidou Center in Paris). In the catalogue raisonné compiled by X. Berninger and J.-A. Cartier, the former is described as the “maquette” used for the counter-relief at the Pompidou Center. Berninger later advanced the idea that the “maquette” might have been made by the artist's widow in the late 1970s, a notion contradicted by the exhibition of all three pieces—the sketch and two reliefs—at the posthumous Pougny show in Zurich in 1960. (Berninger, Cartier. *Pougny*. Vol. 1, ill. 109; Nos. 50, 193 and 203 in the exhibition catalogue).

Page 341

**139. Pougny (Pougny),**

**Ivan Albertovich**

*Montmartre Street*. 1928–30

Oil on canvas. 49 × 65 cm

At lower right: *Pougny*

*Provenance:* collection of Jacques Spreiregen, Paris

*Reproductions:* Berninger, Cartier.

*Pougny*. Vol. 2, No. 353.

Page 340  
**140. Pougny, Ivan Albertovich**  
*Double-decker Bus (L'Autobus à impériale)*. 1932–34  
Oil on canvas. 40.6 × 33 cm  
At lower right: *Pougny*  
*Provenance*: collection of Frederick Leopold William Richardson, United States.

Page 291  
**141. Georgii Pozhedaev. 1894–1977**  
*Sketch for Ballets Russes poster*.  
Mid-1930s  
Mixed media, on paper. 57.5 × 38 cm  
At lower left: *Georges Georges A de Pogédaieff*  
*Provenance*: collection of Robert Bunting, New York.

The poster was designed for performances of the Ballet Russes in Monte Carlo, organized in 1932 by Col. V. de Basil. Another variant of this sketch exists (Rossini, Paris, April 19, 2005, lot 81). It gives the full name of the ballet troupe (*Ballets Russes du Col. W. de Basil*).

Page 321  
**142. Redko, Kliment Nikolaevich. 1897–1956**  
*Pomors "Working" Cod*. 1925  
Oil on canvas. 80 × 106 cm  
At lower right: *C. Redko 1925*. On reverse side, notation by artist in top right corner: *Поморы шкерят треску К. Редько 1925*; in left corner, torn tag of Paris gallery: *Billiet, 30 rue Boétie*  
*Provenance*: private collection, Paris (acquired in 1928 at the artist's solo show in Paris)  
*Exhibitions*: *Exhibition of Paintings and Drawings of K. N. Redko*. 1914–1926. Moscow, 1926; *Exposition Clément Redko*. March 16–29, 1928, Gallerie Billiet, Paris.

The artist mentioned the sale of the painting at his Paris show in 1928 in a diary entry for March 29, 1928: "Good sale: a banker bought *Pomors "Working" Cod* for 4,000 francs" (Kliment Redko, *Dnevnik. Vospominanie. Stati* [Diaries. Memoirs. Articles] [Moscow: Sovetsky Khudozhnik, 1974], p. 86).

Page 75  
**143. Rizzoni, Alexander Antonovich. 1836–1902**  
*Kitchen Interior in Rome Café*. 1889  
Oil on canvas. 39 × 56.5 cm  
At lower left: *Пиццони Римъ 1889*  
*Provenance*: private collection, Aus-

tria; Dorotheum (Vienna, Nov. 29, 2006, lot 115).

Page 373  
**144. Rodchenko, Aleksandr Mikhailovich. 1891–1956**  
*Woman's Profile*. 1939  
Oil on cardboard. 22 × 13 cm  
At lower right: *Под 39*. On reverse side: *Под 39 На память от дочери / А. Родченко В. Родч./5 сент / 59 г.*  
*Provenance*: collection of artist-photographer Roman Chislevich, Paris.

In the late 1950s, R. Chislevich (Tseslevich) was the art editor of the Warsaw journal *You and I*. He visited an exhibition of Polish book graphics in Moscow in 1959.

Page 162  
**145. Roerich, Nikolai Konstantinovich. 1874–1947**  
*Moon Over River*. About 1919  
Watercolor, gouache on cardboard. 24.9 × 76.9 cm  
On reverse side, partially erased notations: *B 103 – n / R. Px 1A* and partial tag with handwritten: *8 DR*.  
*Provenance*: private collection, United States.

Page 165  
**146. Roerich, Nikolai Konstantinovich**  
*Fort atop Mountain*. Late 1920s–first half of 1930s  
Tempera on cardboard. 22 × 26.7 cm  
On reverse side: *118* (crossed out), *984*; tag for ACA Gallery (New York)  
*Provenance*: collection of Louis and Nettie Horsch, New York; collection of ACA Gallery, New York.

Page 83  
**147. Savrasov, Aleksei Kondratievich. 1830–1897**  
*Sunset on the River*. 1887  
Oil on canvas on cardboard. 19 × 32.4 cm  
At lower left: *A. Саврасов 1887 г.*  
On reverse side: *18 16/VI 87*  
*Provenance*: private collection, United States  
*Exhibitions*: *A Time to Gather*. 2007, No. 30 (ill., p. 73).

The dating by the artist on the reverse side with its inclusion of the specific day is indicative that this study was done on-site. It served as a sketch for the painting, *On the River. Evening* (private collection), a landscape that marked, in the words of the critic V. Sizov in an article about the painting, "the rebirth of the artist as such" after a long period of silence ("Novaia

Kartina Khudozhnika Savrasova," [The New Painting by the Artist Savrasov], in *Russkie Vedomosti*, Dec. 8, No. 3387, 1887, p. 3). The article mentioned that several life studies were known to have been made in conjunction with the painting.

