

# FONDATION LOUIS VUITTON

PRESS KIT

## ICONS OF MODERN ART

THE SHCHUKIN COLLECTION  
HERMITAGE MUSEUM – PUSHKIN MUSEUM

FOUNDATION LOUIS VUITTON, PARIS  
22 OCTOBER 2016 – 20 FEBRUARY 2017



## THE SUBJECT

The originality of the Sergei Shchukin collection lies with the decisive modernist and avant-garde choices he made at the beginning of the 20<sup>th</sup> century. The size of the collection, primarily dedicated to French painting and the artists of the Parisian scene, the quality of its works, the number and emblematic nature of the masterpieces brought together, and the strong relationships the leading industrialist established with artists, art dealers and the contemporary art scene both in France and Russia give the collection its unique stature. The exhibition also represents a particularly significant point of study in terms of cultural relations between France and Russia at the beginning of the 20<sup>th</sup> century.

From the end of the 19<sup>th</sup> century Sergei Shchukin, the leading muscovite industrialist, was in regular contact with an influential circle of pioneering modern art dealers which included Paul Durand-Ruel, Paul Cassirer, Eugène Druet, Julien-François Tanguy, Berthe Weill, Ambroise Vallard, Clovis Sagot, Georges Bernheim and Daniel-Henry Kahnweiler. He also rapidly became part of the Parisian scene defending the Impressionists, Post-Impressionists and Modernists. The relationships he established at that time heavily influenced the formation of his collection, which remains one of the best examples of the most radical art of that era.

Shchukin was also familiar with the great collectors Leo and Gertrude Stein, Sarah and Michael Stein, with whom he entertained a real rivalry and from whom he bought several important works. He made numerous visits to the studios of avant-garde artists, such as Monet, Matisse and Picasso, and took a keen interest in the news emerging from art magazines. The Sergei Shchukin collection may be seen as a model in terms of both its nature and the artistic and cultural objectives it pursued from the outset.

These were:

- An outline of the major contemporary artistic movements that form the overall framework of the collection (275 works)
- The assembly of significant and trans-chronological works for each of the artists selected (8 works by Cézanne, 13 by Monet, 16 by Gauguin, 19 by Marquet, 16 by Derain, 41 by Matisse, 50 by Picasso, etc.)
- The curation of monumental pieces by Matisse - *La Danse* and *La Musique* 1909-1910, *La Famille du peintre*, 1911, *L'atelier rose*, 1911)
- An early interest in artistic creation outside of Europe, with the acquisition of African wood and bronze sculptures, Chinese paintings and decorative objects from the Middle East.
- The early opening of the collection to the public in summer 1908, planning to donate his collection to a public institution.

The Impressionists and Post-Impressionists are represented by Monet, Renoir, Van Gogh, Lautrec, Pissarro, Cézanne, Degas and Gauguin; the Nabis by Denis and Redon, the Fauves by Matisse, Marquet, Manguin and Vlaminck; while the Cubists are represented by Picasso, Braque, Friez, Herbin and Derain. There are also works by Puvis de Chavannes, Eugène Carrière and Henri Rousseau, together with African wood sculptures and Chinese paintings, all of which demonstrate a pioneering interest in broadening the collection's scope towards so-called naïve or primitivist art forms.

Aware of the innovative nature of the works in his collection, Sergei Shchukin was keen to make it accessible to all by opening his galleries to the general public. From 1908, the Troubetzkoy Palace in Moscow, where he installed his collection, subsequently became a meeting place for Russian intellectuals and artists. The Shchukin collection, visited by art-lovers, artists and intellectuals, contributed to the early discovery of French avant-garde artists and had a strong impact on contemporary creation in Russia. It was in these galleries, where hundreds of the most radical examples of Western painting were hung and through the excitement aroused by the discovery of the works of Cézanne, Gauguin, Matisse and Picasso so enthusiastically collected by Shchukin, that the Russian artistic revolution was born. This notably led to the Suprematist and Constructivist movements.

One of the main objectives of "ICONS OF MODERN ART. THE SHCHUKIN COLLECTION. HERMITAGE MUSEUM – PUSHKIN MUSEUM" will be to establish a series of juxtapositions between modern masters and artists of the Russian avant-garde as a way of fully replicating the shockwave generated by this artistic dialogue.

Nationalised in 1918 after the Bolshevik revolution, the Shchukin collection was officially combined with the Morosov collection to form the Moscow Museum of Modern Western Art (nevertheless, from 1918 to 1923, each collection remained in its original site before being combined in a larger palace in Moscow), the first museum of modern art to be founded in the 20<sup>th</sup> century. This Modern Art museum had a crucial impact on creation in Russia during the first decade of the revolution. Divided by decree in 1948 between the Hermitage Museum and the Pushkin Museum and for many years forbidden from being exhibited, the Shchukin collection also bears witness to the tumultuous history surrounding the reception which modern art received in the 20<sup>th</sup> century.

## THE EXHIBITION

The exhibition project led by the Fondation Louis Vuitton will be the first time a collection of such seminal importance in the history of modern art will be presented outside Russia (the Pushkin Museum held an exhibition in tribute to the Shchukin collection in 2004). The project focuses on narrating the genesis of modern art and the upheavals marking the 1890-1914 period when the collection was created. Shchukin's original viewpoint, which so greatly influenced the character of his collection, will be one of the main themes explored by the exhibition.

In order to respond to the broad scope of the subject, its size, and the particularities of the Shchukin collection, but also in order to provide the best possible conditions for welcoming as many visitors as possible, the Fondation Louis Vuitton has decided to devote all the space in the Frank Gehry building, inaugurated in October 2014, to this exceptional project. The 160 artworks selected will be displayed in an area of almost 2,400 sqm spread over four levels.

A unique layout will simultaneously evoke the architecture of the Troubetzkoy Palace and the history of the collection, Shchukin's approach to hanging and its several changes, the "private rooms" devoted to Gauguin, Matisse and Picasso, the theoretical, chromatic and thematic connections in the arrangement of certain galleries, and the history of the reception the collection received from the Muscovite and Russian artistic milieu in general.

This layout will also highlight the commission of a monumental work by Henri Matisse commissioned by Shchukin in 1909 for the grand staircase of the Troubetzkoy Palace. A multimedia installation from directors/producers Peter Greenway and Saskia Bodeke will evoke the situation surrounding the commission, its completion and the critical reception given the decorative panels "La Danse" and "La Musique".

The design will encompass all the spaces of the Fondation Louis Vuitton designed by the famous American architect Frank Gehry, with a series of entities organically linked by a network of stairways, galleries, balconies and terraces. The exhibition will be fully integrated into the architectural promenade of the Foundation and will converse with the monumental *in situ* work of Daniel Buren, which will be inaugurated in May 2016.

A catalogue in three languages (French, English and Russian) will be published for the exhibition. It will reflect the current state of research on the issue in France and in Russia and will be supplemented by a scientific platform which will include the general catalogue of the collection and a survey of important critical articles regarding the reception to the Shchukin collection in Russia between 1905 and 1928.

The catalogue drawn up under the scientific direction of Anne Baldassari will bring together the contributions of Professor Albert Kostenevich for the Hermitage Museum, Anna Poznanskaia, Natalia Kortunova, Alexis Petukhov and Vitali Michine, curators for the Pushkin State Museum of Fine Art, André-Marc Delocque-Fourcaud, historical expert for the Shchukin Succession, Natalia Semenova, scientific advisor, and Jean-Claude Marcadé an art historian specialising in Russian avant-garde movements.

An international scientific symposium in February 2017 will lead to an evaluation of the studies and the research carried out by historians and art historians on the role of the great collectors in the production of modern and contemporary art from the 19<sup>th</sup> to the 20<sup>th</sup> century. Primarily dedicated to studying the personality of Sergei Shchukin and his collaboration with artists, dealers and collectors of the Paris and Moscow art scenes who played a direct or indirect role in the creation of his collection, this symposium will also analyse the transformation of the role of patron-collectors in the 19<sup>th</sup>, 20<sup>th</sup> and 21<sup>st</sup> centuries.

Lastly, the project will also include a programme of dance and music based events, demonstrating the breadth of the artistic exchanges that took place between France and Russia at the beginning of the 20<sup>th</sup> century, and their continued relevance today for contemporary creativity.

## **THE FRAMEWORK OF THE INSTITUTIONAL COLLABORATION BETWEEN THE FONDATION LOUIS VUITTON, THE GREAT RUSSIAN MUSEUMS, AND ARTISTIC CREATION IN RUSSIA.**

The exhibition "ICONS OF MODERN ART. THE SHCHUKIN COLLECTION. HERMITAGE MUSEUM – PUSHKIN MUSEUM" follows the policy of collaboration between the great Russian museums and the Fondation Louis Vuitton, initiated by the Fondation in 2015 with its inaugural exhibition "KEYS TO A PASSION".

