
Impressionism in Russia: Dawn of the Avant-Garde
August 28, 2021 – January 9, 2022

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Paris was the prime destination for Russian artists before 1900. They could see works by Claude Monet and Auguste Renoir in the French capital, and they drew inspiration from the subject matter and painting style of the French Impressionists. Upon returning to Russia, they painted outdoors and sought to depict the fleetingness of a moment in their depictions of everyday life in Russia. Even painters who later became part of the Russian avant-garde developed their new art from the Impressionist study of light. This exhibition at the Museum Barberini is dedicated to the reception of French painting in Russia, a subject that has received little attention to date. With about eighty works, the show demonstrates the extent of their international visual vocabulary around 1900 and places Russian artists of the period—from Ilia Repin to Kasimir Malevich—in context of Western European modern art.

“A brief glance at an Impressionist painting determined art history,” explains Ortrud Westheider, director of the Museum Barberini. “When Vasily Kandinsky encountered a work from Claude Monet’s series of *Grainstacks* in an exhibition in Moscow in 1896, he saw, to his confusion, a picture composed of bright colors—but was unable to recognize any particular object. This unsettling experience led him to renounce the idea of the motif in his work and inspired his artistic development toward nonrepresentative painting. While this anecdote is well known, it is only a small piece in the mosaic of the complex relationship between French Impressionism and Russian art in the period between 1860 and 1925. Impulses from the Impressionists did not only revolutionize Kandinsky’s work; they were the starting point for numerous artists of the avant-garde who were to transform the Impressionist treatment of light into Rayonism, Cubo-Futurism, and Suprematism.”

As the leading European metropolis of art, Paris attracted painters from the academies of Moscow and St. Petersburg since the 1860s. Through their examination of the Impressionist style of painting modern life, they liberated themselves from the academic rules that governed Realist painting in Russia. Interaction with French painting inspired artists such as Ilia Repin, Konstantin Korovin, and Valentin Serov to produce works that in addition to the impression of the present moment also showed a sensory world that confronted modern life. Electric lights, shopwindow displays, and the architecture of the modern boulevards offered them motifs that they treated with great painterly freedom. The visual effects of the changing times of day captivated them. The nocturnal illumination of streets especially fascinated Korovin and Nicolas Tarkhoff, who made this topic popular in Russia.

The practice of painting outdoors that was inspired by the Impressionists transformed Russian art and made landscapes popular. Repin, Vasily Polenov, and their pupils Korovin and Serov explored nature around Moscow and traveled to the expanses of the north. Painting *en plein air* and a sketch-like style led artists to motifs that expressed a zest for

life, encouraging a shift away from the existential subjects of Russian art. The changing sunlight lent a guise of lightness and optimism to their works. In portraits and pictures of families, Russian artists linked candor with psychological depth to create their own style of Impressionism. Questions of national identity were just as important as the relationship to the tradition of Realism in painting. Impressionism, with its focus on spontaneous expression and modernity that transcended borders, gave new impulses for dealing with this.

At the turn of the century summer houses in the country, known as dachas, became a place of refuge for Russian urbanites. Artists captured the carefreeness of modern recreational activities in Impressionist interiors that are suffused with light. Studies of light effects in indoor scenes and in still lifes led to a new appreciation of these genres that were little esteemed at the academy in Moscow.

A second generation of Russian artists in Paris at the beginning of the twentieth century became acquainted with Post-Impressionism and Fauvism, painting styles that experimented with bright, unmixed colors. Like the French Post-Impressionists, many Russian painters of this generation aimed to have international careers, and their interest in spending time in the West was not limited to their studies.

Landscape painting became the first field of experimentation for artists such as Mikhail Larionov, Natalia Goncharova, and Kazimir Malevich. They considered themselves Impressionists before founding the Russian avant-garde with expressive Rayonism and nonrepresentational Suprematism after 1910. Now that color had been liberated, painters found the energy that stood for the dynamism and renewal of a new age. Impressionist observation was transformed by the Cubist and Futurist practice of breaking down surfaces and made absolute as luminous nothingness in Malevich's series *White on White*.

Presented in cooperation with the Museum Frieder Burda in Baden-Baden and the State Tretyakov Gallery in Moscow, the exhibition includes about eighty loans from institutions such as ABA Gallery in New York, Museo Nacional Thyssen-Bornemisza in Madrid, the Collection of Iveta and Tamaz Manasherov in Moscow, the Collection of Vladimir Tsarenkov in London, the State Tretyakov Gallery, the State Museum of Fine Arts of the Republic of Tatarstan in Kazan, the Collection of Elsinia Khayrova in London, and the Stedelijk Museum in Amsterdam as well as from private collections.

The exhibition was curated by Ortrud Westheider and Alla Chilova. Various aspects of the exhibition's subject matter were the subject of the 11th Symposium of the Museum Barberini in November 2019. The lectures held at the conference, including those by Olga Atroshchenko, State Tretyakov Gallery, Moscow; Rosalind P. Blakesley, University of Cambridge; Maria Kokkori, The Art Institute of Chicago; Susanne Strätling, University of Potsdam; Irina Vakar, State Tretyakov Gallery, Moscow; and Tatiana Yudenkova, State Tretyakov Gallery, Moscow, are published in the exhibition catalog that accompanies the show.

Abram Efimovich Arkhipov

(1862 Egorovo – 1930 Moscow)

The dominant motif in Arkhipov's oeuvre is the depiction of peasant girls in folkloric costumes, executed in bright colors. As a teacher, he showed future members of the avant-garde how to be freer in their painting.

As a young man Arkhipov left his home village in 1877 to study at the Moscow School of Painting, Sculpture, and Architecture. There he was taught by Vasily Polenov, whose students included Konstantin Korovin and Sergei Vinogradov. In 1884 he continued his studies at the Imperial Academy of Arts in St. Petersburg, but after two years he returned to the Moscow School, graduating with distinction. In 1891 Arkhipov joined the Association of Traveling Art Exhibitions, the *Peredvizhniki* (Wanderers), founded by Ivan Kramskoy. His paintings of this period focused on rural subjects. His early genre scenes had a socially critical character and dealt with the often-arduous nature of the rural population's everyday life. Influenced by plein-air painting, he developed his gestural style in landscapes. Broad brushstrokes as well as a luminous palette also characterize his folkloric depictions of peasant women. In 1894 he began to teach at the Moscow School alongside Stanislav Zhukovsky, the later avant-garde artists David Burliuk, Robert Falk, and Aleksandr Kuprin. As a member of the Union of Russian Artists, founded in 1903, Arkhipov was part of one of the most influential associations of the early twentieth century, to which his student Zhukovsky as well as Igor Grabar, Nikolai Meshcherin, Nicolas Tarkhoff, and Sergei Vinogradov also belonged.

Vladimir Davidovich Baranov-Rossiné

(1888 Bolshaia Lepatikha [now in Ukraine] – 1944 Auschwitz)

Baranov-Rossiné was one of the artists of the Russian avant-garde who developed their work in active exchange with the Post-Impressionist currents in Western Europe. His joy of experimentation was not limited to painting, but also included inventions in the fields of chemistry and optics.