Page 67  
**148. Schmidt, Johann Heinrich. 1749–1829**  
*Portrait of Generalissimo Alexander Suvorov*. 1800  
Pastel on parchment. 23 × 20 cm  
On reverse side, embossed notation in gold: *Die Generassims [sic] prinse Souworow ... a Prague en 1800*; lower also on reverse side, pasted paper tags with printery text: *Schmid Johann-Heinrich 1749-1829. Portrait du Maréchal Prince Souworow Pastel. Au revers, ancienne inscription: à Prague en Haut., 22 cen, lower the tag: Consign. No Date Lot No [illegible] aks and a stamp [illegible]*  
*Provenance*: private collection, United States  
*Exhibitions*: *A Time to Gather*. 2007, No. 3 (ill., p. 49).

The portrait was done by J. H. Schmidt, court artist for the Prince-Elector of Saxony, in Prague, where the Russian commander stopped in January 1800 on his return home to Russia after his crossing of the Alps. The State Hermitage Museum has an analogous portrait, *Portrait of Generalissimo A. V. Suvorov*, that is dated 1800 (pastel on parchment, 29.5 × 23.5 cm; octagonal).

Page 81  
**149. Shishkin, Ivan Ivanovich. 1832–1898**  
*At the Edge of a Birch Grove (Bridge to Lumbering Site)*. 1871  
Oil on canvas. 97 × 72 cm  
At lower left: *И. Шишкинъ 1871*  
*Provenance*: A la Vieille Russie, gallery, New York  
*Reproductions*: F. I. Bulgakov. *Album of Russian Painting. Pictures and Drawings by Prof. I. I. Shishkin* [F. I. Bulgakov, *Album Russkoi Zhivopisi. Kartiny i Risunki Professora I. I. Shishkina*], St. Petersburg, 1892, ill. 28.

The canvas was believed to have disappeared and was known only by its reproduction in F. I. Bulgakov's *Album of Russian Painting. Pictures and Drawings by Prof. I. I. Shishkin*. In the album text it is referred to as *At the Edge of the Birch Grove*, but in the listing of phototype reproductions the artist's title

*Bridge to Lumbering Site* is given. In 1875 the artist returned to this motif when making, under the same title, an "embossed etching" (zincograph), which was printed by A. N. Prakhov in the journal, *Pchela [Bee]* (No. 35, 1875).

Page 275  
**150. Shterenberg, David Petrovich. 1881–1948**  
*In the South of France*. About 1912  
Oil on cardboard. 49 × 37 cm  
At lower left: *Shterenberg*  
On reverse side: *ДШтеренберг [1912]*; above at left notation: *"На юге Франции" Д. П. Штеренберг*  
*Provenance*: collection of Paolo Valentino, Moscow correspondent for newspaper *Corriere della Sera*, 1990–95.

Page 277  
**151. Shterenberg, David Petrovich**  
*Still-Life with Red Table*. Early 1920s  
Oil on canvas. 100 × 73 cm  
At lower left: *D. Shterenberg*  
*Provenance*: private collection, Paris; Barry Friedman Ltd., New York  
*Exhibitions*: *A Time to Gather*. 2007, No. 146 (ill., p. 207).

Page 342  
**152. Shukhaev, Vassily Ivanovich. 1887–1973**  
*Cloud. Provence*. 1924  
Tempera on cardboard. 67 × 89 cm  
At lower right: *B. Schoukhaeff 1924*  
*Provenance*: collection of E. I. and N. P. Khuchua (Tbilisi)  
*Exhibitions*: *Exhibition of Works by V. I. Shukhaev*. Tbilisi, Picture Gallery of Georgia, 1962; *V. I. Shukhaev. Exhibition of Works for His 90th Birthday*. Moscow. Museum of the Arts of the Peoples of the East, 1977; A. Ia. Yakovlev. *V. I. Shukhaev. For the 100th Anniversary of His Birth*. Leningrad, GRM, 1988. No. 142.  
*Reproductions*: *B. Шушаев. Жизнь и творчество* [V. Shukhaev. Life and Art]. Moscow: Galart, 2010, color ill. 41 (location of painting incorrectly given).

The painting is part of a series of canvases made by Shukhaev during his summer travels by car through central and southern France.

Page 345  
**153. Shukhaev, Vassily Ivanovich**  
*Tsikhisdziri on a Cloudy Day*. 1956–57  
Tempera on canvas. 68.6 × 90.4 cm  
At lower right: *B. Илухаев 195 [?]/Илухаев [19]5...* [date illegible]  
*Provenance*: collection of E. I. Odishariia (Tbilisi); MacDougall's (London, June 10, 2010, lot 249)

*Exhibitions: Exhibition of Works by V. I. Shukhaev.* Tbilisi, Picture Gallery of Georgia, 1962; *V. I. Shukhaev. Exhibition of Works for His 90th Birthday.* Moscow. Museum of the Arts of the Peoples of the East, 1977; A. Ia. Yakovlev. *V. I. Shukhaev. For the 100th Anniversary of His Birth.* Leningrad, GRM, 1988. No. 169.

After his release from incarceration in 1947, Shukhaev settled in Tbilisi and taught at the Georgian Academy of Arts. In the summer, he and his wife often visited the resort village of Tsikhisdziri in the Borzhomi area, where he produced a series of landscapes over the years.

