

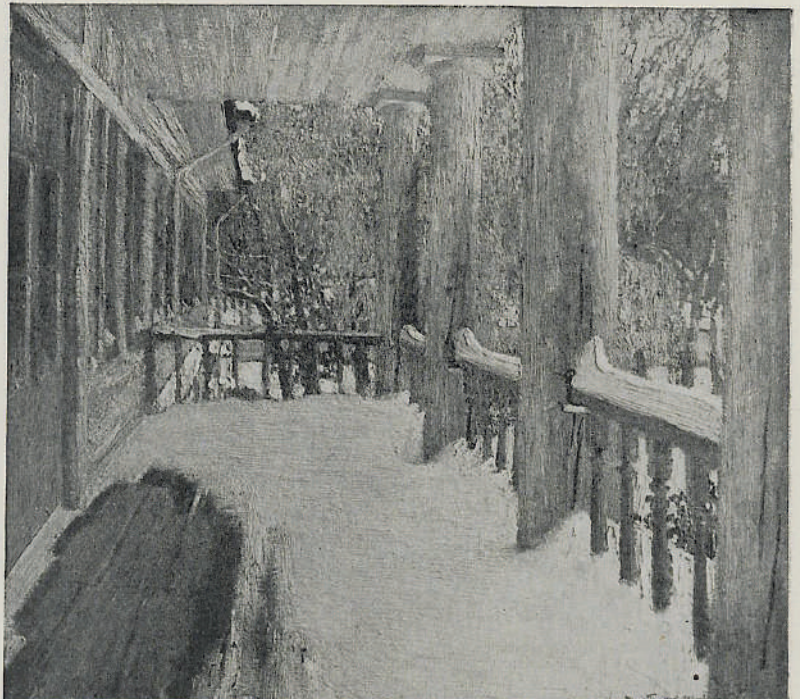
“ MAISON DE DIEU ”

BY RERICH

**M**ODERN RUSSIAN ART: SOME LEADING PAINTERS OF MOSCOW.

Moscow, three only of which can be said to have aroused any special interest amongst artists or the

As is well known, the art world of Russia differs in many important respects from that of Western Europe. This difference extends even to matters connected with its official recognition, the time of year at which exhibitions are held for instance; for, whereas elsewhere exhibitions begin in the spring and go on throughout the summer, they are all concentrated in Russia into a couple of winter months, which is certainly somewhat surprising when climatic conditions are taken into consideration. During last Christmas holidays there were no less than four exhibitions held in



“ SEPTEMBER SNOW ”