After studying art in Odessa, Baranov-Rossiné went to St. Petersburg in 1908, enrolling at the Imperial Academy of Arts. Only one year later he left the Academy without a degree and joined the circle of early avant-garde artists around Mikhail Larionov and the brothers David and Vladimir Burliuk. Works such as *Green Garden* testify to his enthusiasm for Vincent van Gogh. His preference for round forms and segments of circles, which would characterize his later abstract work, was already evident in his choice of subject matter. Baranov-Rossiné stayed in Paris from 1910 to 1914. Like Georgy Iakulov he met Robert Delaunay and Sonia Delaunay-Terk, whose Orphic Cubism, characterized by circles and simultaneous contrasts, corresponded to his artistic ideas. He also engaged in

scientific studies of color and light theory. In 1914 Baranov-Rossiné went to Christiania (now Oslo) and met Edvard Munch. In 1917, the year of the revolution, he returned to St. Petersburg, but in 1925 he settled permanently in Paris, where he became increasingly involved in scientific experiments. It was there that he patented his optophonetic piano, which synesthetically combined visual and acoustic impulses. After the occupation of Paris by the German Wehrmacht, Baranov-Rossiné was arrested on account of his Jewish origins and deported to Auschwitz, where he was murdered in 1944.

David Davidovich Burliuik

(1882 Semirotovshchina [now in Ukraine] – 1967 Long Island, New York)

David Burliuik is considered a key figure of the early avant-garde. His artistic output ranges from easel painting to performative readings that caused scandals on a regular basis.

After studying at the art schools in Kazan and Odessa, in 1903 David went with his brother Vladimir Burliuik first to Munich, then, in 1904, to Paris. More decisive for his relationship with Impressionism, however, was Sergei Shchukin's substantial collection of French art, which Burliuik visited in Moscow after his return in 1907. There he met Mikhail Larionov and became a driving force of the Russian avant-garde. During that time, he produced paintings influenced by Post-Impressionism, such as *Portrait of a Man*. After the departure of the two initiators Natalia Goncharova and Larionov in 1911, Burliuik became one of the organizers of the Jack of Diamonds artists' association and, beginning in 1913, a member of the Union of the Youth, to which his brother Vladimir also belonged, as well as Kazimir Malevich and Olga Rozanova. Previous to this, in 1910, he had continued his studies at the Moscow School of Painting, Sculpture, and Architecture with Abram Arkhipov and Konstantin Korovin, but was expelled in 1914. That same year he visited the established painter Ilya Repin at his estate Penaten. Burliuik's broad artistic understanding found further expression in his activities in the circle of the futuristic poets Vladimir Mayakovsky and Vasily Kamensky. Together they organized performative readings that challenged their audiences. After the October Revolution of 1917, Burliuik traveled through the Russian provinces and lived in Vladivostok before going to Japan and, from there, to the United States in 1922. In New York in 1924 he had a solo exhibition at the Société Anonyme, the art organization founded by Katherine S. Dreier and Marcel Duchamp.

Vladimir Davidovich Burliuik

(1886, 1887, or 1888 Kherson or Kotelva [now in Ukraine] – 1917 Thessaloniki)

Like his older brother, Vladimir Burliuik is a representative of the Russian avant-garde of the early twentieth century. His artistic output, which includes many book illustrations, was executed over a span of only a few years, prior to his death during World War I.

Vladimir went to Munich in 1903 with his brother, David Burliuk, to study art in the private school run by Slovenian painter Anton Ažbe, where Igor Grabar and Alexej von Jawlensky were already students. After a stay in Paris, he continued his artistic education at various schools throughout the Russian Empire. His early portraits of women show his rapid development from lifelike reproduction in an academic manner to a Pointillist technique. As a result, his style became more two-dimensional and his use of color freer. Beginning in 1907, Vladimir Burliuk participated in many of the exhibitions co-organized by his brother. He was a member of the Union of the Youth, to which, in addition to David Burliuk, Kazimir Malevich and Olga Rozanova also belonged. In 1910 he exhibited at the *Jack of Diamonds* exhibition in Moscow organized by Natalia Goncharova and Mikhail Larionov. He also designed Futuristic books, including *Sadok Sudei* (A Trap for Judges, 1910), an anthology of Futuristic poems, which included works by his brothers, Nikolai and David, as well as Vasily Kamensky. During World War I he was drafted into the army and died in a bomb explosion on the Macedonian front in Greece in 1917.

Robert Rafailovich Falk

(1886 Moscow – 1958 Moscow)

Falk belongs to the circle of the Moscow avant-garde that in its early period experimented with various isms. Though contemporary criticism counts him among the Russian “Cézannists,” Cubism and Impressionism also influenced his work, which always remained committed to figuration.

After studying at private art schools, Falk began his formal artistic training at the Moscow School of Painting, Sculpture, and Architecture in 1905. His teachers included Abram Arkhipov, Konstantin Korovin, and Valentin Serov, whose Impressionistic style of painting proved to be an important influence. While still a student, he painted *Winter in Pokrov*, *Young Girl: Study*, and *Liza in the Sun*, which shows his fellow student and first wife, Elizaveta Potekhina. Later, Falk began to test elements of Fauvism, Cubism, and Neo-Primitivism. In 1910 he became a member of the Jack of Diamonds artists’ association founded by Natalia Goncharova and Mikhail Larianov, to which the brothers David and Vladimir Burliuk also belonged. After the October Revolution of 1917, Falk became involved in the newly founded state institutions and became a teacher at the Higher Art and Technical Studios (VKhUTEMAS) in Moscow. In 1928 he went to Paris, where he met his old teacher Korovin and returned to the Impressionist style of his student years. Ten years later he returned to Soviet Russia. Even when his work came under suspicion of “formalism,” he continued to work and exhibited his art at “painterly concerts” in Moscow. Falk thus became the forerunner of the “second” Russian avant-garde—the unofficial art of the 1960s.

Nicolai Fechin (Nicolai Ivanovich Feshin)

(1881 Kazan – 1955 Santa Monica)

Fechin stands outside the avant-garde movements of his peers. The portraits he created in Russia and later in the United States are characterized by broad brushstrokes and the use of a palette knife.

As a child Fechin helped his father, a woodcarver and gilder, to create iconostases. He began his formal artistic education at the Kazan Art School at the age of thirteen. In 1901 he was accepted at the Imperial Academy of Arts in St. Petersburg, where he was taught by Ilya Repin. In 1909 he was awarded a travel scholarship by the Academy and visited the art capitals of Europe. That same year he returned to his native Kazan and taught at the art school, far from the avant-garde hubs of St. Petersburg and Moscow. In 1916 he became a member of the Academy. That same year he became a member of the Association of Traveling Art Exhibitions, the *Peredvizhniki* (Wanderers), founded in 1870 by Ivan Kramskoy. During that time he painted numerous portraits of children and of his daughter, Eya, which are reminiscent of Impressionism in their vibrant brushwork and dissolution of form. In 1923 Fechin emigrated to the United States. After living in New York, he moved to Taos, New Mexico, where he met the American artist Georgia O’Keeffe. Fechin was fascinated by the culture of the Pueblo people; he painted numerous portraits of Native Americans. In 1927 he bought a traditional adobe house, which he furnished with art, and eventually settled in Santa Monica, California.