Page 371

- 154. Siniakova (née Urechina), Maria Mikhailovna. 1898–1984**  
*Old Village.* n.d.  
Oil on canvas. 78.7 × 100.3 cm  
At upper right: *МСинякова*  
*Provenance:* Barry Friedman Ltd., New York.

Toward the end of the first decade of the twentieth century, Maria Siniakova was part of a studio of young Kharkov artists known as the *Blue Lily*, and in 1913 she took part in a *Union of Youth* exhibition in St. Petersburg. Her work was greatly influenced by her friendship with Velimir Khlebnikov, who was a guest at the Siniakova estate near Kharkov in 1916. Siniakova later was active as a book designer and illustrator. She rarely did easel work and, for the most part, only late in her career. In *Old Village*, she remains true to the compositional scheme of *Tree of Life* and *Eve*, which derives from folk art and the traditions of icon painting, with the principal figure highlighted and surrounded with explanatory “tags.”

Page 171

- 155. Somov, Konstantin Andreevich. 1869–1939**  
*Picnic in Park.* 1930  
Watercolor on paper. 19 × 26 cm  
At lower right: *Constantin Somov. 1930 Paris*  
*Provenance:* private collection, the United States.

Pictures of people relaxing in natural settings are an important Somov theme. In his later work, he returns to the compositional discoveries of earlier years: “toujours la même chose,” the artist said. But instead of “retrospective views” with deliberately in-

terpreted landscape backgrounds, here he seeks to convey his immediate impressions of nature, although in a clearly stylized way: sharp contrasts of light and shadow give the background landscape special clarity; the human figures seem to resolve into porcelain statuettes.

Page 172

- 156. Sudeikin, Sergei Yurevich. 1882–1946**  
*Apple Harvest.* Mid-1910s  
Oil on canvas. 140 × 204 cm  
At lower right: *С. Судейкинъ*  
*Provenance:* Ruef Kunsauktionen (Munich, April 18, 2002); Sotheby's (London, May 26, 2004, lot 112)  
*Exhibitions:* *A Time to Gather.* 2007, No. 131 (ill., p. 190); *American Artists from the Russian Empire.* 2008–2009 (ill., p. 191)  
*Reproductions:* *Наше наследие* [Our Heritage]. 2004. No. 71, p. 141; *Pinakothek*, No. 22–23, p. 25.

Sudeikin's characteristic blurring of genre boundaries in his easel painting rules out describing this scene as an ordinary moment of apple-picking. The figure of Eros is visible behind the youth at the center, who is dressed in clothes of the Pushkin era. The arrow in his hand suggests a pen, and thus the gift of poetry, and the fruit a creative “harvest.” The girls in bright jumpers surrounding the youth as in a dance, the children with baskets of apples and, finally, the pair of cooing doves all suggest an ideal of personal happiness. Similar allegorical images are found in other Sudeikin works of this time. For example, in the composition *Indian Summer* (1916, State Tretyakov Gallery), near the figure of the resting estate owner smoking a waterpipe, peasant girls are not only waiting on him but dancing in a circle and pulling ripe fruit from a tree. In the *Pastoral Scene* (about 1915) in the holdings of the Tver Regional Picture Gallery, a delicate shepherd in an elegant little hat bends over a sleeping shepherdess with a bunch of apples in her hand. The shepherd is accompanied by Eros, who is playing a flute, and a pair of doves. The detailed repetition of motifs suggests the presence of an autobiographical subtext—and we may recall that it was in 1915–16 that the artist's stormy romance with the woman who would become his second wife, Vera Shilling, began.

Page 175

- 157. Sudeikin, Sergei Yurevich**  
*Apollo Theater. Sketch for Poster.* 1921

Watercolor, gouache, paste-ons on paper. 39 × 52.7 cm  
At lower right: *Theatre “Apollo” / Soudeikine 1921 Paris*  
*Provenance:* collection of Denys Miller Sutton, London.

This sketch was for a poster advertising *The Bat* [*Letuchaia Mysh*] café-theater, which used various halls in Paris for its shows, including the Apollo (Théâtre de l'Apollo) not far from the Place de Clichy. In October 1921, Nikita Baliev's troupe played in London at the Apollo there. The sketch was earlier in the collection of the widely known English art critic Denys Miller Sutton (1918–1991).

Page 176

- 158. Sudeikin, Sergei Yurevich**  
*Skating during Carnival.* About 1921  
Gouache on paper. 51.2 × 66.2 cm  
At bottom center: *С. Судейкинъ*  
*Provenance:* private collection, New York  
*Reproductions:* *Pinakothek*, No. 22–23, p. 25.

Sudeikin was active in designs for the productions of *The Bat* [*Letuchaia Mysh*] on themes from Russian life. The result was that most of Sudeikin's easel paintings of his Paris period are in a holiday mood and done in a bright, country manner. Many of his pictures are on themes of pre-Lenten fairs and winter skating and were much in demand. As early as the first exhibition of the renewed *World of Art* group in June 1921, Sudeikin showed five works on these themes—*Russian Hills*, *Carnival*, *Petrushka*, *Bulvarchik*, and *Inn*. Several of them were reproduced in the journal *Zhar-Ptiisa* [*Firebird*] (No. 1, 1921), including *Carnival*, which was titled *Skating on Carnival* there. It is obviously a version of the gouache here. On their basis, Sudeikin made another painting (Sotheby's, London, Nov. 26, 2012, lot 20) for the Autumn Salon, which was reproduced in the journal *La Renaissance de l'art française et des industries de luxe* (No. 1, 1922, p. 48). Compared with the gouache in the collection of M. and A. Bekkerman, there are fewer people shown; the peasant playing the accordion and the boy in the center are missing. The changes instantly give the picture greater dynamism. Also notable is that the outline of the snowy trees in the background has been generalized, unlike in the gouache, where the shapes are carefully detailed. Overall, the differences suggest that the gouache preceded the painting.