Suzanne Pagé, Artistic Director of the Fondation and curator of the exhibition, presented the famous "La Danse", 1909-1910 by Henri Matisse, from the Shchukin Collection, at the Hermitage Museum, together with the great masterpiece of Fernand Léger "Les Constructeurs a l'aloes", 1951, a major work from the modern collections of the Pushkin Museum and the remarkable suite of suprematist paintings Malevitch held in the Russian Museum of Saint Petersburg: "Black Square", "Black Cross" and "Black Circle", 1923.

Lastly, as part of its programme, in 2015 the Foundation presented the Russian opera VICTORY OVER THE SUN (music by M. Matiouchine, libretto by A. Kroutchenykh and V. Khlebnikov, set and costumes by K. Malevich), in co-production with the Russian Museum of Saint Petersburg and the Stas Namin Theatre of Moscow.

The exhibition "ICONS OF MODERN ART. THE SHCHUKIN COLLECTION. HERMITAGE MUSEUM – PUSHKIN MUSEUM" marks a new step in the long-term collaboration between the Fondation and the Hermitage Museum and Pushkin Museum. It is also planned that there will be a return exchange, with the two Russian museums hosting exhibitions from the Fondation Louis Vuitton's collections in future years.

### **THE CIRCLE OF PARTNERS**

The original exhibition project planned by the Fondation Louis Vuitton has relied on the support of a wide circle of institutional partners, at the forefront of whom has been the Pushkin State Museum of Fine Arts, and the Hermitage State Museum, who keep the majority of Shchukin's work in their permanent collections.

In order to present the Shchukin collection in the most thorough way possible, the Foundation has also looked to support from the Moscow Oriental Art Museum which keeps much of Shchukin's Asian art collection.

The Tretyakov Gallery in Moscow and the Russian Museum in St Petersburg have also offered their valued support to the exhibition with emblematic loans from their modern collections.

Lastly, significant international institutions such as the Thessaloniki Museum of Contemporary Art, the Museum of Modern Art, New York, the Musée National d'Art Moderne, Paris, and the Stedelijk Museum, Amsterdam, have also been asked to participate in the preparation of the project.

In Moscow, the exhibition has also benefitted significantly from the support of the Museum of the History of Moscow, the Lenin Library and the Pushkin Museum's archives centre, and in Paris from the support of the resource centre at the Musée d'Orsay (Vollard Archives), the Durand-Ruel Archives, the Matisse Archives and the Picasso Administration.

## BIOGRAPHY OF SERGEI SHCHUKIN AND HISTORY OF THE COLLECTION

S.I. Shchukin was born into a family of textile merchants on the 24th June 1854, the third of ten children - six boys and four daughters. His father, Ivan Vassily was founder of the Shchukin textile dynasty and married Ekaterina Petrovna Botkin, scion of a great family of tea merchants and Shchukin's mother, in 1848. Following his further education at the Gera School of Business in Thuringia, Sergei Ivanovic worked in the family firm, Shchukin & Sons, taking control of it after his father's death in 1890. In 1884, he married Lydia Koreneva, whose family owned mines in Donbass, Ukraine. Sergei Shchukin expanded his business, becoming one of Moscow's greatest textile traders. He travelled to Central Asia and India in his quest for patterns he could manufacture in Russia, riding the wave of a middle class hunger for patterned fabrics.

1886 saw the birth of their first son, Ivan, and the family moved to the Trubetzkoy Palace. Three more children followed: Sergei, Grigori and a daughter, Ekaterina. Lauded industrialist, owner of a magnificent residence, it seemed only natural that S.I. Shchukin would be drawn towards an activity that signaled social and economic success: art collection. A passion of art was shared by all the junior members of the Shchukin family, who haunted the residence of their uncle, Vasily Petrovich Botkin, a great scholar and connoisseur, whose salon was frequented by the cream of artists and intelligentsia. His brother, Piotr (1853-1912), developed a passion for antiquities, accumulating a vast collection of exotic *objets d'art*: oriental carpets, bronzes, archives as well as a collection of twenty French impressionists (Renoir, Pissarro, Forain, Degas) that Sergei would finally own. His younger brother, Dimitri (1855-1922), exclusively collected Flemish artists with dedicated zeal. Finally, Ivan Ivanovich (1869-1908), the youngest of them all, dedicated his life to art and painting, moved to Paris to establish a salon where he would receive Rodin, the Spanish painter Zuloaga and Russian émigrés and political exiles such as Anatoly Lunacharsky. So, when thinking of Sergei furnishing the Trubetzkoy Palace, this is the context.

Influenced at first by Serge Diaghilev and the artistic review "The World of Art", Shchukin looked towards the English and the northern artists such as Franz Thaulow, Max Liebermann, James Patterson, Frank Brangwyn, and Edward Burne-Jones. In the spring of 1897, under the influence of "Parisians", his relation and painter Fedor Vladimirovich Botkin and his younger brother Ivan Shchukin, Sergei and his brother Piotr purchased two street scenes by Pissarro from the Durand-Ruel Gallery: one of L'Avenue de L'Opera, the other of La Place du Theatre Francais. Marking the starting point of his collection of French Impressionists, he followed up immediately with his first Monet "Rocks at Belle-Ile" and "Lilacs at Argenteuil". In a single decade, from 1897 to 1907, his collection absorbed 13 Monets, including the completed version of "Dejeuner Sur L'Herbe", 8 Cezannes, including "Mardi Gras", and 16 Tahitian Gauguins. He hung them side by side in his dining room, in a style reminiscent of orthodox icons, before adding 4 Van Goghs, 3 Renoirs, 5 Degas', 5 Maurice Denis', 2 Puvis de Chavannes' and many others from less famous artists. Suddenly, Sergei Shchukin's collection was the talk of intellectuals and the avant-garde, and art critics and young painters alike clamored to be let into the Trubetzkoy Palace. Shchukin also gained enormous respect within the progressive fringe of rich Moscow businessmen: the Botkin cousins, the Tretyakov cousins, Savva Mamontov, the brothers Mikail and Ivan Abramovich Morosov all started their collections of French Impressionists at around the same time. And so, by 1905, Sergei Shchukin was as celebrated amongst the artistic *cognoscenti* as he was in the business world. Rich and respected, his splendid parties at the Trubetzkoy Palace were never less than thronged.

However, in 1905 the family was overtaken by unwelcome drama. The youngest son, Sergei, killed himself by jumping into an icy river. This was just the start of a litany of tragedies, with his wife, Lydia Grigorievna, succumbing to aggressive cancer in January 1907.

In mourning, Sergei Shchukin set off on a pilgrimage in October of that year. Convinced that he was responsible for his own misfortunes, he wanted to rediscover a meaning for his life. From Cairo he set off across the Sinai Desert for the Monastery of St Catherine, built in the 4<sup>th</sup> century at the foot of Jebel Musa (the Mountain of Moses). After a sojourn lasting months, he seemed to find the answer for which he was looking. In December 1907, on a visit to Paris, Ambroise Vollard introduced him to Leo and Gertrud Stein. There he discovered a school of art in the very throes of invention - that of Matisse and Picasso – only for tragedy to strike again when his younger brother Ivan Ivanovich passed away in Paris. Since the purchase of the Matisse still life “Plate on a Table” in 1906, thirty seven canvasses and a drawing had found their way to Moscow and the Shchukin collection, including “Red Room” 1908, “pink workshop” 1911, “Nymph and Satyr” 1908, “The Moroccan Café” 1913, “Portrait of Madam Matisse” and many more. An easy intimacy grew between the two men and in April, 1909, Shchukin commissioned two Matisse panels, four meters by three, for the great staircase of the Trubetzkoy Palace. Matisse also produced “The Dance” and “Music”, provoking such an outcry at their unveiling for the autumn 1910 salon that Shchukin himself hesitated to buy them, before reconsidering.

In September 1909, Shchukin, introduced to Picasso by Matisse in September 1908, bought his first cubist Picasso “la femme à l'éventail” 1909. It was to be the first of many; by 1914 he owned 50 of the master's works from the blue period, “la buveuse d'absinthe”, 1901 to great protocubist compositions such as “Three Women” 1908 to cubist paintings and collages.

But even as the Matisses and the first Picassos were flowing into the Trubetzkoy Palace, in 1910 his third son Grigory, shot himself with a revolver. Moscow simply could not understand what Shchukin was doing. His Matisse panels were mocked and his Picassos received even worse treatment. The word was that tragedy had turned his mind and driven the collector to a mad taste for scribbles and daubs, art in name only.

