

Studio-Talk

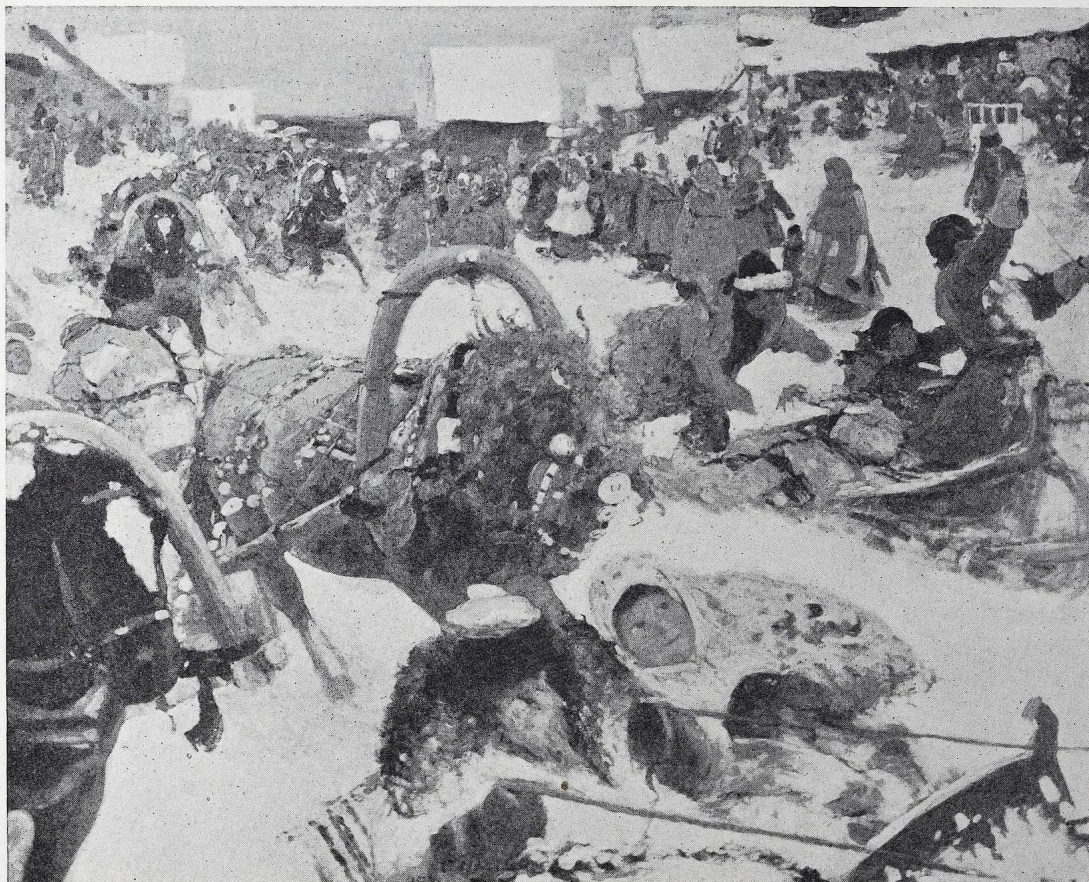
for death, and has at the same time paid due regard to the ornament, but he never spoils his work by giving too much ; he knows exactly what is necessary, and never presumes to give overweight. In his Etruscan vases and bowls he has accomplished something new. They are of bronze patina, with lines and ornamentation of gold; the design is well adjusted, and there is just the right proportion of decoration.

A. S. L.

FRANKFURT-A-M. — Readers of THE STUDIO are already familiar with the clever work of Mr. Josef Kowarzik, who, by the consistent high quality of his productions, has won for himself a leading position amongst the sculptors of Germany. The design for the fountain illustrated on page 164 won the first prize in a competition. The fountain now stands in the courtyard of an old building called the "Roemer," the old Senate-house of Frankfurt, which was last year restored.

MOSCOW.—This year's exhibition by the artists' society known as the "Soyouz" was not particularly rich in remarkable works, but for this want there is compensation in the great variety and many-sidedness of the exhibits, which included practically all kinds of modern painting, black-and-white work, and applied art.

As usual, T. Maliavine captured the great public by the dazzling brightness of his colours, although on this occasion he is less satisfying to the experienced critic. Quite masterly and quite beautiful is the bold combination of the glowing red shawl with the greenish blue bordering worn by one of the two peasant women, but the pose of the figure to the right is not very natural, and the background of green and lilac appears to me *banal* and somewhat sugary. It has been said of Maliavine's delicate and characteristic drawings that they remind one of Ingres, and it may now be added that in his painting also, with its metallic



"MASLANNITZA—CARNIVAL IN A RUSSIAN STREET

”

BY S. IVANOFF



“ON THE BANK”
BY R. YOUON

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ring, he has some kinship with the French master —*toute proportion gar dee.*

Among the leaders of the Moscow art-circle K. Korovine hardly seemed to be on his old level, but V. Seroff interested one with a picturesque interior, and also with a small drawing of the Belgian violinist Ysaye—a work full of temperament. A. Vasnetzoff, who of recent years has familiarised us with his able reconstructions of Russian life of the seventeenth century, made a great effect with a simple landscape, in which the sodden earth, the bright green of the birches and the moist air poetically suggested the melancholy note of the northern Spring. That genial artist, M. Vrubel, contributed two little pictures wherein he catches the delicate beauty of mother-of-pearl and gets the charm of a bouquet of light lilac-coloured campanulas in the most wonderful way; while the decorative talents of S. Maliontine are strikingly displayed in a set of furniture of his own design and manufacture. The rich and handsome carvings in the primitive style, the delicate grey or brown tint of his woods serve to compensate for certain defects of construction.