Page 177

- 159. Sudeikin, Sergei Yurevich**  
*Carnival Festivities.* 1921–22  
Oil on canvas. 83.2 × 113.7 cm  
At lower right: *Soudeikine*  
*Provenance:* private collection, United States  
*Exhibitions:* *A Time to Gather.* 2007, No. 11 (ill., p. 307); *Russian Paris, 1910–1960* (ill., pp. 191–92); *American Artists from the Russian Empire.* 2008–2009 (ill., pp. 136–37).

The painting may be the still unidentified picture that the artist showed as *Russian Hills* in June 1921 at I.a Boëtie gallery in Paris as part of an exhibition of work by *World of Art* artists (*Exposition des Oeuvres des Artistes Russes.* No. 190. *Montagnes russes*).

Page 179

- 160. Sudeikin, Sergei Yurevich**  
*Little Porcelain Figures.* About 1937  
Oil on canvas. 44 × 48.5 cm  
At bottom in center: *Soudeikine*  
*Provenance:* private collection, London.

Page 131

- 161. Tarkhoff, Nikolai Alexandrovich. 1871–1930**  
*View of Avenue Maine in Paris.* Early 1900s  
Oil on canvas. 81.3 × 64.5 cm  
At lower right: *Tarchoff*  
*Provenance:* private collection, Switzerland; Fischer (Lucerne, June 16, 2011, lot 2089).

Page 377

- 162. Tatlin, Vladimir Evgrafovich. 1885–1953**  
*Portrait of a Man.* 1937  
Pencil on paper. 43.7 × 28 cm  
At upper right: *37 z.*  
*Provenance:* collection of A. N. Korsakova, widow of the artist; private collection, Paris.

Page 376

- 163. Tatlin, Vladimir Evgrafovich**  
*Senezj. Birches.* 1946  
Oil on canvas (mounted on plywood). 59.8 × 40 cm  
On reverse side: notation, in handwriting of S. D. Lebedeva—“автор-худ В.Е. Татлин 1946 С. Лебедева” [art-author V. E. Tatlin 1946 S. Lebedeva]; in handwriting of A. N. Korsakova—“худ. В.Е. Татлин 1885-1953 Сенеж ‘Березы’ 1946 Из собрания Корсаковой А.Н. [art. V. E. Tatlin 1885–1953 Senezh “Birches” 1946 From collection of Korsakova A. N.]

*Provenance:* collection of A. N. Korsakova, widow of the artist; private collection, Paris.

Several landscapes from the collection of A. N. Korsakova using the same motif and manner are at the State Russian Museum (inv. Zh-8353, Zh-8355, Zh-8359).

Page 359

**164. Tchelitchev, Pavel Fyodorovich. 1898–1957**

*Composition. (Pumpkin).* 1954  
Oil on canvas. 70 × 41 cm  
At lower left: *P. Tchelitchev. 54.* On reverse side: stamp and tag with the artist's name and title of the painting  
*Provenance:* private collection, Paris.

The work comes from the late, "neon period" of the artist, who called these constructions of visually vibrating bright webs "dancing boxes."

Page 378

**165. Tishler, Alexander Grigorievich. 1898–1980**

*Wedding.* 1969  
Oil on canvas. 72.5 × 72.5 cm  
At lower right: 69 *A. Тышлер*  
*Provenance:* collection of Flora Syrkina, widow of the artist; collection of Mikhail A. Bershader, Brussels.

Page 379

**166. Tishler, Alexander Grigorievich. Showman. 1978**

Oil on canvas. 72.5 × 72.5 cm  
At lower left: *A. Тышлер 78 A.* Notation on stretcher: *Скоморох с куклами 1978* [Buffoon with Dolls]  
*Provenance:* collection of Flora Syrkina, widow of the artist; collection of Mikhail A. Bershader, Brussels.

Page 115

**167. Troubetskoy, Pavel (Paolo) Petrovich. 1866–1938**

*Portrait of Count Leo Tolstoy.* 1899–1901  
Bronze bust. Height 35.1 cm  
At left on base: *Paole Troubetskoy*  
*Provenance:* collection of Enrico Gallery D'Arte, Milan; private collection, Italy  
*Exhibitions:* *Scapigliatura. Un "Pandemondo" per cambiare l'arte.* Milan, Palazzo Reale. 2009, p. 117, ill. 238.

In 1898–99, Leo Tolstoy sat for the sculptor at Yasnaia Poliana. The result was a portrait of the writer (plaster of Paris, 1899; several copies exist). Castings in bronze are at the L. N. Tolstoy State Museum and L. N. Tolstoy Khamovniki Estate-Mu-

seum in Moscow, Yasnaia Poliana Estate-Museum, Museum of the Institute of Russian Literature (St. Petersburg), Kiev Museum of Russian Art, and the Musée d'Orsay, Paris. The literature also mentions that a bronze version from the L. N. Tolstoy Museum in Moscow was lost after an exhibition at Kramatorsk in 1941. Its present location is unknown. At the *Scapigliatura* exhibition (Troubetskoy's teacher, the sculptor Giuseppe Grandi, was associated with this literary-artistic movement, which emerged in Italy in the 1860s), two Troubetskoy works were shown: this bust and a statuette of Tolstoy on horseback.