Then, from 1908, Shchukin opened his palace to the public, first on every Sunday morning and then for three days a week. Art lovers flocked there and his courage was applauded by all the revolutionary artists. Larionov, Tatlin, Petrov-Vodkin and Grigoriev all took inspiration from the walls of Shchukin's palace. It was the cradle of Russian Cubism, protocubism, constructivism and its offspring, Suprematism.

Meanwhile Shchukin, while chasing down his Matisses and Picassos, was seduced by another of Kahnweiler's cubist protégés, André Derain. He bought 16 works between 1910 and 1914, including the “Portrait of Madame Matisse” and “Chevalier X” in the spring of 1914 to enrich his collection and also two collages by Picasso “composition avec tranche de poire”, 1914, and “composition avec grappe de raisin et tranche de poire” 1914, but they were to be his last. The declaration of war ruptured all postal services between Russia and France so the last two Matisses “Woman Seated on Stool” and “Studio with Goldfish” were reserved but never joined the collection.

The February Revolution overthrew the monarchy and the new age was welcomed by Moscow's arts community. Shchukin, the great visionary that he was, was lauded by progressive artists and held in rather higher esteem by the new regime than the old. Nevertheless, at the age of 60, Shchukin wound up the firm Shchukin & Sons and sought the quiet life with his new wife Nadejda Affanassievna and their daughter Irina, born in 1915. In August 1918, he departed by train in secret with his son Ivan to join his wife and young daughter and from then on, Sergei's destiny would be severed from that of his collection. He lost his palace and his collection together.

On November 8, 1918 a decree from the Commissioner of the People's Council, signed by Lenin, declared that the “historic Shchukin Gallery, situated at Bolshoy Znamensky pereulok No. 8 and all its contents are property of the people and will be held in trust for the education of the people.”



Everything was ceded to the Department of Museums of the Education Commissariat and was to be rearranged in keeping with the latest museographic principles.

The inventory, carried out by Count Michael de Keller, Sergei's son in law by daughter Ekaterina, numbered 256 items. The Trubetzkoy Palace "and all its contents" was renamed State Museum for Western Painting No. 1 (GMNZJ1 in Russian), the number two 2 being assigned to the other great collection of French Impressionists and Post Impressionists: Ivan Morozov's. Ekaterina Shchukin was appointed curator to GMNZJ1 and the museum was duly opened to the public in May 1920, with GMNZJ No.2 Morozov in the following year.

In 1922, the two sections were amalgamated into the State Museum for Modern Western Art (GMNZI) under the directorship of the progressive sculptor and historian, Boris Mikhailovich Tsernovetz. Enriched with over 800 pieces Shchukin's, Morozov's and other modern art collections, it became the world's greatest modern art museum, and a trip to Moscow became a rite of passage for left wing French intellectuals. Ekatarina Shchukin de Keller, her husband and six children left Soviet Russia for good in 1922. They settled in Lavandou in France where she remained until her death in 1977. In 1923, the exiled Sergei Shchukin revoked his final will in which he left his collection to the City of Moscow. He led a peaceful life in Paris until his death in 1936 surrounded by works from Raoul Dufy, Henri Le Fauconnier and Pedro Pruna. In 1928, the Shchukin collection was moved from the Trubetzkoy Palace and placed with the other GMNZI collections.

Between 1930-31 almost 70 works from the GMNZI, some belonging to the Shchukin collection, were transferred to the Hermitage in Leningrad. Just before the German invasion of 1941, all the Moscow museums closed and throughout the summer of 1941 their contents were packed up and shipped beyond the Ural Mountains. However, following the victory over Germany and the collections' return to Moscow, the question of reopening the GMNZI became problematic. Ideological changes in the regime had a profound effect on the way modern art was viewed. Realist art should now aim to support socialist goals and as a result, Stalin decreed that GMNZI should be broken up within 15 days and its collection dispersed to provincial museums. Failure would result in its destruction, pure and simple. Mustering all their energy and pulling every string, the directors of the Hermitage Museum in Leningrad and the Pushkin in Moscow, managed to wheedle the academic community, in the cause of art history, into agreeing that it was essential that the works be shared between the two museums, though never shown. This division of the spoils was achieved in a day and the most avant-garde works, notably those of Matisse and Picasso and larger works, were for the most part sent to Leningrad whilst the more conventional Impressionists and Post-Impressionist works of Monet, Van Gogh, Cezanne, and Degas stayed for the most part in Moscow.

Little by little, as the 1970s drew to a close, the old collections started to reappear on the walls, starting with the Hermitage. Since then, the works of the Shchukin collection have conquered the public through great international exhibitions and the name of the collector as its role of pioneer has followed in their wake.

## CURATION & CONTRIBUTORS

The general curation of the exhibition, cultural programming and scientific direction of the catalogue have been entrusted to Anne Baldassari, General Curator of French artistic heritage, modern art historian and a specialist in the work of Matisse and Picasso. As chairwoman of the Musée National Picasso-Paris, which she directed for ten years, Anne Baldassari organised two major Picasso retrospectives as part of the France-Russia Year 2010, at the Pushkin Museum and the Hermitage Museum, the first Picasso retrospectives in Russia since those organised by the writer and friend of Picasso, Ilya Erhenburg.

These exhibitions, the most prominent events of the France-Russia Year 2010, welcomed almost one and a half million visitors and provided the background for a high-level scientific debate on the reception of Picasso's work, as part of a symposium organised by the Pushkin Museum.

Anne Baldassari was also curator of the exhibitions "MATISSE-PICASSO (2002), co-produced with the MNAM, the Tate Gallery and MoMA, and "PICASSO & LES MAÎTRES" (2008), for the National Galleries of the Grand Palais in Paris, which made a significant contribution to the presentation of the collections of Russian museums in France and in particular the works in the Shchukin collection.

Anne Baldassari has been advised and supported in leading this project by the scientific teams of the Pushkin Museum and Hermitage Museum, who have in turn been led by Tatiana V. Potapova, Curator-in-chief of the Pushkin Museum collections, and Mikhail O. Dedinkin, Assistant to the Head of Department for Western European art at the Hermitage Museum.

At each stage of the project's planning, Anne Baldassari benefitted from the support of Sergei Shchukin's grandson, André-Marc Delocque Fourcaud, expert in his ancestor's work and historical advisor to the project, Marina D. Loshak, Director of the Pushkin Museum and Mikhail B. Piotrovky, Director of the Hermitage Museum and eminent expert on the Shchukin collections.

## **CULTURAL PROGRAMME DESIGNED AROUND THE EXHIBITION**

### **Music**

**Moscow Virtuosi - Soloist and conductor: Vladimir Spivakov.**

**21 October: Concert**

Programme of violin concerto(s): Vivaldi, Rossini, Boccherini, Shostakovich

**New Generation Piano Recital - Lukas Geniušas**

**3 November 2016**

Chopin, 24 Études

**Cello Masterclass - Gautier Capuçon**

19, 20, 21 November 2016: Session 2

Russian programmes

**Recital: Thomas Adès & Kirill Gerstein, pianos**

**12 December**

"Concert Paraphrase on Powder Her Face for Two Pianos"

Ravel, Lutoslawski, Debussy, ...

**Vladimir Spivakov Foundation**

**16, 17, 18 December 2016**

8-10 young musicians. Masterclasses and 2 concerts.

Combined with a violin masterclass with Vladimir Spivakov (tbc)

Part 1, 45 mins: soloists tbd

Part 2, 30 mins: Saint-Saëns, The Carnival of the Animals (conducted by one of the children from the Spivakov Foundation)

**Cello masterclass - Gautier Capuçon**

5, 6, 7 January 2017: Session 3

**Scriabin - piano recital, Boris Berezovsky,**

**26 January 2017**

Scriabin: Sonata No. 5 - Studies (selection tbd)

**New Generation Piano Recital - Dmitry MASLEEV**

**2 February 2017**

Winner of the 2015 International Tchaikovsky Piano Competition

**The shock of the Russian and French avant-garde in Shchukin's time**

**Pierre-Laurent Aimard, with 4 pianists**

**10-12 February 2017**

**10, 11, 12 February: 2 music lectures per day (45 mins)**

Debussy, Ravel, Obukhov/Messiaen, Roslavets/Schoenberg, Mosalov...

**11 February, 8.30 p.m.:** Recital for 2 pianos with Tamara Stefanovich, Nenad Lecic, Pierre-Laurent Aimard, Travinsky, Debussy, Scriabin

**12 February, 8.30 p.m.:** Recital – Pierre-Laurent Aimard

The Parisian avant-garde: Debussy, Ravel, Honeger, Stravinsky

The Russian avant-garde: Prokofiev, Scriabin, Rosvalets, Mosalov, Obukhov...