Natalia Sergeevna Goncharova

(1881 Nagaevo – 1962 Paris)

Goncharova’s relationship to various Western isms is ambivalent. Although she briefly experimented with Impressionism and Post-Impressionism, she later turned to Russian folk art. She and Mikhail Larionov were one of the most famous artist couples of the avant-garde.

Goncharova went to Moscow in 1892 to attend grammar school. In 1901 she entered the Moscow School of Painting, Sculpture, and Architecture to study with Konstantin Korovin. During that time she also met her future partner Mikhail Larionov, with whom she would work on numerous artistic projects. Her reception of Western isms is limited to the early 1900s. In 1907–08 she created landscapes and still lifes influenced by Impressionism and Pointillism. This was followed by an in-depth study of Russian folk art, which heralded her Neo-Primitivist phase. In 1910, she co-organized the *Jack of Diamonds* exhibition with Larionov, from which one of the most important artists’ associations of the early avant-garde emerged. The following year both left the association and founded the more radical Donkey’s Tail group, to which Kazimir Malevich also belonged. Around 1911, with

Larionov, she developed Rayonism, which was concerned with possibilities of representing light by means of painting. Her work from this phase shows a high degree of abstraction. In 1915 Larionov and Goncharova left Russia to settle permanently in Paris, where they designed numerous stage sets and costumes for Sergei Diaghilev's Ballets Russes.

Igor Emmanuilovich Grabar
(1871 Budapest – 1960 Moscow)

As a painter, Grabar influenced Russian Impressionism and Pointillism. As an art historian, he succeeded in asserting his influence in the late czarist empire as well as under Stalin.

Grabar first studied law and attended courses in history and philology at the University of St. Petersburg. In 1894 he went to the Imperial Academy of Arts, where he was taught by Ilya Repin. Through his private student, the painter Marianna Verevkina (Marianne von Werefkin), Grabar became acquainted with Impressionism. With her and Alexej von Jawlensky he went to Munich in 1896. There Grabar studied at the private art school run by the Slovenian painter Anton Ažbe, where he later taught himself. During that time Grabar developed his Impressionist style of painting. Back in Russia, he became a member of the Union of Russian Artists in 1904 with Abram Arkhipov, Stanislav Zhukovsky, Nicolas Tarkhoff, Sergei Vinogradov, and his painter friend Nikolai Meshcherin. In the first decade of the twentieth century he frequently worked at Meshcherin's Dugino estate, creating numerous Impressionist nature scenes and landscapes in which he depicted the changing times of day and seasons. He often painted birches—both in groups and individually—as well as genre scenes and still lifes. In 1913 Grabar began his career at the Tretyakov Gallery in Moscow, initially as a curator and from 1917 to 1925 as its director. In addition, he wrote art criticism and monographs on painters such as Valentin Serov (1914). In 1924 Grabar organized an exhibition of Russian art in the United States with Vinogradov. In contrast to many of his artist colleagues, Grabar also gained great recognition under Stalin and influence in cultural politics. In 1941 he received the highest award, the Stalin Prize first class, for his two-volume monograph on Repin.

Georgy Bogdanovich Iakulov
(1884 Tbilisi [now in Georgia] – 1928 Yerevan [now in Armenia])

Of Armenian origin, Iakulov's artistic views were shaped by his engagement with Eastern theories, the Russian avant-garde, and various contemporary Western isms.

In 1893 his family moved to Moscow from Tbilisi, which at the time was part of the Russian Empire. There Iakulov began to study foreign languages, but in 1901 he changed for a short time to the School of Painting, Sculpture, and Architecture. In 1903 he was drafted into the military and served in the Russian-Japanese War. In Japan and Manchuria,

he came into contact with Far Eastern culture. In the years before World War I, he traveled through Europe. In Paris, in addition to Vladimir Baranov-Rossiné, he got to know Sonia Delaunay-Terk and her husband, Robert Delaunay. Their Orphism had close affinities with his theory on the perception of light as well as his practice of painting. His prismatic style, in which movement sequences are made visually perceptible, can be seen in the painting *Bar*. The work also evidences Iakulov's understanding of theatrical staging, which can be found in his later stage designs as well. After the October Revolution of 1917, Iakulov increasingly worked for the theater in Moscow, Minsk, and his hometown of Tbilisi. In 1927 he designed a stage set for Sergei Diaghilev's Parisian Ballets Russes, for which Natalia Goncharova and Mikhail Larionov also worked.

Alexej von Jawlensky (Aleksei Georgievich Iavlensky)
(1864 Torzhok – 1941 Wiesbaden)

Though he spent the majority of his life in Germany, Jawlensky belongs to the innovators of Russian art at the beginning of the twentieth century. Long associated with Expressionism and the group Der Blaue Reiter, Impressionism is also undoubtedly recognizable as a transitional phase in his extremely productive output.

Jawlensky completed military training in Moscow between 1877 and 1887. In 1890, as a young officer, he went to St. Petersburg and studied as a guest student at the Imperial Academy of Arts, where Ilya Repin noted his talent. There Jawlensky met Repin's private student Marianna Verevkina (Marianne von Werefkin), who became his mentor. In 1896 he accompanied Werefkin and Igor Grabar to Munich, where they studied at the private art school of the Slovenian painter Anton Ažbe. *Still Life: Apples and Cup* quotes Grabar's Impressionistic fruit still lifes. In the first decade of the twentieth century, Jawlensky became interested in French Post-Impressionism and gave stronger expression to color. The double portrait, which shows his son, Andrei, with the daughter of his fellow student Dmitry Kardovsky, already refers to the Expressionist style. In 1908 he and Werefkin worked with Vasily Kandinsky and his student Gabriele Muntz in Murnau am Staffelsee. When Kandinsky and Franz Marc founded the Expressionist group Der Blaue Reiter in 1911, Jawlensky participated in their exhibitions without being a member. In 1914, at the beginning of the war, he emigrated to Switzerland. After separating from Marianne von Werefkin, in 1922, Jawlensky went to Wiesbaden. When the Nazis came to power in 1933, he was banned from exhibiting his work. It was removed from public collections and shown in 1937 at the *Entartete Kunst* (Degenerate Art) exhibition in Munich.

Konstantin Alekseevich Korovin

(1861 Moscow – 1939 Paris)

Korovin was to remain true to his Impressionist style, which he had formed in the nineteenth century, throughout his life. His Paris series is one of the rare examples of the depiction of urban life within Russian Impressionism.