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**168. Troubetskoy, Pavel (Paolo) Petrovich. Portrait of Consuelo Vanderbilt. 1917**

Oil on canvas. 182.9 × 91.1 cm  
At lower right: *P. Troubetskoy 1917*  
*Provenance:* Vanderbilt family collection, New York.  
Consuelo Vanderbilt the Younger (1903–69) was the daughter of William Kissam Vanderbilt II. She was named for his sister, Consuelo, Duchess of Marlborough. Troubetskoy did many portraits of members of the Vanderbilt family: his full-size portraits in bronze of W. K. Vanderbilt I, the uncle of Consuelo, his wife, and two of their daughters were shown at Troubetskoy's solo exhibition in New York in 1911 (Nos. 26–30 in the exhibition catalogue).

Page 197

**169. Vassileva, Maria Ivanovna. 1884–1954**

*Cubist Landscape.* About 1914  
Oil on canvas. 52.3 × 64.5 cm  
At lower right: *Marie Vassilieff*  
*Provenance:* private collection, Paris  
*Exhibitions:* *A Time to Gather.* 2007, No. 120 (ill., p. 178).

Page 293

**170. Yakovlev, Alexander Evgenievich. 1887–1938**

*Chinese Actors in Makeup.* 1919  
Oil on canvas. 105.5 × 82.5 cm  
An old tag at the top of the stretcher reads: *Gazette Du Bon Ton 24, Rue du Mont-Thabor (Paris, 1er arr.)* with inscription: *Monsieur Alexander Jacovleff Acteurs chinoise [ce] maquillant.* On the middle support of the stretcher, the artist has written: *Acteurs Chinois a Maquillant 9.000 [fr] AJacovleff.*  
*Provenance:* Newspaper *Gazette du Bon Ton*, Paris; private collection

*Exhibitions:* *Russian Paris 1910–1960* (ill., p. 190); *Time to Gather*, 2007. No. 163 (ill., p. 226)  
*Reproductions:* *Pinakothek*, No. 22–23, p. 253.

Chinese themes appeared in the art of Yakovlev after his travels to the Far East in 1918 on one of the last travel grants from the Academy of Arts. A frequent visitor to the Peking Opera, he made a great many sketches during performances as well as backstage, where he sought to capture the actors as they prepared for their performances, a ritual quite unlike its European counterpart. Yakovlev included a series of sketches and finished paintings on the theme for his solo shows in Shanghai in 1919 and in Paris in 1920–21. *Le Théâtre chinois*, an art book with reproductions of the Chinese paintings, including two done from life of actors putting on makeup with mirrors in their hands, was published in Paris in 1922 by the M. Brunov publishing house. The artist used these poses and his sketch of the makeup session for *Chinese Actors*.

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**171. Yakovlev, Alexander Evgenievich**

*Portrait of Liu.* 1918–19  
Red pencil, charcoal on paper on cardboard. 68.6 × 49.5 cm  
At lower right signature in form of stamp with an ideogram, above which, in India ink: *Alac* [incomplete].  
*Provenance:* collection of Stéphane and Joseph Diss, Paris; Sotheby's (New York, April 21–22, 2010, lot 331)  
*Exhibitions:* *Alexandre Jacovleff: Dessins et Peintures d'Asie*, Paris, Galerie Charpentier, 1934; *Alexandre Jacovleff: Itinérances, Musée des Années 30.* Catalogue. Paris, 2004. No. 33, ill.  
The organizers of Yakovlev personal's exhibition dated this portrait sketch to 1931 and the artist's participation in Citroën's Croisière Jeune (Yellow Crusade) across Asia. In fact, the acutely naturalistic rendering of the model's face, the slightly flattened treatment of the three-quarter pose and the characteristic touch of sanguine associate it most closely with drawings of the "first" Chinese series (see the portrait of the government official at Harvard University and, especially, the dated drawing auctioned by Sotheby's in New York on April 15, 2008, lot 84). The portrait is signed with a stamp with an ideogram whose sounds ("ya," "ku," "fu") suggest the artist's name. The work is signed in

pen above the stamp; lower down there was, it would appear, a date, as on the other sheets of the series.

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**172. Yakovlev, Alexander Evgenievich**

*Prince Louis de Bourbon.* 1924–25  
Red pencil, charcoal on paper. 54.1 × 43.9 cm  
*Provenance:* collection of Stéphane and Joseph Diss, Paris; Sotheby's auction, New York, April 21–22, 2010, lot 330  
*Exhibitions:* *Alexandre Jacovleff: Itinérances, Musée des Années 30.* Catalogue. Paris, 2004. No. 114, ill.

Prince Louis de Bourbon-Parme (1899–1967) took part in the famous Croisière Noire (Black Crusade) in Africa, organized in 1924–25 by Citroën.

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**173. Yakovlev, Alexander Evgenievich**

*Butcher's Stall.* 1930  
Oil on canvas. 85.1 × 61 cm  
At lower right: *A. Jacovleff / calvi 1930*  
*Provenance:* collection of Alexandra (Sandra) Yakovleva, the artist's sister; collection of Victor Tangy (Paris); auction at Cheverny Castle (France, June 11, 2007, lot 269).