## Dance

### Opening night (28-29 October 2016)

An event focusing on the **Figures of the Ballets Russes** : L'Oiseau de feu, Le Faune la mort du cygne the Petrushkas, the Spirit of the Rose, the Faun, the Chosen One, the Blue God...

**Lil Buck**: La mort du cygne and a new creation for FLV

**Marie Agnès Gillot**, Principal Dancer of the Paris Opera Ballet / Fiedmann Vogel, Stuttgart: duo  
L'Oiseau de feu choreography by Sidi Larbi Cherkaoui

Faun : duo with Daisy Phillips and James O'Hara choreography by Sidi Larbi Cherkaoui

### Danced lectures

**Nicolas Le Riche (formerly of the Paris Opera Ballet)**

*Le Faune et moi*, with Eric Genovèse from Comédie Française, 1st ballet dancer Claire Marie Osta and a musician. Free interpretation of one of the masterpieces of the Ballets Russes repertoire by one of the greatest French dancers. Creation for FLV

**Saturday 26 November 2016: 3 p.m**

**Sunday 8 January 2017: 3 p.m**

**Saturday 14 January 2017: 3 p.m**

### *Un Sacre* by Daniel Linehan

This young American choreographer brings two pianists and fifteen young dancers to the stage for a thrilling performance of Stravinsky's *Rite of Spring*. The double-sided staging immerses the audience in the dancing and the score.

**50 mins - 2 performances, 2 and 3 December 2016 – 8.30 p.m.**

### **Creation: Over to François Chaignaud**

The dancer, choreographer and scholar François Chaignaud has worked on François Malkovsky's Free Dances, Isadora Duncan and, more recently, with the Tanztheater Wuppertal and the Lyon Opera Ballet. Choreography accompanied by a polyphonic choir

**2 performances, 16 and 17 February 2017**

## International Symposium

The symposium aims to shed light on the generic figure of the "visionary collector" – philanthropist and patron of the arts – in the richly creative context of the 19<sup>th</sup> and 20<sup>th</sup> centuries, and to reflect on the new specific role of the patron-collector in supporting contemporary creation at the beginning of the 21<sup>st</sup> century in Europe and Russia.

**2 or 3 days - early February 2017 - Auditorium**

One topic per day tbd

**with the participation of partner institution research teams and leading international specialists**

Symposium contributions will be published ahead of the event, as a complement to the exhibition catalogue (same format). In addition to providing a souvenir of the exhibition, the two publications will also constitute an authoritative research work.

## WORKS SELECTED FROM THE SHCHUKIN COLLECTION AND FROM RUSSIAN AVANT-GARDE

### The Shchukin Collection

**The 130 works selected** from the Shchukin collection clearly illustrate the unique and exceptional nature of the exhibition.

The exhibition will present 128 paintings and 8 sculptures (65 paintings from the Hermitage Museum, and 8 sculptures from the Pushkin Museum): these will represent the main focuses of the collection of Sergei Shchukin compiled between 1898 and 1914. Two important paintings (from MoMA and MNAM), which were chosen by Shchukin from Matisse's studio, but prevented from travelling by the outbreak of the First World War and the closing of the borders, will be displayed.

Among the works are notably found (in alphabetical order):

- **1 work by Braque** (1909), emblematic of Cézanne-inspired Cubism
- **2 works by Carrière**, *L'Accoudée*, 1893, and *La Dormeuse*, 1890
- **8 works by Cézanne**, covering the evolution of his art from 1873 to 1906

They include a *self-portrait*, *still life with fruit*, the masterpieces *Mardi Gras*, *L'Homme à la pipe* and *La Dame en bleu*, alongside *Montagne de la Sainte Victoire* and *L'Aqueduc (Paysage d'Aix)*

- **1 work by Courbet**, a *Paysage* (landscape) of 1875, the first piece acquired by Shchukin
- **1 work by Degas**, *Danseuse dans l'atelier du photographe*, 1874,
- **3 works by Denis**, including two large decorative panels evoking spiritual and mythological themes
- **6 works by Derain** from the 1905-1914 period, including *Paysage de Collioure*, 1905, from his Fauve period, and several Cubist works including *Le Château*, 1910, and the famous *Homme au journal* and *Chevalier X*, 1911-1914
- **12 works by Gauguin** from the 1887-1901 period, including *Autoportrait*, 1890-1894, the monumental panel *Rupe-Rupe*, and scenes of Tahitian life that form the recurring motif in these crucial works in Gauguin's artistic oeuvre
- **2 works by Guillaumin** from 1890, *La Seine* and *Paysage aux ruines*
- **1 work by Maillol**, the bronze *Femme nue*, 1900
- **1 work by Marquet**, *Vue de Saint Jean de Luz*, 1907

- **22 works by Matisse** covering the 1901-1914 period: *Paysage du Jardin du Luxembourg*, 1901-1902, *Vue du Port de Collioure*, 1905, *Grande Nature morte, harmonie rouge*, 1908, from the Hermitage collections, *Nu noir et or*, 1908, *Bocal de poissons rouges*, 1912, *Coin d'atelier*, 1912, *Nymphe et Satyre*, 1909, the Moroccan diptych of 1912, *Amido and Zarah debout*, etc. In addition to this already substantial body of work, we note the ensemble forming a triptych held by the Pushkin Museum, composed of the *L'Atelier rose* panel, 1911, and two vertical paintings, *Coin d'atelier* and *Capucines à la Danse II*, from 1912.

- **8 works by Monet** from the 1866-1904 period, which particularly representative of his work, including the huge *Déjeuner sur l'herbe*, 1866, *Femme dans un jardin*, 1867, the chromatic variations of *Rochers à l'Etretat*, 1886, and *Falaises de Dieppe*, 1897, and, lastly, *Les Monettes*, *Le Parlement de Londres*, 1904.

- **29 works by Picasso** from the 1900-1914 period, paintings, pastels, collages, drawings and gouaches from the 1905-1908 period. Among these famous examples of Picasso's work, can be found works from the blue, rose, African and Proto-Cubist period, such as *L'Étreinte*, 1900, *La Buveuse d'absinthe*, 1901, *La Dyade*, *L'Amitié*, *Femme assise* and *Trois Femmes*, from 1908, and *La Femme à l'éventail*, 1909 (the first Picasso painting acquired by Shchukin). To round off this list, *Bouteille de Pernod* and *Le Violon*, 1912, the painting *Violon et verre sur une table*, 1913, and the collages of 1914, which demonstrate Picasso's Cubist work.

- **2 works by Pissarro**, *Paysages parisiens*, from 1898-1899

- **1 work by Puvis de Chavannes**, 1878

- **1 work by Renoir**, the beautiful *Femme en noir (Anna)* portrait, 1876

- **4 works by Rousseau including** *Vu du Pont de Sèvres*, 1908, *Paysage tropical*, 1908-1909, *Combat du tigre et du taureau* and the renowned *La Muse inspirant le poète (Apollinaire et Marie Laurencin)*, 1909

- **1 work by Signac**, *Le Port de Hue*, 1890

- **1 work by Sisley**, *Village sur la Seine*, 1872

- **1 work by Lautrec**, *Femme à la fenêtre*, 1899

- **1 work by Van Gogh**, *Portrait du Docteur Ray*, 1899

- **1 work by Vuillard**, *Intérieur*, 1899

- **8 African wood and bronze sculptures**, 19<sup>th</sup> century

- **1 Chinese silk painting**

The exhibition also includes singular works from the French school such as *Soir orageux*, 1895, by Collet, *Port Manech*, 1896, by Moret, *le Salon du Dauphin à Versailles*, 1903, by Lobre, and works from the English and Nordic schools such as *Le Marché*, 1893 by Brangwun, the tapestry *Adoration of the Magi*, 1890, by Burne-Jones, *Le Château enchanté*, 1896, by Paterson, and *Le Boulevard de la Madeleine*, 1895, by Thaulow, all of which show Shchukin's interest in landscape, decorative and intimist work when he put together his first collection.

### The avant-gardes

These works, which celebrate contemporary creation at the turn of the 20<sup>th</sup> century, were also a source of inspiration for avant-garde Russian artists. Moreover, with the exceptional support of the Tretyakov Gallery and the Costakis collection at the Thessaloniki Museum of Contemporary Art, the exhibition will seek to outline the terms of a confrontation between the principal protagonists of modern art and the Russian avant-garde surrounding the artistic and aesthetic stakes for the history of art of the 20<sup>th</sup> century.