Between 1875 and 1884, Korovin studied at the Moscow School of Painting, Sculpture, and Architecture with Vasily Polenov, whose students included Abram Arkhipov and Sergei Vinogradov. During this time, he was already preoccupied with Impressionism, and in its Russian manifestation he worked on intimate garden scenes such as *Summer: Lilac*. Through Polenov, in 1884 Korovin met the patron Savva Mamontov, at whose estate Abramtsevo Iliia Repin was also a frequent guest. Korovin designed the stage sets for Mamontov's private opera, where the singer Tatiana Liubatovich, of whom he made a portrait, also appeared. In 1886 he met Valentin Serov, with whom he developed a long-standing friendship. The following year Korovin traveled to Paris, the first of many such visits. In 1901 he began to teach at the Moscow School, where the avant-garde artists David Burliuk, Natalia Goncharova, and Mikhail Larionov were among his students. In addition to portraits, landscapes, and still lifes, during the first decade of the twentieth century and the 1910s Korovin produced numerous depictions of the Crimea, where he often spent his summers. He began his series *Paris Lights* around the middle of the first decade of the twentieth century. Similar to the French Impressionists around twenty years earlier, he painted urban life at different times of the day and was particularly fascinated by artificial light at night. In 1923 he settled in Paris permanently, where he continued to work in the Impressionist style.

Ivan Nikolaevich Kramskoy

(1837 Ostrogozhsk – 1887 St. Petersburg)

As one of the cofounders of the Association of Traveling Art Exhibitions, the *Peredvizhniki* (Wanderers), Kramskoy is one of the central reformers of Russian art in the nineteenth century. In addition, though stylistically rooted in Realism, his psychological interpretations of historical themes and his use of photography make him a pioneer of twentieth-century Russian art.

For Kramskoy, the path to art led through photography, which had just been invented. As early as 1853 he began working as a retoucher for a photographer in Kharkov. In 1856 he went to St. Petersburg, where he first worked in a photo studio. The following year he began his studies at the Imperial Academy of Arts. Although Kramskoy was successful in the strict system of training and competition, he and others were opposed to the Academy's thematic regulations and high workload. In 1863 the "revolt of the fourteen"

initially resulted in an association called the Petersburg Artel of Artists. In 1870 Kramskoy founded the Association of Traveling Art Exhibitions with Nikolai Ge, Grigory Miasoedov, and Vasily Perov, which would become the formative artists' association in the late czarist empire known as the *Peredvizhniki* (Wanderers). In 1876 Kramskoy traveled to France for a short time, but remained skeptical of French Impressionism and the Russian version of the movement. His style can be classified as Critical Realism. Modern aspects can be found in the numerous portraits that Kramskoy produced in the 1870s and 1880s. For example, he painted his fellow painters Ilya Repin and Aleksandr Litovchenko as contemporaries and gave their portraits psychological depth. In the 1880s he also produced a series of commissioned works for the czar's family, for which Kramskoy was criticized by the *Peredvizhniki*.

Aleksandr Vasilevich Kuprin
(1880 Borisoglebsk – 1960 Moscow)

In Kuprin's early work, the influence of Post-Impressionism and the art of Paul Cézanne can be felt; later he turned to Socialist Realism. In contrast to many of his avant-garde colleagues, Kuprin also found recognition under Stalin.

Kuprin began his education at private art schools, first in St. Petersburg, and then, beginning in 1904, in Moscow at the studio of Konstantin Iuon, where Olga Rozanova was later a pupil. In 1906 he moved to the Moscow School of Painting, Sculpture, and Architecture, where Abram Arkhipov and Konstantin Korovin were among his teachers, but he was not awarded a diploma. 1908 marked a turning point for Kuprin: that was the year he met the avant-garde painter Mikhail Larionov and got to know Ivan Morozov's and Sergei Shchukin's collections of French art in Moscow. Inspired by them, he created works such as *Still Life: Bouquet and Pitcher on White Tablecloth*, which testify to Kuprin's examination of Impressionism. His numerous later still lifes were more strongly influenced by Fauvism and the art of Paul Cézanne. In 1910 he exhibited at the *Jack of Diamonds* exhibition in Moscow organized by Larionov and Natalia Goncharova. In 1913 he went to Italy and France, where he deepened his understanding of Cézanne's art. After the October Revolution of 1917, Kuprin first became an assistant to his former teacher Korovin at the Higher Art and Technical Studios (VKhUTEMAS) in Moscow; various teaching activities followed until the 1950s. Kuprin's style grew closer to Socialist Realism. He began to paint industrial landscapes which, in the 1930s, bear witness to the economic rise of the Soviet Union. In 1956 he received the "Distinguished Artist" award of the Russian Soviet Federative Socialist Republic.

Mikhail Fedorovich Larionov

(1881 Tiraspol [now Moldavia] – 1964 Fontenay-aux-Roses)

Like his partner Natalia Goncharova, Larionov was one of the driving forces of the Russian avant-garde of the prewar years. After an Impressionistic early phase, his style moved from Neo-Primitivism to Rayonism. In Paris he and Goncharova had a great influence on the appearance of Sergei Diaghilev's Ballets Russes.

In 1898 Larionov began his studies at the Moscow School of Painting, Sculpture and Architecture. His teachers included Konstantin Korovin and Valentin Serov. During that time he also met his future partner, Natalia Goncharova, with whom he would work on many artistic projects. His early work was influenced by his teachers as well as Impressionism and Post-Impressionism, which he got to know in the collection of his Moscow patron Sergei Shchukin. Like Kazimir Malevich, Larionov was interested in the works of Claude Monet, which he cited in entire series. In the middle of the first decade of the twentieth century he turned to Neo-Primitivism, which, as with Goncharova, emerged from his preoccupation with Russian folk art. With her he organized the *Jack of Diamonds* exhibition in 1910 and in 1912 founded the more radical Donkey's Tail group, to which Malevich also belonged. Around 1911 he developed Rayonism. In 1915 he left Russia and settled in Paris, where he worked with Goncharova for Sergei Diaghilev's Ballets Russes.

Isaak Ilich Levitan

(1860 Kybartai [now in Lithuania] – 1900 Moscow)

Levitan gave innovative impulses to nineteenth-century landscape painting and was a pioneer of Russian Impressionism. Levitan's atmospheric landscapes show the influence of plein-air painting, which he adopted from his teacher Vasily Polenov.

Already as a teenager, Levitan, who came from impoverished circumstances, was accepted to the Moscow School of Painting, Sculpture, and Architecture on a scholarship in 1873. His teachers included Aleksei Savrasov and his successor, Vasily Polenov. Influenced by their landscape painting, Levitan also turned to this genre. His early masterpiece *Autumn Day: Sokolniki* (1879, State Tretyakov Gallery, Moscow), acquired by the Moscow collector Pavel Tretyakov, shows parallels to the French Impressionists in both its motif and painterly treatment; Levitan would only come into contact with the works of the Impressionists on his later European journeys. His teacher Polenov introduced him to the circle of artists around the Moscow patron Savva Mamontov, including Ilya Repin and Valentin Serov. Levitan designed stage sets for Mamontov's Russian Private Opera in the mid-1880s with Konstantin Korovin. In 1889 he visited the World's Fair in Paris, where he became fascinated by the works of the French Realists and Impressionists. Subsequently, in his Russian landscapes Levitan increasingly devoted himself to the

reproduction of ephemeral natural phenomena. In 1891 he joined the Association of Traveling Art Exhibitions, the *Peredvizhniki* (Wanderers), founded by Ivan Kramskoy. In 1898 he began to teach landscape painting at the Moscow School. His students, including Stanislav Zhukovsky and, for a short time, Nikolai Meshcherin, adopted Impressionistic methods such as plein-air painting from him. In 1899 he traveled to the Crimea. There, shortly before his early death, he produced the oil study *Spring in Crimea*.