The painting was made on Corsica, in the small port city of Calvi, where the artist stayed for three summers, beginning in 1928.

Page 363

**174. Zaklikovskaia, Sofia Liudvigovna. 1899–1975**

*Dreams.* Late 1920s  
Mixed media, on paper. 40 × 40 cm  
*Provenance:* Barry Friedman Ltd., New York.

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**175. Zaklikovskaia, Sofia Liudvigovna**

*Faces of Russia.* Late 1920s  
Mixed media, on paper. 44 × 74 cm  
*Provenance:* Barry Friedman Ltd., New York.

This work comes from the artist's finest period, her time at the *Studio for Analytical Art* under Pavel Filonov. In line with the fundamental concepts of analytical art, Filonovites sought to apprehend the essence of "life as such" through the rendering of real moments. The coming into being of the "new" man, the struggle of "old" vs. "new" in life and in the individual soul, was the basic theme of artist's easel work (*Old and New*, 1927, State Russian Museum).

# Works from the Museums and Private Collections formerly in the Collection of Maya and Anatoly Bekkerman

## Museums

Page 46

- 176. Goncharova, Natalia Sergeevna. 1881–1962**  
*Seine Promenade*. 1930s  
Four-part screen  
Oil on canvas. 257 × 80 cm  
(each part)  
Each part (except the second) is signed: *N. Gontcharova*; at lower right of second screen: *N.G.*  
*Provenance*: Moscow Museum of Art (MMoMA); earlier in collection of M. and A. Bekkerman, New York  
*Exhibitions*: *Natalia Goncharova. Between East and West*. 2013. No. 172 (Ill., pp. 224–25).

Page 49

- 177. Grigoriev, Boris Dmitrievich. 1886–1939**  
*Portrait of Solon Mollo*. 1917  
Oil on canvas. 133 × 106 cm  
At lower right: *Борис Гр* [illegible]  
*Provenance*: State Russian Museum, St. Petersburg (inv. Zh-1197), earlier in collection of M. and A. Bekkerman, New York  
*Exhibitions*: *Boris Grigoriev*, No. 81 (ill., p. 92).

Solon (Semyon) Ilich Mollo (1878, Salonika–1937, Paris), a descendant of Spanish Jews and a Greek citizen, was a grain trader who visited Russia in 1896 as representative of the Trading House of Louis Dreyfus. In the early 1900s, he lived in Ufa, the firm's headquarters; after 1921, he lived in Paris. Father of Evgeny Semyonovich Mollo (1904–1985), military historian, widely known collector and graphic artist and active in Sergei Diaghilev's Ballets Russes.

Page 34

- 178. Dobuzhinsky, Mstislav Valerianovich. 1875–1957**  
*St.-Petersburg*. 1912  
Gouache, watercolors, graphite pencil, zinc white, on paper.  
67 × 172 cm (hors-cadre)  
*Provenance*: State Russian Museum, St. Petersburg (Inv. 60075), earlier in collection of M. and A. Bekkerman, New York.

Page 55

- 179. Falk, Robert Rafailovich. 1886–1958**  
*Self-Portrait in Gray Hat and Brown Suit*. 1934–35  
Oil on canvas. 91 × 64.5 cm  
At lower left: *Р. Фальк*  
*Provenance*: State Russian Museum, St. Petersburg (inv. Zh-1307), earlier in collection of M. and A. Bekkerman, New York from collection of Abram F. Chudnovsky, Leningrad/St. Petersburg  
*Exhibitions*: *R. Falk*, 1966; *Russian Paris, 1910–1960* (ill., p. 173); *Self-Portraits in Russian and Soviet Art*, State Russian Museum, 1993. No. 886  
*Reproductions*: *Живопись XVIII–XX веков в частных коллекциях* [18th–19th Century Painting in Private Collections]. Leningrad/St. Petersburg: Avrora, 1993, p. 217 (book gives another size: 97 × 64); *Painting of Robert Falk*. Catalogue raisonné, 2006, p. 609 (No. 869).

Page 26, 41

- 180. Feshin, Nikolai Ivanovich. 1881–1955**  
*Portrait of David Burliuk*. Study. 1923  
Oil on canvas. 40 × 32.5 cm  
At lower left: *N. Feshin*  
*Provenance*: State Russian Museum, St. Petersburg (inv. Zh-1192), earlier in collection of M. and A. Bekkerman, New York; from collection of the family of the artist D. D. Burliuk  
*Exhibitions*: *N. Feshin*. State Russian Museum, St. Petersburg, 2011 (ill.).  
*Reproductions*: *D. Burliuk, Oshima*. Color engraving. N. Y., 1927. CP. 1; K. Dreier, Burliuk. New York, 1944, p. 108.

This is a sketch for the *Portrait of David Burliuk* (1923; oil on canvas; Santa Fe Art Museum, Santa Fe, N.M.). It was produced by Feshin in New York while he was working on a portrait of Mariya Burliuk, wife of David Burliuk.

Page 33

- 181. Kustodiev, Boris Mikchailovich. 1878–1927**  
*Palm Sunday at Spassky Gate, Red Square*. 1917  
Oil on canvas. 80 × 93.5 cm  
At lower left: *Б. Кустодиев 1917*  
*Provenance*: State Russian Museum, St. Petersburg (inv. Zh-1184), earlier in collection of M. and A. Bekkerman, New York.

Another version of the painting, *Palm Sunday at Spassky Gate*, 1917, is in the Nizhny Novgorod State Art Museum.