Selection of works from the Russian avant-garde:

**8 Malevitch** featuring his key suprematist works




**5 Klioun** featuring *The Musician*, 1916

**3 Tatline**





**2 Rodchenko**

**And works from Larionov, Popova, Gontcharova, Oudaltsova**

## ARTWORKS EXHIBITED

<b>Artist</b>	Franck William BRANGWYN (1867-1956)	
<b>Title</b>	<i>Le Marché</i>	
<b>Date</b>	1893	
<b>Dimensions</b>	Sans cadre: 94,5 x 102,5 x 0,0 cm Cadre historique: 125,0 x 132,0 x 12,5 cm	
<b>Description</b>	Huile sur toile	
<b>Inventory</b>	PCHKЖ-3259	
<b>Institution</b>	Musée d'État des Beaux-Arts Pouchkine, MOSCOU	
<b>Artist</b>	Georges BRAQUE (1882-1963)	
<b>Title</b>	<i>Le Château de la Roche-Guyon</i>	
<b>Date</b>	1909	
<b>Dimensions</b>	Sans cadre: 92,0 x 73,0 x 0,0 cm Avec cadre: 104,5 x 85,5 x 7,0	
<b>Description</b>	Huile sur toile	
<b>Inventory</b>	PCHKЖ-3258	
<b>Institution</b>	Musée d'État des Beaux-Arts Pouchkine, MOSCOU	
<b>Artist</b>	Edward BURNE-JONES (1833-1898)	
<b>Title</b>	<i>L'Adoration des mages</i>	
<b>Date</b>	1890	
<b>Dimensions</b>	Sans cadre: 255,0 x 379,0 x 0,0 cm	
<b>Description</b>	Tapissérie haute lisse, laine et soie sur trame en coton	
<b>Inventory</b>	ERMT-15431	
<b>Institution</b>	Musée d'Etat de l'Ermitage, SAINT-PETERSBOURG	



<b>Artist</b>	Eugène CARRIERE (1849-1906)	
<b>Title</b>	<i>Femme accoudée à la table</i>	
<b>Date</b>	1893	
<b>Dimensions</b>	Sans cadre: 65,0 x 54,0 x 0,0 cm Avec cadre: 82,0 x 71,0 x 9,0	
<b>Description</b>	Huile sur toile	
<b>Inventory</b>	ERMGE-6565	
<b>Institution</b>	Musée d'Etat de l'Ermitage, SAINT-PETERSBOURG	
<b>Artist</b>	Eugène CARRIERE (1849-1906)	
<b>Title</b>	<i>La Dormeuse</i>	
<b>Date</b>	vers 1902	
<b>Dimensions</b>	Sans cadre: 36,0 x 47,0 x 0,0 cm Cadre historique: 44,5 x 54,5 x 6,0 cm	
<b>Description</b>	Huile sur toile	
<b>Inventory</b>	PCHKЖ-3283	
<b>Institution</b>	Musée d'État des Beaux-Arts Pouchkine, MOSCOU	
<b>Artist</b>	Paul CEZANNE (1839-1906, FRANCE)	
<b>Title</b>	<i>Bouquet de fleurs dans un vase</i>	
<b>Date</b>	1877	
<b>Dimensions</b>	Cadre historique: 68,0 x 59,0 x 5,0 cm Sans cadre: 55,5 x 46,0 x 0,0 cm	
<b>Description</b>	Huile sur toile	
<b>Inventory</b>	ERMGE-8954	
<b>Institution</b>	Musée d'Etat de l'Ermitage, SAINT-PETERSBOURG	
<b>Artist</b>	Paul CEZANNE (1839-1906, FRANCE)	
<b>Title</b>	<i>Fruits</i>	
<b>Date</b>	1879 - 1880	
<b>Dimensions</b>	Cadre historique: 59,0 x 69,0 x 5,0 cm Sans cadre: 46,0 x 55,5 x 0,0 cm	
<b>Description</b>	Huile sur toile	
<b>Inventory</b>	ERMGE-9026	
<b>Institution</b>	Musée d'Etat de l'Ermitage, SAINT-PETERSBOURG	

<b>Artist</b>	Paul CEZANNE (1839-1906, FRANCE)
<b>Title</b>	<i>Portrait de l'Artiste par lui même</i>
<b>Date</b>	vers 1882
<b>Dimensions</b>	Sans cadre: 45,0 x 37,0 x 0,0 cm Cadre historique: 67,0 x 59,0 x 8,0 cm
<b>Description</b>	Huile sur toile
<b>Inventory</b>	PCHKЖ-3338
<b>Institution</b>	Musée d'État des Beaux-Arts Pouchkine, MOSCOU








<b>Artist</b>	Paul CEZANNE (1839-1906, FRANCE)
<b>Title</b>	<i>Mardi Gras (Pierrot et Arlequin)</i>
<b>Date</b>	1888 - 1890
<b>Dimensions</b>	Sans cadre: 102,0 x 81,0 x 0,0 cm Cadre historique: 128,5 x 107,5 x 13,5 cm
<b>Description</b>	Huile sur toile
<b>Inventory</b>	PCHKЖ-3335
<b>Institution</b>	Musée d'État des Beaux-Arts Pouchkine, MOSCOU



<b>Artist</b>	Paul CEZANNE (1839-1906, FRANCE)
<b>Title</b>	<i>La Dame en bleu</i>
<b>Date</b>	vers 1899
<b>Dimensions</b>	Cadre historique: 114,0 x 96,0 x 6,0 cm Sans cadre: 90,0 x 73,5 x 0,0 cm
<b>Description</b>	Huile sur toile
<b>Inventory</b>	ERMGE-8990
<b>Institution</b>	Musée d'Etat de l'Ermitage, SAINT-PETERSBOURG



<b>Artist</b>	Paul CEZANNE (1839-1906, FRANCE)	
<b>Title</b>	<i>L'Aqueduc (Paysage d'Aix)</i>	
<b>Date</b>	vers 1890	
<b>Dimensions</b>	Sans cadre: 91,0 x 72,0 x 0,0 cm Cadre historique: 112,5 x 94,0 x 0,0 cm	
<b>Description</b>	Huile sur toile	
<b>Inventory</b>	PCHKЖ-3337	
<b>Institution</b>	Musée d'État des Beaux-Arts Pouchkine, MOSCOU	
<b>Artist</b>	Paul CEZANNE (1839-1906, FRANCE)	
<b>Title</b>	<i>L'Homme à la pipe</i>	
<b>Date</b>	1890 - 1892	
<b>Dimensions</b>	Sans cadre: 92,0 x 72,0 x 0,0 cm Cadre historique: 125,5 x 107,0 x 12,0 cm	
<b>Description</b>	Huile sur toile	
<b>Inventory</b>	PCHKЖ-3336	
<b>Institution</b>	Musée d'État des Beaux-Arts Pouchkine, MOSCOU	
<b>Artist</b>	Paul CEZANNE (1839-1906, FRANCE)	
<b>Title</b>	<i>Montagne Sainte-Victoire vue des Lauves</i>	
<b>Date</b>	1904-1905	
<b>Dimensions</b>	Sans cadre: 60,0 x 73,0 x 0,0 cm Cadre historique: 80,5 x 93,0 x 8,0 cm	
<b>Description</b>	Huile sur toile	
<b>Inventory</b>	PCHKЖ-3339	
<b>Institution</b>	Musée d'État des Beaux-Arts Pouchkine, MOSCOU	
<b>Artist</b>	Charles COTTET (1863-1925)	
<b>Title</b>	<i>Soir orageux, les gens passent</i>	
<b>Date</b>	1897	
<b>Dimensions</b>	Sans cadre: 100,0 x 120,0 x 0,0 cm Cadre historique: 125,0 x 154,5 x 9,5 cm	
<b>Description</b>	Huile sur papier marouflé sur toile	
<b>Inventory</b>	PCHKЖ-3284	
<b>Institution</b>	Musée d'État des Beaux-Arts Pouchkine, MOSCOU	