Kazimir Severinovich Malevich

(1878 Kiev [now in Ukraine] – 1935 Leningrad [now St. Petersburg])

Though the founder of nonobjective Suprematism, Impressionism was also influential in both Malevich's early and late work. It also plays a central role in his theoretical considerations.

Born into a Polish family, Malevich first worked as a technical draftsman before studying for a short time at the Moscow School of Painting, Sculpture, and Architecture in 1904 and at a private art school in Moscow until 1910. During that time he also visited Sergei Shchukin's collection of French art in Moscow. Like Mikhail Larionov he was enthusiastic about the works of Claude Monet and began to paint small-format scenes in which he experimented with the effect of light and the free use of color. In the early 1910s, Malevich initially created Neo-Primitivist and Cubo-Futurist paintings, which he presented in the *Jack of Diamonds* (1910) and *Donkey's Tail* (1912) exhibitions in Moscow, which were initiated by Larionov and Natalia Goncharova. In 1913 his work on the Futurist opera *Victory over the Sun* became a turning point in his creative work and opened the way to nonrepresentational painting. In 1915, along with Olga Rozanova, he took part in the *Last Futurist Exhibition 0,10* in Petrograd (now St. Petersburg), where he presented his *Black Square* (1915, State Tretyakov Gallery, Moscow). After the October Revolution of 1917, Malevich became involved in cultural policy and participated in the reorganization of museums and artistic teaching. In 1919, at a state exhibition he organized in Moscow, he presented his series *White on White*. In 1920 he founded the group UNOVIS at the Vitebsk Art School, which moved its activities into public space. At the end of the 1920s he returned to figuration, also in view of the changed political climate in Soviet Russia. In addition to abstract depictions of peasants, he created Impressionist pictures in the style of his early work.

Nikolai Vasilevich Meshcherin

(1864 Moscow – 1916 Dugino)

The son of a wealthy textile manufacturer, Meshcherin began to paint somewhat late. His nocturnal landscapes in shades of violet and blue combine an Impressionistic experience of nature with a Pointillist technique.

Meshcherin's father was a cofounder of Danilov textiles in Moscow. At his request, Meshcherin began training at the Moscow Practical Academy of Commercial Sciences. After the death of his father, as the oldest son he took over the business at the age of sixteen, but eventually decided to follow his artistic inclinations. Initially interested in photography and creating collages of dried flowers, it was only in the 1890s that Meshcherin turned to painting and began to take private lessons. The main focus of his oeuvre was landscapes. Many of them were created on the family estate in Dugino, which became a meeting place for Moscow artist circles. Among the visitors were the landscape painter and Meshcherin's teacher Isaak Levitan as well as his friend Igor Grabar, who found inspiration for many of his landscape depictions there. Like Grabar, Meshcherin made use of Impressionism and Pointillism to depict the changing of the day and the seasons. He exhibited his works in 1906 at the Union of Russian Artists, to which, in addition to Grabar, Abram Arkhipov, Nicolas Tarkhoff, Sergei Vinogradov, and Stanislav Zhukovsky also belonged. As he was financially independent, Meshcherin only managed to sell a few works and fell into oblivion after his death.

Vasily Dmitrievich Polenov

(1844 St. Petersburg – 1927 Borok near Königsberg)

Polenov's extensive oeuvre includes academically trained history painting as well as landscape studies produced *en plein air*, which he found had its own artistic value. It was in Paris that he became acquainted with French Impressionism, whose methods he also passed on to his students.

Polenov's artistic talent was supported at an early age by his educated family, which was of noble descent. In 1863 he began to study physics and mathematics, while simultaneously enrolling at the Imperial Academy of Arts in St. Petersburg. In 1872 he received a scholarship and went to Paris with Ilia Repin. There they encountered French Impressionism and the older Barbizon School, and took up the practice of painting *en plein air*. Even before the end of his scholarship, in 1876 Polenov returned to Russia, where he became a member of the Academy. Polenov designed the church for Savva Mamontov's Abramtsevo estate, where Repin, Valentin Serov, Konstantin Korovin, and Isaak Levitan were frequent guests. In 1878 he became a member of the Association of Traveling Art Exhibitions, the *Peredvizhniki* (Wanderers), founded by Ivan Kramskoy. That same year he exhibited the painting *Moscow's Court* (1878, State Tretyakov Gallery, Moscow), in which he combined the rural-looking view of a city with genre painting. Polenov was also successful with landscapes, including views of Russia and the Middle East, which he repeatedly visited. In 1885 he exhibited around one hundred studies produced during these trips at an exhibition of the *Peredvizhniki*. In 1882 Polenov became a teacher at the Moscow School of Painting, Sculpture, and Architecture and taught landscape painting. In addition to

Korovin and Levitan, among his students were Abram Arkhipov, Sergei Vinogradov, and Stanislav Zhukovsky, to whom he introduced Impressionism and plein-air painting. Despite many progressive approaches in painting and teaching, Polenov was always searching for a moral component in his art. In his late work, he returned to Christian themes and produced the *From the Life of Christ* cycle, encompassing sixty-eight paintings, until 1909.

Ilia Efimovich Repin

(1844 Chuguev [now in Ukraine] – 1930 Kuokkala [now Repino, Russia])

Repin is regarded as the master of Russian Realism. Following a stay in France, his work reflects the influence of Impressionism. As a teacher, he influenced later generations of artists on the threshold of twentieth-century Modernism.

The son of a military man, Repin grew up in the region of Kharkov. He received drawing lessons at the military topography school in addition to instruction from a local icon painter. After moving to St. Petersburg, he made the acquaintance of Ivan Kramskoy and in 1864 he began his studies at the Imperial Academy of Arts. On a journey along the Volga, Repin found the subject for his most famous painting: *Barge Haulers on the Volga* (1870–73, State Russian Museum, St. Petersburg). The monumental painting became the epitome of Russian Realism. Between 1873 and 1876, as a scholarship holder of the Academy, Repin lived in Italy and France, where he studied the works of the Old Masters as well as contemporary painting and established contacts with the French Impressionists. Before the end of the scholarship, he returned to Russia and became a member of the Academy. In 1878 he became a member of the Association of Traveling Art Exhibitions, the *Peredvizhniki* (Wanderers). Repin combined his academically trained Realism with the painterly elements of Impressionism. At the Abramtsevo estate of his Moscow patron Savva Mamontov, where Konstantin Korovin and his student Valentin Serov were also regular guests, he created the painting of his family *Along the Field Boundary: Vera Repina Is Walking along the Boundary with Her Children*. His loose brushwork is particularly evident in his portraits and landscapes. In 1894, after his break with the *Peredvizhniki*, Repin became a professor at the Academy in St. Petersburg. Apart from Serov, his students included Nicolai Fechin, Igor Grabar, and Alexej von Jawlensky. From 1903 onwards he lived on his estate Penaten, near St. Petersburg, where in 1914 he was visited by the avant-garde artist David Burliuk.

Olga Vladimirovna Rozanova

(1886 Melenki – 1918 Moscow)

Despite her early death at the age of thirty-two, Rozanova was one of the most influential figures of the Russian avant-garde, whose style developed from Impressionism to non-objective Suprematism in just a few years.