BY F. GRABAR



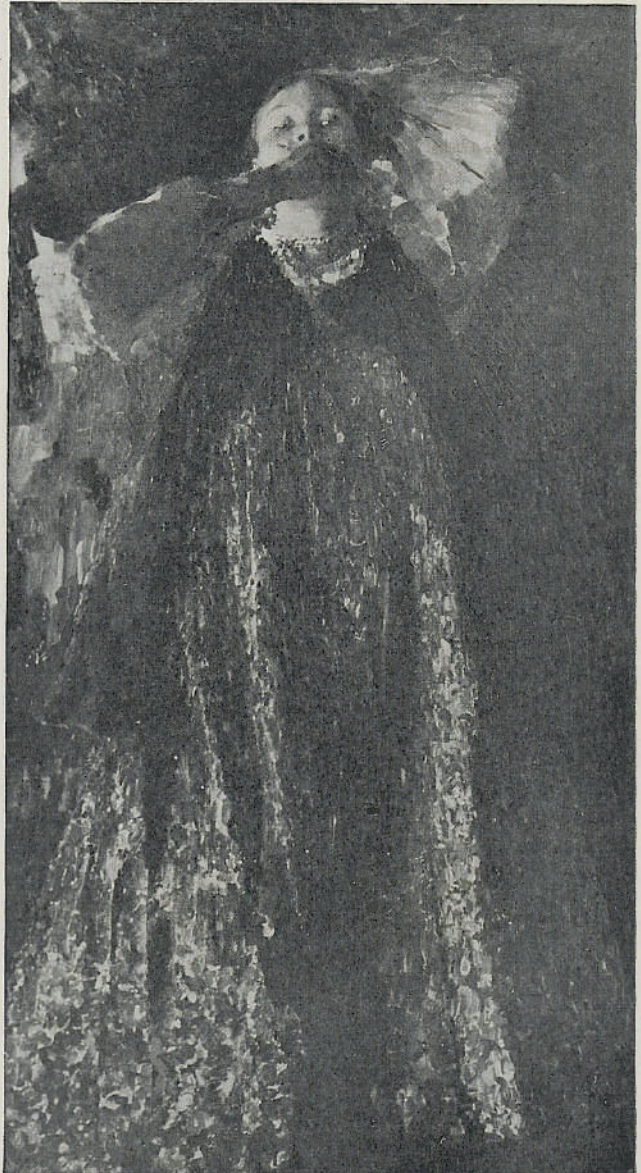
A SIXTEENTH-CENTURY MUSCOVITE MILITARY  
EXPEDITION BY S. IVANOFF

general public. The annual show of the students of the Moscow École des Beaux Arts, it is true, showed an average of fairly good results, but there was no one picture of exceptional merit, no exhibitor of whom great things might be prophesied for the future. The annual show of the Société des Amateurs des Beaux Arts was of a somewhat mediocre character, with few paintings of real art merit with the exception of a fine *Portrait of a Lady*, by Miss E. Goldinger, and some picturesque *Studies*, by Mechtcherine, Sredine, and Froloffin, which were all but lost amongst the crowd of uninteresting and commonplace productions altogether wanting in art feeling. The third exhibition, held by a small group of artists who devote themselves almost exclusively to landscape, was of a very monotonous character, in spite of the fact that men of such recognised position and undoubted talent as Joukovsky, Petrovitcheff, Bialnyiicki, Kalmykoff, and Haliavine, were amongst the exhibitors, for none of them had made any new departure, but, as a general rule, repeated subjects already treated by them.

Careful consideration should also be given to the first exhibition of the recently founded society of Russian artists known as that of the "Soyouz," consisting, with few exceptions, of the most noteworthy members of the Russian art world. The "Soyouz" is the outcome of the fusion of an earlier society called the "XXXVI," and the numerous groups of artists gathered together under the auspices of Mr. S. Diaghilev, editor of the art magazine "Mir Tskousstva." Unfortunately there cannot be said to have been any great *éclat* about the inauguration exhibition of the new art body. The most admired and discussed paintings shown at it were three by F. Maliavine, representing life-sized Russian peasant women, of which the most successful from a decorative point of view was that of a woman, in a red gown trimmed with blue and a black jacket, standing against a red background.

It is very evident that general effect is all that has been aimed at in these figures, and it cannot be denied that an æsthetic if somewhat barbarous

result has been achieved. At the same time the faces are wanting in expression, and there is much that is problematical about the gestures and the background. For all that, however, no one can fail to be attracted by the remarkable originality of style and the strong individuality of what are certainly very remarkable studies, presenting with their brilliant colouring, a very marked contrast to the delicate pencil drawings of Maliavine shown at the same time. There were but few portraits in this initial show, and one of the finest of them was that of a child by Vroubel, as noticeable as is all his work for its dignified scheme of colouring.



"A PEASANT GIRL"