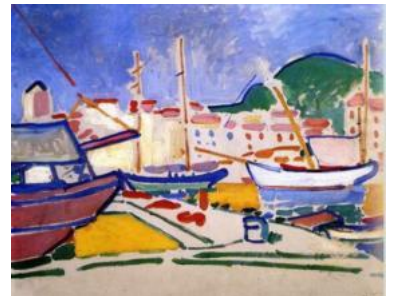
<b>Artist</b>	Gustave COURBET (1819-1877)	
<b>Title</b>	<i>Le Chalet dans la montagne</i>	
<b>Date</b>	vers 1874	
<b>Dimensions</b>	Sans cadre: 33,0 x 49,0 x 0,0 cm Cadre historique: 51,5 x 67,0 x 9,5 cm	
<b>Description</b>	Huile sur toile	
<b>Inventory</b>	PCHKЖ-3542	
<b>Institution</b>	Musée d'État des Beaux-Arts Pouchkine, MOSCOU	
<b>Artist</b>	Edgar DEGAS (1834-1917)	
<b>Title</b>	<i>La Danseuse dans l'atelier du photographe</i>	
<b>Date</b>	1875	
<b>Dimensions</b>	Sans cadre: 65,0 x 50,0 x 0,0 cm 92,0 x 76,5 x 10,0 cm	
<b>Description</b>	Huile sur toile	
<b>Inventory</b>	PCHKЖ-3274	
<b>Institution</b>	Musée d'État des Beaux-Arts Pouchkine, MOSCOU	
<b>Artist</b>	Maurice DENIS (1870-1943)	
<b>Title</b>	<i>Le Bois Sacré</i>	
<b>Date</b>	1897	
<b>Dimensions</b>	Cadre historique: 204,0 x 184,0 x 8,0 cm Sans cadre: 157,0 x 179,0 x 0,0 cm	
<b>Description</b>	Huile sur toile	
<b>Inventory</b>	ERMGE-9657	
<b>Institution</b>	Musée d'Etat de l'Ermitage, SAINT-PETERSBOURG	
<b>Artist</b>	Maurice DENIS (1870-1943)	
<b>Title</b>	<i>Portrait de la femme de l'Artist</i>	
<b>Date</b>	1893	
<b>Dimensions</b>	Sans cadre: 45,0 x 54,0 x 0,0 cm Cadre historique: 61,0 x 67,5 x 10,5 cm	
<b>Description</b>	Huile sur toile	
<b>Inventory</b>	PCHKЖ-3277	
<b>Institution</b>	Musée d'État des Beaux-Arts Pouchkine, MOSCOU	



<b>Artist</b>	Maurice DENIS (1870-1943)
<b>Title</b>	<i>La Visitation</i>
<b>Date</b>	1894
<b>Dimensions</b>	Cadre historique: 114,0 x 104,0 x 4,0 cm Sans cadre: 103,0 x 93,0 x 0,0 cm
<b>Description</b>	Huile sur toile
<b>Inventory</b>	ERMGE-6575
<b>Institution</b>	Musée d'Etat de l'Ermitage, SAINT-PETERSBOURG



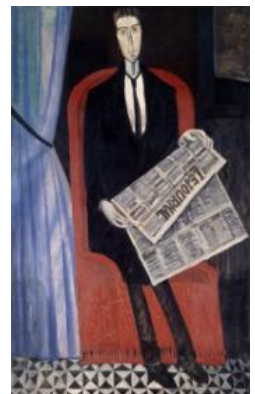
<b>Artist</b>	André DERAINE (1880-1954)
<b>Title</b>	<i>Le Port au Havre (Port Vendres)</i>
<b>Date</b>	1905
<b>Dimensions</b>	Cadre historique: 70,0 x 84,0 x 5,0 cm Sans cadre: 62,0 x 73,0 x 0,0 cm
<b>Description</b>	Huile sur toile
<b>Inventory</b>	ERMGE-6540
<b>Institution</b>	Musée d'Etat de l'Ermitage, SAINT-PETERSBOURG



<b>Artist</b>	André DERAINE (1880-1954)
<b>Title</b>	<i>Le Château</i>
<b>Date</b>	1910
<b>Dimensions</b>	Sans cadre: 66,0 x 82,0 x 0,0 cm Cadre historique: 87,5 x 103,5 x 7,0 cm
<b>Description</b>	Huile sur toile
<b>Inventory</b>	PCHKЖ-3279
<b>Institution</b>	Musée d'État des Beaux-Arts Pouchkine, MOSCOU



<b>Artist</b>	André DERAINE (1880-1954)
<b>Title</b>	<i>L'Homme au journal (Chevalier X)</i>
<b>Date</b>	1911-1914
<b>Dimensions</b>	Sans cadre: 162,5 x 97,5 x 0,0 Avec cadre: 180,0 x 113,0 x 7,0
<b>Description</b>	Huile sur toile
<b>Inventory</b>	ERMGE-9128
<b>Institution</b>	Musée d'Etat de l'Ermitage, SAINT-PETERSBOURG



<b>Artist</b>	André DERAÏN (1880-1954)
<b>Title</b>	<i>Nature morte au crâne</i>
<b>Date</b>	1912
<b>Dimensions</b>	Cadre historique: 84,0 x 132,0 x 7,0 cm Sans cadre: 72,0 x 119,0 x 0,0 cm
<b>Description</b>	Huile sur toile
<b>Inventory</b>	ERMGE-9084
<b>Institution</b>	Musée d'Etat de l'Ermitage, SAINT-PETERSBOURG

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<b>Artist</b>	André DERAÏN (1880-1954)
<b>Title</b>	<i>Le Bois</i>
<b>Date</b>	1912
<b>Dimensions</b>	Cadre historique: 129,0 x 94,0 x 4,0 cm Sans cadre: 116,5 x 81,5 x 0,0 cm
<b>Description</b>	Huile sur toile
<b>Inventory</b>	ERMGE-9085
<b>Institution</b>	Musée d'Etat de l'Ermitage, SAINT-PETERSBOURG




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<b>Artist</b>	André DERAÏN (1880-1954)
<b>Title</b>	<i>Nature morte au panier avec un pain</i>
<b>Date</b>	vers 1913
<b>Dimensions</b>	Cadre historique: 111,0 x 128,0 x 4,0 cm Sans cadre: 100,5 x 118,0 x 0,0 cm
<b>Description</b>	Huile sur toile
<b>Inventory</b>	ERMGE-6542
<b>Institution</b>	Musée d'Etat de l'Ermitage, SAINT-PETERSBOURG

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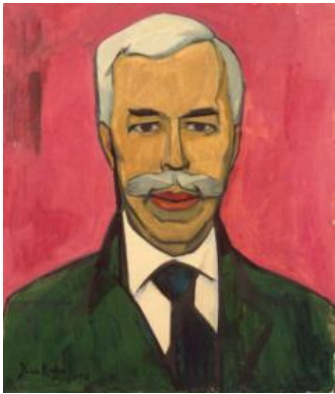

<b>Artist</b>	Henri FANTIN-LATOURE (1836-1904)	
<b>Title</b>	<i>Les Baigneuses</i>	
<b>Date</b>		
<b>Dimensions</b>	Sans cadre: 34,0 x 39,0 x 0,0 cm Cadre historique: 56,0 x 60,5 x 8,0 cm	
<b>Description</b>	Huile sur toile	
<b>Inventory</b>	PCHKЖ-3346	
<b>Institution</b>	Musée d'État des Beaux-Arts Pouchkine, MOSCOU	
<b>Artist</b>	Paul GAUGUIN (1848-1903)	
<b>Title</b>	<i>Nature morte aux fruits et visage</i>	
<b>Date</b>	1888	
<b>Dimensions</b>	Sans cadre: 43,0 x 58,0 x 0,0 cm Cadre historique: 61,5 x 77,5 x 7,0 cm	
<b>Description</b>	Huile sur toile	
<b>Inventory</b>	PCHKЖ-3271	
<b>Institution</b>	Musée d'État des Beaux-Arts Pouchkine, MOSCOU	
<b>Artist</b>	Paul GAUGUIN (1848-1903)	
<b>Title</b>	<i>Vairoumati téi oa (Elle se nomme Vairoumati)</i>	
<b>Date</b>	1892	
<b>Dimensions</b>	Sans cadre: 91,0 x 68,0 x 0,0 cm Cadre historique: 107,5 x 83,5 x 8,5 cm	
<b>Description</b>	Huile sur toile	
<b>Inventory</b>	PCHKЖ-3266	
<b>Institution</b>	Musée d'État des Beaux-Arts Pouchkine, MOSCOU	





