

PRESS RELEASE



IMPRESSIONISM IN RUSSIA DAWN OF THE AVANT-GARDE (from April 2021 to 15 August 2021)

Painting “en plein air“, creating a picture from colorful blobs and brush strokes that artistically form a single image in the eyes of the beholder: Russian art was also inspired by the principles of Impressionist painting, originated by French masters such as Manet, Monet and their colleagues. There was always a lively exchange between Paris, Moscow and St. Petersburg. Yet, Russian Impressionism – partly and specifically because of the biographies of its protagonists – went through an especially complex story of change and (further) development. The exhibition is the first of its scale in Europe to demonstrate the importance and individuality of Russian Impressionism – an artistic direction influenced by French *plein air* painting but that developed its own distinctive style.

Inspired by French role models, the Russian painters first had to “process” the influence of Paris. They left the tried and tested path of Realism and drew inspiration for their Impressionist approach from the bright colors of Russian folklore, developing their own new spheres: leading, for example, to the Rayonism of Natalia Goncharova and her partner Michael Larionov. They began with landscapes in the style of Impressionism but developed them into a new, ground-breaking form of abstraction, capturing form and color in constructive “bundles of light”. This energetic development culminated in the legendary monochrome pictures painted by Malevich.

Numerous artists in Russia drew inspiration from the themes and painting styles of the French Impressionists from the late 19th century onwards. They traced the fleetingness of the moment when they depicted scenes from everyday Russian life, explored the role of the individual in an ever-changing world or captured the beauty of nature and landscape – as a counterpart to the modern metropolis. Just as painters from the era strolled through urban spaces or natural idylls, always

following the attractions of the visual and the seductiveness of the glance, the exhibition also captures the attractions of modern life with its spatial dramaturgy, arranged according to individual themes and subjects. The visitor, too, is invited to take a stroll through the great era of Impressionism like a modern-day flaneur.

The connections between Paris and Moscow which led to this development were also manifold from a historical point of view: stipends led the Russian artists to the banks of the Seine from the 19th century on and masterpieces of the French Impressionists were put on display in Moscow and St. Petersburg. Later, many Russian artists went to live in various places around the world. What they had in common was their appreciation of the effect of light – from the shimmering sunlight to the new electrically illuminated life in the modern cities – and how it catalyzed and increasingly encouraged the artists to overcome and dissolve the objective. Thus, treatment of Impressionism and its studies of light later led to the pathbreaking Russian avant-garde.

From Ilya Repin through Natalia Goncharova to Kazimir Malevich: The current exhibition in Museum Frieder Burda interprets the development of Russian Impressionism as a continuum on the road to a radical, perhaps even the most radical, modern form of painting in Europe. It is no coincidence that its subtitle heralds the dawn of an avant-garde. Conceived in Museum Barberini, in cooperation with the renowned Tretyakov Gallery in Moscow, the first stop on its tour is Baden-Baden. By means of its presentation concept, the exhibition reflects the internationality of pictorial language around 1900 in Russian art and integrates the Russian painters in the overall project of European modernity. It comprises more than 70 loans, from the ABA Gallery, New York, the Collection of Iveta and Tamaz Manasherov in Moscow, the State Tretyakov Gallery in Moscow, the State Museum for Visual Arts of the Republic of Tatarstan in Kazan, the Stedelijk Museum in Amsterdam and a number of private collections. The exhibition was curated by Ortrud Westheider and Alla Chilova.

Henning Schaper, Director of Museum Frieder Burda and Chairman of the Frieder Burda Foundation, welcomed the upcoming program: “In these challenging modern times, we are delighted with the positive developments in our museum. The agreement with Museum Barberini and the Tretyakov Gallery now allows us to open the art spring with a true exhibition highlight. The exhibition could not have found a more appropriate location.”

The traditional dialogue with French art and its influence is inscribed in the museum’s identity. The strong connection between the city of Baden-Baden and Russia, with its rich history and tradition of art and culture, are well-known and continue to be nurtured and treasured to this day. And the light, the colors and their magical interplay, the great theme of Impressionism, was always the fulcrum of Frieder Burda’s fascination with art. To this day, the light-flooded architecture of Museum Frieder Burda pays homage to this.

“A glance at an Impressionist picture ended up making art history”: when Wassily Kandinsky attended an exhibition in Moscow in 1896 and stood in front of a painting from the series “Haystacks” by Claude Monet, he was perplexed to see a brightly-colored picture without being able to recognize an object. “This confusing experience confirmed his instinct to go without a *motif* in his painting,” says Ortrud Westheider, director of the Museum Barberini and curator of the exhibition, as she explains the presentation concept that traces the history of the development of Russian Impressionism. She continues: “It inspired his artistic development toward non-objective painting. This anecdote is a tiny stone in the mosaic of the manifold mutual influence of French Impressionism and Russian art between 1860 and 1925. Impressionist stimuli did not just revolutionize Kandinsky’s oeuvre. Rather, they were a starting point for numerous avant-garde artists who would go on to transform Impressionist light painting into Rayonism, Cubo-Futurism and Suprematism.”

MUSEUM FRIEDER BURDA BADEN-BADEN

On show are 73 paintings by Abram Arkhipov, Vladimir Baranov-Rossine, David Burliuk, Vladimir Burljuk, Robert Falk, Nikolai Fechin, Natalia Goncharova, Igor Grabar, Alexej von Jawlensky, Konstantin Korovin, Ivan Kramskoi, Alexander Kuprin, Mikhail Larionov, Isaac Lewitan, Kazimir Malevich, Nikolai Meshcherin, Vasili Polenov, Ilia Repin, Olga Rozanova, Valentin Serov, Nicolas Tarkhoff, Sergei Vinogradov, Georgy Yakulov and Stanislav Zhukovski,

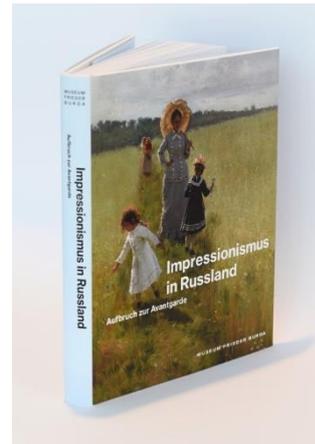
The Exhibition Catalogue:

IMPRESSIONISM IN RUSSIA DAWN OF THE AVANT-GARDE

Edited by
Ortrud Westheider, Michael Philipp, Henning Schaper
Published by Prestel Verlag

Hardback - 250 pages with 200 colored illustrations

Price at the Museum € 35.00



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Artist Biographies

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 land-scapes. 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 with impressionism in Russia: Dawn of the Avant-Garde Artist Biographies 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 Burliuk

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

David Burliuk 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 Burliuk 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 Burliuk 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, Burliuk 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 → Ilia Repin at his estate Penaten. Burliuk'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, Burliuk 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 Burliuk

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

Like his older brother, Vladimir Burliuk 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 Larionov, 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 → Ilia 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 Nagaev – 1962 Paris)

Goncharova's relationship to various Westernisms 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 Westernisms 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, 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 → Ilia 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 Westernisms. 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 Muntér 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* → Ilya 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 interpretation 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 Luon, 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 master-piece 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 → Ilya 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 Luon'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 Futurist 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 non-objective 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 → Ilia 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 Milliotito 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)

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; www.museum-barberini.de