## Private Collections

Page 43

- 182. Bekhteev, Vladimir Georgievich. 1878–1971**  
*Self-Portrait (Harlequin)*. 1915  
 Oil on canvas. 88.5 × 70.5 cm  
 At bottom right, monogram: W.B. (in triangle)  
*Provenance*: private collection, Moscow; earlier in collection of M. and A. Bekkerman, New York  
*Reproductions*: Д.З. Коган. *Владимир Бехтеев*. [D. Z. Kogan, Vladimir Bekhteev]. Moscow: Sovetsky Khudozhnik, 1977, p. 37.

Page 23, 36

- 183. Borisov-Musatov, Viktor Elpidiforovich. 1870–1905**  
*Summer Evening*. 1890s  
 Oil on canvas. 80.5 × 95.5 cm  
 At lower right: *B. Mycatov* [illegible]  
*Provenance*: private collection, Moscow; earlier in collection of M. and A. Bekkerman, New York  
*Exhibitions*: *Universal Exposition*, St. Louis, 1904. No. 306; *A Time to Gather*. 2007. No. 49 (ill. 93).  
*Reproductions*: *В мире искусства* [In the World of Art]. 1909, No. 10–12, p. 15; *Pinakothek*. No. 22–23, p. 250.

Four works by Viktor Borisov-Musatov were shown at the 1904 world's fair in St. Louis (Nos. 306–9): the landscape *Summer Evening* and the three studies *Old Gardener*, *Woman on Swing*, and *Girl*. *Summer Evening* was painted in the early 1890s, when the artist was at the Academy of Arts and attended the class of P.

P. Chistiakov (1891–1893). After his return from Paris, where he lived in 1895–98 and studied with Fernand Cormon, Borisov-Musatov painted metaphorical compositions in the spirit of Symbolism.

Page 37

- 184. Burliuk, David Davidovich. 1882–1967**  
*Flowering Acacias*. Second half of 1900s  
 Oil on canvas. 62 × 68 cm  
 At lower left: *Бурлюк*  
*Provenance*: private collection, Moscow; earlier in the collection of M. and A. Bekkerman, New York.

Page 52

- 185. Ekster, Alexandra Aleksandrovna. 1882–1949**  
*Landscape with Bridge. France (City)*. 1930s  
 Oil on canvas. 116 × 73 cm  
*Provenance*: private collection, Moscow; earlier in collection of M. and A. Bekkerman, New York, from collection of Micheline Strohl, Fontenay-aux-Roses  
*Reproductions*: *Pinakothek*. No. 22–23, p. 282.

Architectural motifs turn up frequently in Ekster's paintings of the 1930s and 1940s. Usually, they are fragments of the artist's beloved Venetian places. However, beginning in the mid-1930s, details of ancient French structures appear. The high roofs of the low structures in the foreground are usually taken to be French. All the details of the composition, including the wall and

cathedral tower, were used by the artist in reduced form in *View of Bridge* (Museum of Modern Art, Moscow). The artist gave the picture to Micheline Strohl, a nurse who cared for her in her last years.

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- 186. Falk, Robert Rafailovich. 1886–1958**  
*Landscape with Fence. Paris*. 1936  
 Oil on canvas. 53.5 × 73 cm  
 At lower left: *R. Falk*  
*Provenance*: private collection, Moscow; earlier in collection of M. and A. Bekkerman, New York, from collection of Abram F. Chudnovsky, Leningrad/St. Petersburg  
*Exhibitions*: *R. Falk*. State Russian Museum. 1993 (no catalogue)  
*Reproductions*: D. Sarabjanow. *Robert Falk*. Dresden, 1974. black/white ill. 98; J. Hlušička. *Robert Falk*. Prague, 1986, black/white ill. 55; *Painting of Robert Falk*. *Catalogue raisonné*, 2006. No. 910, p. 635.

One of the rare Paris works of the artist done in the tones of rose and lilac that he had loved as early as his *Jack of Diamonds* days. As a rule, the paintings done by Falk in Paris in the period 1928–38 were in a minor key and restrained in their palette.

Page 30, 45

- 187. Goncharova, Natalia Sergeevna. 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, from collection of L. Lefèvre-Foinet, Paris  
*Reproductions*: A. Lukanova. *You – Columbine*. . . *Russkoe Iskusstvo*. M., 2012. No. 3, pp. 82–87 (ill. p. 83).

Tamara Platonovna Karsavina (1885, St. Petersburg–1978, London), Russian ballerina, was prima ballerina in 1909–14 and 1918–29 for Diaghilev's Russian Seasons and Ballets Russes. She taught in London from 1930.

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- 188. Goncharova, Natalia Sergeevna**  
*Bouquet. Gladioli*. [1930s]  
 Oil on canvas. 92 × 60 cm  
 At lower right, monogram: *NG*  
 On reverse side: at left inscription by artist: *A notre cher ami Docteur A Laporte avec amitié*  
*N. Gontcharova* and, at right: *N. Gontcharova «Bouquet»*  
*Provenance*: private collection, Moscow; earlier in collection of M. and A. Bekkerman, New York; Phillips (New York, May 13, 1985, lot 139)  
*Reproductions*: Bazetoux. *Goncharova*. No. 1218.

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- 189. Nikritin Solomon Borisovich. 1898–1965**  
*Composition*. 1920  
 Oil on canvas. 70 × 60 cm  
*Provenance*: private collection, Moscow; earlier in collection of M. and A. Bekkerman, New York, from collection of Vassily A. Pushkarev, Leningrad/St. Petersburg.