<b>Artist</b>	Paul GAUGUIN (1848-1903)	
<b>Title</b>	<i>Portrait de l'Artiste par lui même</i>	
<b>Date</b>	1893-1894	
<b>Dimensions</b>	Sans cadre: 46,0 x 37,0 x 0,0 cm Cadre historique: 70,0 x 62,5 x 10,0 cm	
<b>Description</b>	Huile sur toile	
<b>Inventory</b>	PCHKЖ-3264	
<b>Institution</b>	Musée d'État des Beaux-Arts Pouchkine, MOSCOU	
<b>Artist</b>	Paul GAUGUIN (1848-1903)	
<b>Title</b>	<i>Scène de la vie des Tahitiens</i>	
<b>Date</b>	1896	
<b>Dimensions</b>	Cadre historique: 103,0 x 139,0 x 5,0 cm Sans cadre: 89,0 x 124,0 x 0,0 cm	
<b>Description</b>	Huile sur toile	
<b>Inventory</b>	ERMGE-6517	
<b>Institution</b>	Musée d'Etat de l'Ermitage, SAINT-PETERSBOURG	
<b>Artist</b>	Paul GAUGUIN (1848-1903)	
<b>Title</b>	<i>Homme cueillant des fruits dans un paysage jaune</i>	
<b>Date</b>	1897	
<b>Dimensions</b>	Cadre historique: 107,0 x 89,0 x 5,0 cm Sans cadre: 92,5 x 73,0 x 0,0 cm	
<b>Description</b>	Huile sur toile	
<b>Inventory</b>	ERMGE-9118	
<b>Institution</b>	Musée d'Etat de l'Ermitage, SAINT-PETERSBOURG	
<b>Artist</b>	André DERAÏN (1880-1954)	
<b>Title</b>	<i>Jeune Fille en noir</i>	
<b>Date</b>	Fin 1913	
<b>Dimensions</b>	Sans cadre: 93,0 x 60,5 x 0,0 cm Avec cadre: 129,0 x 101,0 x 7,0	
<b>Description</b>	Huile sur toile	
<b>Inventory</b>	ERMGE-6577	
<b>Institution</b>	Musée d'Etat de l'Ermitage, SAINT-PETERSBOURG	





<b>Artist</b>	Paul GAUGUIN (1848-1903)	
<b>Title</b>	<i>Aha oé feii. (Eh quoi, tu es jalouse ?)</i>	
<b>Date</b>	Été 1892	
<b>Dimensions</b>	Sans cadre: 66,0 x 89,0 x 0,0 cm Cadre historique: 95,0 x 118,5 x 10,0 cm	
<b>Description</b>	Huile sur grosse toile	
<b>Inventory</b>	PCHKЖ-3269	
<b>Institution</b>	Musée d'État des Beaux-Arts Pouchkine, MOSCOU	
<b>Artist</b>	Paul GAUGUIN (1848-1903)	
<b>Title</b>	<i>Eiha ohipa (Ne Travaille pas)</i>	
<b>Date</b>	1896	
<b>Dimensions</b>	Sans cadre: 65,0 x 75,0 x 0,0 cm Cadre historique: 85,0 x 95,5 x 7,0 cm	
<b>Description</b>	Huile sur toile	
<b>Inventory</b>	PCHKЖ-3267	
<b>Institution</b>	Musée d'État des Beaux-Arts Pouchkine, MOSCOU	
<b>Artist</b>	Paul GAUGUIN (1848-1903)	
<b>Title</b>	<i>Ruperupe. La Cueillette des fruits</i>	
<b>Date</b>	1899	
<b>Dimensions</b>	Sans cadre: 128,0 x 190,0 x 0,0 cm Cadre historique: 146,5 x 217,0 x 8,0 cm	
<b>Description</b>	Huile sur toile	
<b>Inventory</b>	PCHKЖ-3268	
<b>Institution</b>	Musée d'État des Beaux-Arts Pouchkine, MOSCOU	

<b>Artist</b>	Paul GAUGUIN (1873-1903)	
<b>Title</b>	<i>Femmes au bord de la mer (Maternité)</i>	
<b>Date</b>	1899	
<b>Dimensions</b>	Cadre historique: 109,0 x 88,0 x 5,0 cm Sans cadre: 95,0 x 73,5 x 0,0 cm	
<b>Description</b>	Huile sur toile	
<b>Inventory</b>	ERMGE-8979	
<b>Institution</b>	Musée d'Etat de l'Ermitage, SAINT-PETERSBOURG	
<b>Artist</b>	Paul GAUGUIN (1873-1903)	
<b>Title</b>	<i>Paysage, Cheval sur le chemin</i>	
<b>Date</b>	1899	
<b>Dimensions</b>	Sans cadre: 94,0 x 73,0 x 0,0 cm Cadre historique: 107,5 x 87,5 x 8,5 cm	
<b>Description</b>	Huile sur toile	
<b>Inventory</b>	PCHKЖ-3263	
<b>Institution</b>	Musée d'État des Beaux-Arts Pouchkine, MOSCOU	
<b>Artist</b>	Paul GAUGUIN (1873-1903)	
<b>Title</b>	<i>Le Gué</i>	
<b>Date</b>	1901	
<b>Dimensions</b>	Sans cadre: 76,0 x 95,0 x 0,0 cm Cadre historique: 95,0 x 114,0 x 6,0 cm	
<b>Description</b>	Huile sur toile	
<b>Inventory</b>	PCHKЖ-3270	
<b>Institution</b>	Musée d'État des Beaux-Arts Pouchkine, MOSCOU	
<b>Artist</b>	Paul GAUGUIN (1873-1903)	
<b>Title</b>	<i>Tournesols</i>	
<b>Date</b>	1901	
<b>Dimensions</b>	Cadre historique: 104,0 x 86,0 x 6,0 cm Sans cadre: 73,0 x 92,0 x 0,0 cm	
<b>Description</b>	Huile sur toile	
<b>Inventory</b>	ERMGE-6516	
<b>Institution</b>	Musée d'Etat de l'Ermitage, SAINT-PETERSBOURG	





<b>Artist</b>	Jean-Baptiste Armand GUILLAUMIN (1841-1927)	
<b>Title</b>	<i>La Seine</i> <i>Au verso: Paysage avec une usine au bord de la Seine</i>	
<b>Date</b>	1890	
<b>Dimensions</b>	Cadre historique: 46,0 x 70,0 x 7,0 cm Sans cadre: 26,0 x 50,0 x 0,0 cm	
<b>Description</b>	Huile sur toile	
<b>Inventory</b>	ERMGE-8904	
<b>Institution</b>	Musée d'Etat de l'Ermitage, SAINT-PETERSBOURG	
<b>Artist</b>	Jean-Baptiste Armand GUILLAUMIN (1841-1927)	
<b>Title</b>	<i>Paysage aux ruines</i>	
<b>Date</b>	1890	
<b>Dimensions</b>	Sans cadre: 79,0 x 83,0 x 0,0 cm Cadre historique: 118,5 x 103,0 x 11,0 cm	
<b>Description</b>	Huile sur toile	
<b>Inventory</b>	PCHKЖ-3262	
<b>Institution</b>	Musée d'État des Beaux-Arts Pouchkine, MOSCOU	
<b>Artist</b>	Christian Cornelius (Xan) KROHN (1882-1959)	
<b>Title</b>	<i>Portrait de Sergueï Chtchoukine</i>	
<b>Date</b>	1915	
<b>Dimensions</b>	Cadre historique: 119,0 x 106,0 x 7,0 cm Sans cadre: 97,5 x 84,0 x 0,0 cm	
<b>Description</b>	Huile sur toile	
<b>Inventory</b>	ERMGE-9090	
<b>Institution</b>	Musée d'Etat de l'Ermitage, SAINT-PETERSBOURG	
<b>Artist</b>	Christian Cornelius (Xan) KROHN (1882-1959)	
<b>Title</b>	<i>Portrait de Sergueï Chtchoukine</i>	
<b>Date</b>	1916	
<b>Dimensions</b>	Sans cadre: 191,0 x 88,0 x 0,0 cm	
<b>Description</b>	Huile sur toile	
<b>Inventory</b>	ERMGE-9144	
<b>Institution</b>	Musée d'Etat de l'Ermitage, SAINT-PETERSBOURG	

<b>Artist</b>	Maurice LOBRE (1862-1951)	
<b>Title</b>	<i>Le Salon du Dauphin à Versailles</i>	
<b>Date</b>	1901	
<b>Dimensions</b>	Sans cadre: 80,0 x 93,5 x 0,0 cm Avec cadre: 108,0 x 95,0 x 7,0	
<b>Description</b>	Huile sur toile	
<b>Inventory</b>	ERMGE-6534	
<b>Institution</b>	Musée d'Etat de l'Ermitage, SAINT-PETERSBOURG	
<b>Artist</b>	Aristide MAILLOL (1861-1944)	
<b>Title</b>	<i>Femme au chignon ou Baigneuse debout</i>	
<b>Date</b>	1900	
<b>Dimensions</b>	66,5 x 17,0 x 15,0	
<b>Description</b>	Bronze	
<b>Inventory</b>	PCHKCK-282	
<b>Institution</b>	Musée d'État des Beaux-Arts Pouchkine, MOSCOU	
<b>Artist</b>	Albert MARQUET (1875-1948)	
<b>Title</b>	<i>Vue de Saint-Jean-de-Luz</i>	
<b>Date</b>	1907	
<b>Dimensions</b>	Cadre historique: 75,0 x 91,0 x 5,0 cm Sans cadre: 60,0 x 81,0 x 0,0 cm	
<b>Description</b>	Huile sur toile	
<b>Inventory</b>	ERMGE-7726	
<b>Institution</b>	Musée d'Etat de l'Ermitage, SAINT-PETERSBOURG	
<b>Artist</b>	Henri MATISSE (1869-1954, FRANCE)	
<b>Title</b>	<i>Le Jardin du Luxembourg</i>	
<b>Date</b>	Vers 1901	
<b>Dimensions</b>	Cadre historique: 82,0 x 102,0 x 7,0 cm Sans cadre: 59,5 x 81,5 x 0,0 cm	
<b>Description</b>	Huile sur toile	
<b>Inventory</b>	ERMGE-9041	
<b>Institution</b>	Musée d'Etat de l'Ermitage, SAINT-PETERSBOURG	