BY F. MALIIVINE

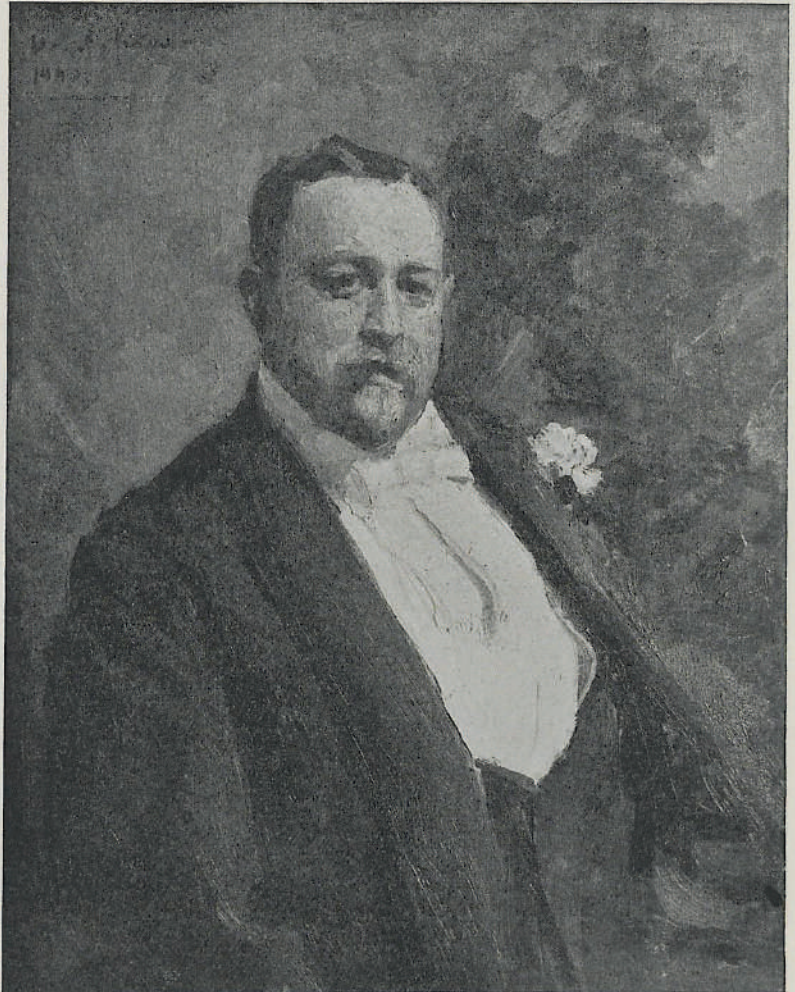


“PLACE D'IVAN VELIKI AU KREMLIN”  
BY A. VASNETZOFF

## Modern Russian Art

K. Korovine sent two of his characteristic and life-like portraits of men, treated in his usual pleasing but somewhat commonplace manner, and a portrait of a lady, which it must be confessed was but little removed from the trivial in style and execution. K. Somoff showed a rather uninteresting portrait study of a young lady, and two small, delicately executed water-colour drawings, on a very small scale, of ladies in fancy dress. L. Pasternak's only exhibits were a small but very faithful study of Count L. Tolstoy, and a few charming, tasteful and life-like drawings in colour. There was nothing very remarkable in the portraits of O. Braz, treated in the broad manner affected by him. The predilection of many artists for the decorative style was very noticeable in this show, especially in the work of Apollinaris Vasnetzoff, who sent a large, gorgeously coloured panel and a continuation of the fine series of water-colour and black-and-white drawings, in which, with masterly skill, he gives various characteristic reconstructions of scenes from Moscow as it was several centuries ago. Another artist whose work is decorative rather than pictorial is Rerich, whose *Maison de Dieu* gives the impression of being a design for mosaics, and yet another painter who may be dubbed a true stylist is S. Malioutine. The few studies from Nature he exhibited proved him to be endowed with much true art feeling, but his numerous designs for buildings and furniture in the Russian style, seem more satisfactory from the picturesque than from the constructive point of view. In A. Golovine's designs for the decoration of a theatre, on the other hand, considerable decorative ability is combined with a strong dash of imagination and a very keen sense of harmony of colour. More realistic, and only to a certain

extent decorative in feeling, are the thoroughly artistic and yet historically true scenes from St. Petersburg as it was in the eighteenth century, by A. Benois, which would serve admirably as illustrations for a book dealing with that epoch. In spite of its vast size, the painting exhibited by S. Ivanoff of *A Sixteenth-Century Muscovite Military Expedition* also impresses the spectator rather as a clever illustration than as an independent composition. As a rule, landscapes of a noble and dignified character are the most noteworthy features of Russian exhibitions, but in this case there were only a few, and those few of a very ordinary character. One, however, did justly attract a special amount of attention, and that was a very impressive autumn scene, remarkably fine alike in composition and in colouring, by J. Grabar. Last, not least, a special word of recognition must also be given to K. Tuon, whose paintings of episodes of life in



"PORTRAIT"

BY K. KOROVINE

## An Important Judgment



"VERS TROITZY"

BY K. TUON

the small towns of Central Russia reproduce with rare felicity and truth the poetic glamour and oriental richness of colouring characteristic of the original scenes at certain times.

The art of Russia is unfortunately too little known outside the borders of its own country, and in future numbers of *THE STUDIO* an attempt will be made to do justice from time to time to the talents of the leading modern painters and sculptors of the Empire. E. P.

A JUDGMENT of considerable interest and importance to artists working in England was delivered on February 29th by Judge Stonor at Marylebone. The facts of the case are clearly stated in the judgment, which ran as follows:—

The plaintiff, Mr. Fry of St. John's Wood, an artist of standing, who had several times exhibited at the Royal Academy, sued the defendant, Mrs. Nina Sinclair—wife of the M.P.



"PORTRAIT OF A CHILD"

BY L. PASTERNAK