



TWENTY-THIRD INTERNATIONAL
EXHIBITION OF PAINTINGS
CARNEGIE INSTITUTE
PITTSBURGH

APRIL 24 - JUNE 15 - 1924

CATALOGUE
TWENTY-THIRD ANNUAL
INTERNATIONAL EXHIBITION
OF PAINTINGS

APRIL TWENTY-FOURTH
JUNE FIFTEENTH
MCMXXIV

CARNEGIE INSTITUTE
PITTSBURGH



No. 364. *Moth*
HERMENGINDO ANGLADA Y CAMARASA

Russian Art

Russian art, like Russian letters, music, and the stage, eloquently typifies the national consciousness. It presents a complex and appealing fusion of fact and fantasy, of observation and imagination. There exists in virtually every phase of Slavic aesthetic activity this same perplexing combination, this same perpetual dualism. With the Russian artist whether writer, composer, painter, or sculptor, you never indeed know when the world of actuality is to blend into the kingdom of dreams, or when, out of this dream world, is to emerge some indisputable verity of soul or sense. The reasons for such a situation are not far to seek. They reside in the fact that in the Slav meet and merge two distinctive strains—the realism of the West, and the mysticism of the East. There is, in brief, scarcely a single artist in all Russia who has not felt the play of these opposing forces, who does not, in some measure, bring to his creative effort this twin heritage.

From the days of the Europeanized and Europeanizing Peter and Catherine down to comparatively recent times, it was the fashion in Russia to emulate and imitate foreign modes, whether Dutch, French, Teutonic, or Italian. It was the ambition of every Russian of taste to become a "Westerner." Of late, however, matters have changed. The Slavic artist of to-day looks within rather than without. The Russian sculptor, who a decade or so ago succumbed to the influence of Rodin, now turns to native wood carving or falls under

the mystic spell of ikonic inspiration. And similarly, the painter who not long since affected the heavy tonality of Munich academicist, or the delicate ambience of Gallic impressionist, is at present reverting to a typically nationalistic expression, to an art that is more decorative than representative in spirit.

Of the four important post-war exhibitions of Russian art on foreign soil, America has seen two—the one held at the Brooklyn Museum last season, and the one recently on view at the Grand Central Palace, New York. In addition, we have had during the past half dozen years, not less than twenty different individual displays, the most significant being those devoted respectively to the paintings of Anisfeld, Roerich, Grigoriev, Sorin, Fechin, and the decorative stage designer, Sergei Sudeykin. Add to these the collective exhibitions of sculpture by Sudbinin, Archipenko, and the Caucasin, Gurdjan, and we can boast of no inconsiderable familiarity with contemporary Russian art.

The timely appearance of Anisfeld, Roerich, Fechin, Grigoriev, Sorin, Jakovlev, Shukhaiev, and their compatriots in the current exhibition at the Carnegie Institute, offers further opportunity to consider at close range the aims and achievements of these same talented Slavs. In particular is one struck by the variety of theme and treatment, and the generous range of individual expression, here in evidence. One and all, these men are richly endowed with the precious asset of personality. Each presents a definitely formulated aesthetic physiognomy. You here meet a sensitive and articulate response to conditions physical and social as well as artistic. The typically Nordic Roerich, the sen-

suous, colorful Anisfeld, the savant neo-classic perfection of Sorin and Jakovlev, the graphic virility of Grigoriev, and the searching characterization of Fechin, are cases in point.

The general impression deriving from the production of these men is one of distinct creative vitality. Art with the Slavs is more a matter of inspiration than a matter of industry. Its basis is emotional, rather than intellectual, and that is perhaps why alike in letters, music, and painting the Russ possesses for us an appeal so potent. Given favorable opportunity for development, it is not impossible that the Slavic artist may yet be able to reconcile the two divergent viewpoints—the objective and the subjective. He may yet bring to the realistic and scientific West something of the perennial mystery of the East.

CHRISTIAN BRINTON

RUSSIA

GALLERY G

SAVELY SORINE

304 An Artist

BORIS GRIGORIEV

305 Portrait of Claude Farrère

PAVEL D. SCHMAROFF

*306 Lady in Carriage

Lent by The Toledo Museum of Art

DIMITRI ROMANOVSKY

*307 A Chinese Lady

Lent by The Syracuse Museum of Fine Arts

SAVELY SORINE

308 Study: Russian Dramatic Artist

AWARDED HONORABLE MENTION, CARNEGIE
INSTITUTE, 1924

NICHOLAS ROERICH

*309 Interior View of Monastery

Lent by Adolph Lewisohn

NICOLAS FECHIN

310 Portrait of the Russian Artist, David Burliuk

ALEXANDER JACOVLEFF

311 Portraits, Port-Cros, 1921

BORIS ANISFELD

*312 Gray Day on the Neva

Lent by Henry Reinhardt and Son, Inc.

VASSILI CHOUKAIEFF
313 Portrait of Pavlowa

LÉON GASPARD
314 Manchurian Forest

SERGE SOUDEIKINE
*315 Russian Winter Carnival
Lent by The New Gallery, Inc.



No. 132. *The Family*
LUCIEN SIMON