In 1906 Rozanova began to attend private art schools such as Konstantin Iuon's studio in Moscow, where Aleksandr Kuprin was also a student. Though she never traveled abroad, Rozanova's early paintings were influenced by Impressionism and Post-Impressionism. In 1912 she joined the board of the Union of the Youth, to which David and Vladimir Burliuk as well as Kazimir Malevich also belonged. That same year she met her future husband, the Futurist poet Aleksei Kruchenykh, with whom she collaborated on projects on Futuristic book art. In 1915 she participated in *the Last Futurist Exhibition 0,10* in Petrograd (now St. Petersburg), where Malevich presented his Suprematist paintings for the first time. While her style in the early 1910s still showed influences of Neo-Primitivism, her later works testify to her turn toward nonobjective Suprematism. Like many avant-garde painters, she also worked in the field of applied art: in addition to book illustrations, she created designs for dresses, bags, and embroidery. After the October Revolution of 1917, Rozanova took on cultural-political functions and participated in the reorganization of artistic teaching. The numerous reactions of Rozanova's artist friends to her early death testify to the central role she played within the Russian avant-garde.

Valentin Aleksandrovich Serov

(1865 St. Petersburg – 1911 Moscow)

Serov was both celebrated and feared as a portraitist. Among his patrons were the aristocracy as well as the late czarist empire's rising bourgeoisie. His style ranges from light Impressionism to gloomy Symbolism.

Serov came from a musical family and spent a portion of his childhood in Munich. In 1874 he received lessons from Iliia Repin in Paris; between 1880 and 1885 he attended the Imperial Academy of Arts in St. Petersburg. Like his teacher Repin and his painter friend Konstantin Korovin, he belonged to the circle of artists and art lovers that came together at the estate of Moscow patron Savva Mamontov in Abramtsevo. That was also where, in 1887, his painting *Girl with Peaches*, which depicts Mamontov's daughter, Vera, was completed, one of the first Russian works in Impressionistic style to receive a public award. Works such as *Tatar Women by the River: Crimea*, which was done in 1893 on a trip to Kokoz in the Crimea, are an exception in Serov's oeuvre, who became famous in the 1880s and 1890s as an unsparing portraitist. He also portrayed the czar family. In 1905, however, Serov left the Imperial Academy in protest against the military's violence toward demonstrators in front of the Winter Palace in St. Petersburg. At the Moscow School of Painting, Sculpture, and Architecture, where Serov began to teach in 1897, he became a formative figure for later avant-garde painters, including Robert Falk and Mikhail Larionov.

Nicolas Tarkhoff (Nikolai Aleksandrovich Tarkhov)

(1871 Moscow – 1930 Orsay)

Tarkhoff's oeuvre consists of lively street scenes, intimate family portraits, and luminous landscapes, most of which were done in France. As he did not complete an academic education, Tarkhoff stands outside the system of medals, titles, and scholarships that characterize the biographies of his Russian artist peers.

Coming from a wealthy merchant family, in 1894 Tarkhoff applied to the Moscow School of Painting, Sculpture, and Architecture, but failed the entrance examination. Nevertheless, he decided on a career as a painter. In 1897 he met Konstantin Korovin, in whose studio he worked for a time. He traveled with the Russian Symbolist Nicolas Millioti to Paris, where he settled permanently in 1899. Tarkhoff attended the Académie Julian and the École des Beaux-Arts, lived in the artists' quarter of Montparnasse, and exhibited regularly at the Salon des Indépendants and the Salon d'Automne. He painted his Parisian street scenes, often from an elevated position, with animated, short brushstrokes. In the countryside he created studies of nature and animals. After marrying and starting a family, in 1905 he turned to domestic genre scenes, which often show the intimate relationship between mother and child. In 1911 he moved to Orsay. Although he lived in France until his death, Tarkhoff maintained contacts with the art scene in Russia. In 1903, for example, he became a member of the Union of Russian Artists, to which Abram Arkhipov, Igor Grabar, Nikolai Meshcherin, Sergei Vinogradov, and Stanislav Zhukovsky also belonged.

Sergei Arsenevich Vinogradov

(1869 Bolshie Soli [now Nekrasovskoye] – 1938 Riga)

Among his contemporaries, Vinogradov was regarded as an acknowledged expert on French Impressionism and Post-Impressionism. His art remains influenced by the landscapes of his teacher Vasily Polenov and nineteenth-century Realism.

The son of a priest, he grew up in the countryside on the banks of the Volga. At the age of just eleven he went to the Moscow School of Painting, Sculpture, and Architecture, where he studied with Vasily Polenov, whose students included Abram Arkhipov and his painter friend Konstantin Korovin. In 1889 Vinogradov continued his studies at the Imperial Academy of Arts in St. Petersburg. After an extended stay in Kharkov, he returned to Moscow in 1896 and became a teacher at the Moscow State Stroganov Academy of Industrial and Applied Arts. Rural genre scenes reveal his involvement with the art of the Association of Traveling Art Exhibitions, the *Peredvizhniki* (Wanderers), founded by Ivan Kramskoy, with whom Vinogradov exhibited in the late 1890s. In 1903 he was one of the founding members of the Union of Russian Artists, to which Abram Arkhipov, Igor Grabar, Nikolai Meshcherin, Stanislav Zhukovsky, and Nicolas Tarkhoff also belonged. In addition,

Vinogradov was considered an expert on Impressionism and was personally acquainted with many French painters. In Paris, he put the Moscow patron Ivan Morozov in contact with the Durand-Ruel Gallery, which represented artists such as Claude Monet and Paul Cézanne. The style of Vinogradov's landscapes and interiors remained dominated by a Realist outlook even in the first two decades of the twentieth century, the heyday of Russian Impressionism. In 1924 he and Grabar were among the organizers of an exhibition of Russian art in the United States. After that, instead of returning to Soviet Russia, he settled in Riga.

Stanislav Iulianovich Zhukovsky

(1873 Endrikhovtsy [now in Belarus] – 1944 near Pruszków)

Zhukovsky found his artistic signature and his most important subject at an early age: Impressionist interiors of stately country estates. They are closely associated with czarist Russia, which came to an end with the October Revolution of 1917.

As the son of a Polish noble family, Zhukovsky grew up in a musical household. In 1892 he began to study at the Moscow School of Painting, Sculpture, and Architecture. His teachers included the landscape painter Isaak Levitan, Vasily Polenov, and Abram Arkhipov. Already in the 1890s Zhukovsky developed his Impressionistic personal style and his thematic repertoire: in addition to winter landscapes, depictions of the interiors of noble country houses. Only rarely, as in the painting *Veranda on the Estate*, are there any people in his compositions. Zhukovsky exhibited with the Association of Traveling Art Exhibitions, the *Peredvizhniki* (Wanderers), founded by Ivan Kramskoy, and was a member of the Union of Russian Artists, in which the Russian Impressionists were widely represented by Arkhipov, Igor Grabar, Nikolai Meshcherin, Nicolas Tarkhoff, and Sergei Vinogradov. In 1907 he became a member of the Academy. At his Moscow studio he taught avant-garde artists such as Vladimir Mayakovsky and Liubov Popova until the October Revolution of 1917. As his depictions of a prerevolutionary idyll increasingly came under criticism in Soviet Russia, he went to Poland in 1923. After the occupation of Poland by Nazi Germany, Zhukovsky was interned; he died in 1944 in a transit camp near Pruszków.