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**190. Nikritin Solomon Borisovich**

*Composition*. 1926

Oil on canvas. 72 × 60 cm

*Provenance*: private collection, Moscow; earlier in collection of M. and A. Bekkerman, New York, from collection of Vassily A. Pushkarev, Leningrad/St. Petersburg.

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**191. Pougny (Pougny),**

**Ivan Albertovich. 1894–1956**

*Paris Street*. Late 1920s

Oil on canvas. 65 × 80 cm

At lower right: *Pougny*

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

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**192. Rokhlina (Schlezinger),**

**Vera Nikolaevna. 1896–1934**

*Still-Life with Bouquet of Lilies*. [1920s]

Oil on canvas. 67.4 × 48.2 cm

At corner upper right: *Шлезингер*;

at lower left corner: *V Rockline*

On reverse side: on stretcher, stamp *V. Rockline* and mark of the retrospective show at the Drouart gallery in Paris

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

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**193. Sudeikin, Sergei Yurevich.**

**1882–1946**

*Yellow Kite*. Mid-1910s

Oil on canvas. 53.5 × 71 cm

On reverse side authenticated signature by K. Aladzalov

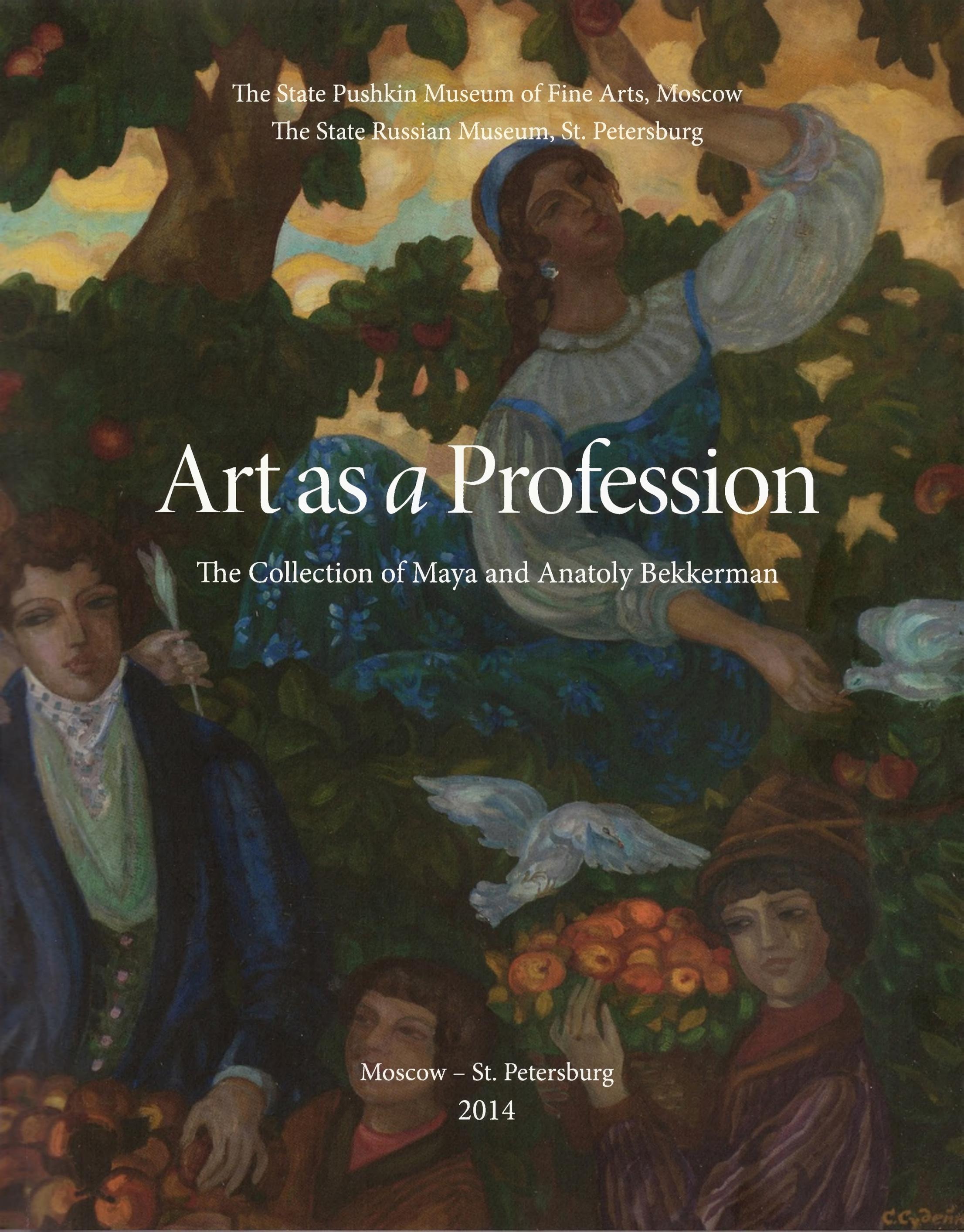
*Provenance*: private collection, Moscow; earlier in collection of M. and A. Bekkerman, New York; Sotheby's (London, June 7, 2010, lot No. 21).

Art as a Profession

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The Collection of Maya *and* Anatoly Bekkerman



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

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The Collection of Maya and Anatoly Bekkerman

Moscow – St. Petersburg

2014