The *Baba-Yaga* by this artist, possesses true painter's qualities, as do many other of his oil paintings, and admirably suggests the character of the legendary witch of Russia; but where is one to hang a canvas such as this, whose theme is more suitable for an illustration? S. Ivanoff depicts in his broad, sketchy and rather flat manner, a group of merry girls at carnival time in a Russian village, the yellow sheepskins and bright-coloured kerchiefs standing out effectively against the snow-covered roofs.

L. Pasternak was represented here in great variety. In a series of admirable illustrations for a popular story by Countess Tolstoy and in a number of charming coloured scenes of childhood he maintains his reputation as one of the best of Russian draughtsmen; and in an intimate lovely toned *Portrait of a Lady* he revealed himself a delicate painter; while in a large canvas, entitled *Souvenir <L'Italie*, he makes a most successful incursion into the realm of monumental art. In this picturesque composition the painter has portrayed his vision of the slumbering Italian Renaissance — the three principal centres, Florence, Venice, and Milan, being symbolised in a sleeping group.

Among the landscapists most attention is



DRAWING

BY T. MALIAVINE



"PEASANT GIRLS"

attracted by T. Grabar. With his "pointillist" technique he has succeeded in representing most faithfully and naturally the strong light effects of the Russian winter. But far more pleasing than his winter pictures is his *Interior*, which is, to all intents and purposes, still life, with its impressionist summerlike breakfast table and its gold-gleaming *samovar*; and the same of his tea-party in the open air, with the warm evening glow over all. One must not think of looking for sentiment in these pictures; their healthy realism and this picturesque handling must suffice. The Parisian, N. Tarkhoff, is another thorough-paced "pointillist," but in his case the results obtained in no way justify this technique. Good landscape work was also contributed by P. Petrovitcheff, whose colouring is as sound and harmonious as ever; K. Youon, who was certainly more interesting last year; S. Joukovsky, who seeks sunset effects; Baron

BY T. MALJAVINE

traits — all the preference is for water-colours, pastel, gouache, black-and-white, etc., and for a small, or even a minute *format*.

Thus K. Somoff would seem to have almost entirely abandoned oils in favour of the methods just mentioned, and to the cultivating more and more the *petit-maitre* manner. His *spirituel* vignettes, book-covers, costume pictures, illustrations, etc., which lean in the direction of the *rococo*, are executed with extraordinary *finesse*, sometimes quite in the miniature manner, yet always bear the stamp of the true artist and the refined stylist. A calendar recently designed by him is a striking example of this side of Somoff's talent.

Illustrations more or less successful and technically satisfactory were contributed by A. Benois, E. Lanceray, and L. Bakst. Both in point of

Klodt N. Dosépine, and others.

V. Borisoff - Mousatoff, exhibiting for the first time at the "Soyouz," sent several large compositions, the tasteful colour scheme of which cannot be denied. At the same time, his everlasting crinolines and shawls and *chevelures* are not very convincing, and have a sort of masquerading effect. Mousatoff, with his predilection for the eighteenth century, unites the Moscow group of the "Soyouz" with that of St Petersburg

As the two chief cities of Russia differ, so differ these two art groups most emphatically, as is at once evident to one's eyes. In Moscow, the first oil painting—the *tableau de chevalet*—reigns supreme; while with the artists of the Neva side—apart from a few exceptions, such as O. Braz, with his life-size ladies' por-

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quantity and quality the first place in this category falls to Benois for his distinguished illustrations of one of Puschkin's poems, which, however, was familiar to many visitors by reason of having appeared in one of the numbers of *Mir Iskousstva*. Moreover, they then, in their reduced form—the admirable xylographic reproductions of Miss Ostrogumoff — produced a most artistic effect, which shows that the artist grasped all the essentials of the work.

Miss A. Ostrogumoff, who is perhaps the only Russian lady xylographist, displays her art in many beautiful plates, for the most part representing Italian and Petersburg garden scenes. The artist avoids strong colour effects, be it understood, but seeks to obtain the intimate, delicate tone harmonies of the wood-block ; and thus, with surest sense of style, invests her plates with a certain feminine poetry. A decidedly poetic note is struck also in the beautiful pastels and water - colours of M. Doboujinski, who has never before been so copiously represented. He delights in the picturesque by- streets and silent court- yards of the provincial towns, as also in the working quarters of the capital, whose monotony he most artistically conveys. A pleasant surprise awaits one in the coloured drawings of a quite young lady-artist, Miss A. Lindermann, which remind one somewhat of Carl Larsson, but reveal a more youthful temperament.

Last, but not least, are the decorative designs by A. Golorine for one of Ibsen's dramas, full of feeling, and in point of colour very beautiful.

A special gallery in the "Soyouz" Exhibition is devoted to the work of the untimely deceased Marie Jacountchikoff. This

young artist, whose name will not be altogether unfamiliar to readers of THE STUDIO (see Vol. VI., p. 148), deserves the attention of the visitor.

FINLAND. — Nothing very remarkable has been achieved in the art world here recently except some mural frescoes executed by Gallein and Halonen in a private Mausoleum at Bjorneborg. The exhibition of the artists of Finland at Helsingfors always stands out as an important event. The number of exhibits was not so overwhelming as usual, and the space left between each work made the selection of those of value easier, and promoted a keener enjoyment of them. What was most wanting at this exhibition was some one masterpiece of permanent value. Even those artists who generally send large canvases only contributed small, un-



PORTRAIT

BY L. PASTERNAK