Biographies: Miriam Leimer

Exhibition Dates:	August 28, 2021 – January 9, 2022
Exhibited Works:	76 paintings by Abram Efimovich Arkhipov, Vladimir Davidovich Baranov-Rossiné, David Davidovich Burliuk, Vladimir Davidovich Burliuk, Robert Rafailovich Falk, Nicolai Fechin (Nicolai Ivanovich Feshin), Natalia Sergeevna Goncharova, Igor Emmanuilovich Grabar, Georgy Bogdanovich Iakulov, Alexej von Jawlensky (Aleksei Georgievich Iavlensky), Konstantin Alekseevich Korovin, Ivan Nikolaevich Kramskoy, Aleksandr Vasilevich Kuprin, Mikhail Fedorovich Larionov, Isaak Ilich Levitan, Kazimir Severinovich Malevich, Nikolai Vasilevich Meshcherin, Vasily Dmitrievich Polenov, Ilia Efimovich Repin, Olga Vladimirovna Rozanova, Valentin Aleksandrovich Serov, Nicolas Tarkhoff (Nicolai Aleksandrovich Tarkhov), Sergei Arsenevich Vinogradov, and Stanislav Iulianovich Zhukovsky
Curators:	Dr. Ortrud Westheider, Museum Barberini; Alla Chilova, guest curator
Exhibition Space:	Ca. 1,000 square meters / ground floor and 1st floor
Exhibition Design:	Gunther Maria Kolck, Hamburg, and BrücknerAping, Büro für Gestaltung, Bremen
Address:	Museum Barberini, Alter Markt, Humboldtstraße 5–6, 14467 Potsdam
Hours:	Open daily except Tuesdays: 10 a.m.–7 p.m.; first Thursday each month: 10 a.m.–9 p.m.; Monday and Wednesday to Friday for kindergartens and school groups (by appointment only): 9–10 a.m.

Visiting the Museum:

The health of all visitors and employees of the Museum Barberini is our first priority. To make your visit as comfortable and safe as possible, we have developed comprehensive protection and hygiene measures that are closely coordinated with the recommendations of the state of Brandenburg and the city of Potsdam. Precautionary measures for infection control include limiting the number of visitors, regulating entrance by means of timed-entry tickets that are only available online, optimizing visitor flow inside the museum, and increasing the number of disinfection stations.

Admission and Tickets:

Monday, Wednesday to Friday €16 / €10; Saturday and Sunday €18 / €10; free admission under 18 and pupils; entrance is possible only with a timed-entry ticket. Please note that the Museum Barberini is currently able to offer only a very limited number of tickets. All visitors—including Barberini Friends and members of ICOM or similar organizations—must have a time-entry ticket to enter the current exhibitions; tickets are available at: museum-barberini.de/en/besuch/

**Introductory lectures
and events:**

The exhibitions are accompanied by an extensive program of events and education, including symposia, readings, introductory lectures, concerts, film evenings, and workshops that encourage a lively artistic discourse. In a similar way, with changing online resources, Barberini-Digital brings the museum's works and their stories to the digital realm, opening up new approaches to art. The updated program of events is available on our website: www.museum-barberini.de/en/kalender/formate

**Barberini Live Tours and
Live Talks:**

Live Tours enable individuals and groups to take virtual tours of the exhibition *Impressionism in Russia* and the Hasso Plattner Collection from their own homes with an experienced guide. In Live Talks, curators, conservators, and guides present particular aspects of the exhibitions: www.museum-barberini.de/en/kalender/formate

Barberini Digital:

The **Barberini App** is your personal companion before, during, and after your visit to the museum. It offers audio tours for adults and children, service information, event recommendations, e-tickets, and video interviews with specialists. It can be downloaded for free on App Store and on Google Play.

Barberini App Special: France in Potsdam – A City Tour
With the arrival of the French Impressionists at the Museum Barberini, Potsdam has become home to one of the most important collections of art from this era. The close relationship between Potsdam and France has therewith acquired a new dimension. The new Barberini App city tour highlights the French influences and connections that have helped shape Potsdam over the centuries.
www.museum-barberini.de/en/mediathek/1681/

Barberini Prolog is a good way to prepare yourself for the exhibition. Prolog is a compact, multimedia website that gives an overview of topics and works. It is useful for planning your museum visit or for recommending the show to others:

prolog.museum-barberini.de/impressionismrussia

Our website features numerous online offerings on the collection and on the special exhibition Impressionism in Russia, all of which are free of charge, including conversations with experts, 360-degree views, recorded yoga sessions, exhibition visits, and much more.

www.museum-barberini.de/en/mediathek/

Online Collection:

The Hasso Plattner Collection comprises over one hundred works, including thirty-four paintings by Claude Monet. French Impressionism is the focus of the collection. You can learn more about the artists and their works on our new website. Informative essays and detailed information on the provenances are available on the Online Collection at:

sammlung.museum-barberini.de/en

Social Media:

#ImpressionismusRussland at #MuseumBarberini on Facebook, Instagram, Twitter, and YouTube.



Impressionism in Russia: Dawn of the Avant-Garde

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Essays

- *Tatiana Yudenkova*: In the Land of Impressionism: Russian Artists' Travels to France
- *Rosalind P. Blakesley*: Realist Impressions or Impressionist Realities: A Complex Boundary in Russian Art
- *Olga Atroshchenko*: A New Art: The Establishment of Impressionism in Russia
- *Susanne Strätling*: Perceptual Force Fields: Impressionism and Energetics
- *Maria Kokkori*: Color Is Light: From Impressionism to Suprematism
- *Irina Vakar*: Dissolution of the Object: Impressionist Traditions in the Russian Avant-Garde

List of Exhibited Works

- *Tatiana Yudenkova*: Modern Life: Russian Artists in Paris
- *Tatiana Yudenkova*: Impressionist Themes: French Motifs
- *Olga Atroshchenko*: Impressionist Portraits: A New View of the Human Being
- *Nicola Kozicharow*: Experiments with Color: French Momentum
- *Nicola Kozicharow*: At the Outskirts: Rural Places
- *Nicola Kozicharow*: Play with Light: Interior and Still Life
- *Nicola Kozicharow*: From Impressionism to Abstraction: Landscapes
- *Irina Vakar*: Light and Space: Impressionism Transformed
- Miriam Leimer, Artist Biographies

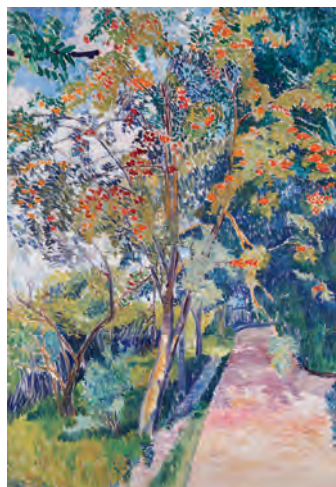
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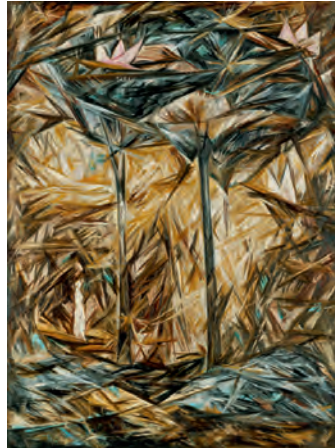
Abram Arkhipov
The Visit, 1914
Oil on canvas, 97 x 149 cm
State Tretyakov Gallery, Moscow



Robert Falk
Liza in the Sun, 1907
Oil on canvas, 95 x 82 cm
State Museum of Fine Arts of the Republic of Tatarstan,
Kazan
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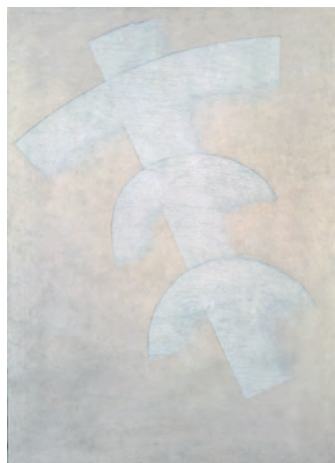
Natalia Goncharova
Rowan: Panino near Viazma, 1907-08
Oil on canvas, 99.4 x 69 cm
State Tretyakov Gallery, Moscow
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Natalia Goncharova
The Forest, 1913
Oil on canvas, 130 x 97 cm
Museo Nacional Thyssen-Bornemisza, Madrid
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Konstantin Korovin (1861–1939)
Paris: Café de la Paix, 1906
Oil on canvas, 60.3 x 73.5 cm
State Tretyakov Gallery, Moscow



Kazimir Malevich (1878–1935)
Construction in Dissolution (Three Arches on a Diagonal Element in White), 1917
Oil on canvas, 98 x 70.5 cm
Stedelijk Museum, Amsterdam



Kazimir Malevich (1878–1935)
Summer (or House and Garden), 1906
Oil on cardboard, 19.2 x 31 cm
Collection of Vladimir Tsarenkov, London



Mikhail Larionov
Lilac, 1904–05
Oil on canvas, doubled, 48.2 x 47.5 cm
State Tretyakov Gallery, Moscow
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Olga Rozanova (1886–1918)
*Corner of the House and Bullfinches in the Tree:
Winter*, 1907–08
Oil on canvas on chipboard, 63 x 51 cm
State Tretyakov Gallery, Moscow



Ilya Repin (1844–1930)
*Along the Field Boundary: Vera Repina Is Walking
along the Boundary with Her Children, 1879*
Oil on canvas, 61.5 x 48 cm
State Tretyakov Gallery, Moscow



Nicolas Tarkhoff (1871–1930)
Carnival Day in Paris, 1900
Oil on canvas, 100 x 65 cm
State Tretyakov Gallery, Moscow



Valentin Serov (1865–1911)
Lelia Derviz, 1892
Oil on canvas, 67.5 x 45.4 cm
State Tretyakov Gallery, Moscow

A New Art:***Photography and Impressionism***

February 12 – May 8, 2022

Numerous nineteenth-century photographers chose the same motifs as the painters of Impressionism: the Forest of Fontainebleau, the cliffs of Étretat, and the modern metropolis of Paris. They, too, studied the changing play of light, the seasons, and weather conditions. From the very beginning, photographers pursued artistic ambitions by experimenting with aspects of composition and perspective as well as various printing techniques. Until World War I, photography's relationship to painting was characterized by both competition and mutual influence.

In the exhibition, this process of aesthetic cross-fertilization is explored on the basis of works by photographers such as Gustave Le Gray, Louise Deglane, Alfred Stieglitz, and Heinrich Kühn, investigating the new medium's development from the 1850s until around 1900, when it established itself as an autonomous art form. The over thirty international lenders include the Photoinstitut Bonartes in Vienna and the Société Française de Photographie in Paris.

The Shape of Freedom:***International Abstraction after 1945***

June 4 – September 25, 2022

Following World War II, painting went in completely new directions. A new generation of artists turned their backs on the styles of the interwar period: Instead of figurative representation or geometric abstraction, painters in the orbit of Abstract Expressionism in the US and Art Informel in Western Europe pursued a radically impulsive approach to form, color, and material. As an expression of individual freedom, the spontaneous painterly gesture gained symbolic significance. Large-scale color-field paintings created a meditative space for ruminating the fundamental questions of human existence.

The exhibition *The Shape of Freedom* examines the creative interplay between Abstract Expressionism and Art Informel in transatlantic exchange and dialogue, from the mid-1940s to the end of the Cold War. It includes more than ninety works by around fifty artists, amongst them Sam Francis, Helen Frankenthaler, K. O. Götz, Lee Krasner, Georges Mathieu, Joan Mitchell, Ernst-Wilhelm Nay, Barnett Newman, Jackson Pollock, Judit Reigl, Mark Rothko, and Clyfford Still. The over thirty international lenders include the Centre Pompidou in Paris, the Tate Modern in London, the Museo nacional Thyssen-Bornemisza in Madrid, the Whitney Museum of American Art in New York, the Museum Frieder Burda in Baden-Baden, and the Peggy Guggenheim Collection in Venice. The exhibition is organized by the Museum Barberini, Potsdam, and the Albertina Modern, Vienna, with generous support from the Fondation Gandur pour l'Art, Genève.

***Surrealism and Magic:
Enchanted Modernity***

October 22, 2021 – January 29, 2022

When the *Manifesto of Surrealism* was published by the French writer André Breton in October 1924, it sparked a literary and artistic movement that soon became the internationally leading avant-garde. At the core of Surrealism lay an exploration of the world of dreams, the unconscious, and the irrational. The artists immersed themselves in the world of magic. Harking back to traditional occult symbolism, the Surrealists cultivated the self-image of a magician, seer, and alchemist.

The exhibition *Surrealism and Magic* is the first major loan exhibition to examine the Surrealists' interest in magic, myth, and occultism. It spans the period of the "metaphysical paintings" by Giorgio de Chirico from around 1915 to Max Ernst's iconic painting *Attirement of the Bride* (1940) and the occultism-focused compositions in the late work of Leonora Carrington and Remedios Varo. The exhibition assembles around ninety works by more than twenty artists, including masterpieces by Victor Brauner, Paul Delvaux, Leonor Fini, Wifredo Lam, René Magritte, André Masson, Roberto Matta, Kurt Seligmann, Yves Tanguy, and Dorothea Tanning. The more than thirty international lenders include the Art Institute of Chicago, the Centre Pompidou in Paris, the Galleria Nazionale in Rome, the Museo nacional Thyssen-Bornemisza in Madrid, the Musées royaux des Beaux-Arts de Belgique in Brussels, and the Solomon R. Guggenheim Museum in New York. The exhibition is organized by the Museum Barberini, Potsdam, and the Peggy Guggenheim Collection, Venice.