<b>Artist</b>	Henri MATISSE (1869-1954, FRANCE)	
<b>Title</b>	<i>Le Bois de Boulogne</i>	
<b>Date</b>	1902	
<b>Dimensions</b>	Sans cadre: 65,0 x 81,5 x 0,0 cm Avec cadre: 84,5 x 101,0 x 8,0 cm	
<b>Description</b>	Huile sur toile	
<b>Inventory</b>	PCHKЖ-3300	
<b>Institution</b>	Musée d'État des Beaux-Arts Pouchkine, MOSCOU	
<b>Artist</b>	Henri MATISSE (1869-1954, FRANCE)	
<b>Title</b>	<i>Vue de Collioure</i>	
<b>Date</b>	1905 -1906	
<b>Dimensions</b>	Cadre historique: 88,0 x 103,0 x 9,0 cm Sans cadre: 59,5 x 73,0 x 0,0 cm	
<b>Description</b>	Huile sur toile	
<b>Inventory</b>	ERMGE-8997	
<b>Institution</b>	Musée d'Etat de l'Ermitage, SAINT-PETERSBOURG	
<b>Artist</b>	Henri MATISSE (1869-1954, FRANCE)	
<b>Title</b>	<i>Plats et fruits sur un tapis noir et rouge</i>	
<b>Date</b>	été 1906	
<b>Dimensions</b>	Sans cadre: 61,0 x 73,0 x 0,0 cm Cadre historique: 73,0 x 86,0 x 5,0 cm	
<b>Description</b>	Huile sur toile	
<b>Inventory</b>	ERMGE-8998	
<b>Institution</b>	Musée d'Etat de l'Ermitage, SAINT-PETERSBOURG	
<b>Artist</b>	Henri MATISSE (1869-1954, FRANCE)	
<b>Title</b>	<i>Nu (noir et or)</i>	
<b>Date</b>	1908	
<b>Dimensions</b>	Cadre historique: 123,0 x 89,0 x 8,0 cm Sans cadre: 100,0 x 65,0 x 0,0 cm	
<b>Description</b>	Huile sur toile	
<b>Inventory</b>	ERMGE-9057	
<b>Institution</b>	Musée d'Etat de l'Ermitage, SAINT-PETERSBOURG	

<b>Artist</b>	Henri MATISSE (1869-1954, FRANCE)	
<b>Title</b>	<i>La Desserte, Harmonie en rouge</i>	
<b>Date</b>	printemps-été 1908	
<b>Dimensions</b>	Cadre historique: 201,0 x 241,0 x 5,0 cm Sans cadre: 180,5 x 221,0 x 0,0 cm	
<b>Description</b>	Huile sur toile	
<b>Inventory</b>	ERMGE-9660	
<b>Institution</b>	Musée d'Etat de l'Ermitage, SAINT-PETERSBOURG	
<b>Artist</b>	Henri MATISSE (1869-1954, FRANCE)	
<b>Title</b>	<i>Nature morte sur fond bleu</i>	
<b>Date</b>	fin 1908-janvier 1909	
<b>Dimensions</b>	Cadre historique: 114,0 x 141,0 x 8,0 cm Sans cadre: 88,5 x 116,0 x 0,0 cm	
<b>Description</b>	Huile sur toile	
<b>Inventory</b>	ERMGE-6569	
<b>Institution</b>	Musée d'Etat de l'Ermitage, SAINT-PETERSBOURG	
<b>Artist</b>	Henri MATISSE (1869-1954, FRANCE)	
<b>Title</b>	<i>La Nymphe et le satyre</i>	
<b>Date</b>	1909	
<b>Dimensions</b>	Cadre historique: 114,0 x 140,0 x 8,0 cm Sans cadre: 89,0 x 117,0 x 0,0 cm	
<b>Description</b>	Huile sur toile	
<b>Inventory</b>	ERMGE-9058	
<b>Institution</b>	Musée d'Etat de l'Ermitage, SAINT-PETERSBOURG	

<b>Artist</b>	Henri MATISSE (1869-1954, FRANCE)	
<b>Title</b>	<i>La Dame en vert</i>	
<b>Date</b>	été 1909	
<b>Dimensions</b>	Cadre historique: 94,0 x 83,0 x 8,0 cm Sans cadre: 65,0 x 54,0 x 0,0 cm	
<b>Description</b>	Huile sur toile	
<b>Inventory</b>	ERMGE-6519	
<b>Institution</b>	Musée d'Etat de l'Ermitage, SAINT-PETERSBOURG	
<b>Artist</b>	Henri MATISSE (1869-1954, FRANCE)	
<b>Title</b>	<i>L'Espagnole au tambourin</i>	
<b>Date</b>	1909	
<b>Dimensions</b>	Sans cadre: 92,0 x 73,0 x 0,0 cm Cadre historique: 110,0 x 91,0 x 8,5 cm	
<b>Description</b>	Huile sur toile	
<b>Inventory</b>	PCHKЖ-3297	
<b>Institution</b>	Musée d'État des Beaux-Arts Pouchkine, MOSCOU	
<b>Artist</b>	Henri MATISSE (1869-1954, FRANCE)	
<b>Title</b>	<i>Nature morte (Au châte de Séville)</i>	
<b>Date</b>	1910 - 1911	
<b>Dimensions</b>	Sans cadre: 90,0 x 117,0 x 0,0 Avec cadre: 135,0 x 106,0 x 7,0	
<b>Description</b>	Huile sur toile	
<b>Inventory</b>	ERMGE-6570	
<b>Institution</b>	Musée d'Etat de l'Ermitage, SAINT-PETERSBOURG	
<b>Artist</b>	Henri MATISSE (1869-1954, FRANCE)	
<b>Title</b>	<i>L'Atelier du peintre (L'Atelier rose)</i>	
<b>Date</b>	1911	
<b>Dimensions</b>	Sans cadre: 182,0 x 222,0 x 0,0 cm	
<b>Description</b>	Huile sur toile	
<b>Inventory</b>	PCHKЖ-3295	
<b>Institution</b>	Musée d'État des Beaux-Arts Pouchkine, MOSCOU	

<b>Artist</b>	Henri MATISSE (1869-1954, FRANCE)
<b>Title</b>	<i>Les Poissons rouges</i>
<b>Date</b>	printemps- début été 1912
<b>Dimensions</b>	Sans cadre: 140,0 x 98,0 x 0,0 cm Cadre historique: 167,0 x 117,5 x 9,0 cm
<b>Description</b>	Huile sur toile
<b>Inventory</b>	PCHKЖ-3299
<b>Institution</b>	Musée d'État des Beaux-Arts Pouchkine, MOSCOU






<b>Artist</b>	Henri MATISSE (1869-1954, FRANCE)
<b>Title</b>	<i>Coin d'atelier</i>
<b>Date</b>	printemps-été 1912
<b>Dimensions</b>	Sans cadre: 191,5 x 114,0 x 0,0 cm Avec cadre: 206,0 x 128,5 x 8,0 cm
<b>Description</b>	Huile sur toile
<b>Inventory</b>	PCHKЖ-3302
<b>Institution</b>	Musée d'État des Beaux-Arts Pouchkine, MOSCOU






<b>Artist</b>	Henri MATISSE (1869-1954, FRANCE)
<b>Title</b>	<i>Les Capucines à « La Danse II »</i>
<b>Date</b>	printemps- début été 1912
<b>Dimensions</b>	Sans cadre: 190,5 x 114,5 x 0,0 cm Cadre historique: 210,5 x 134,0 x 8,0 cm
<b>Description</b>	Huile sur toile
<b>Inventory</b>	PCHKЖ-3301
<b>Institution</b>	Musée d'État des Beaux-Arts Pouchkine, MOSCOU





<b>Artist</b>	Henri MATISSE (1869-1954, FRANCE)	
<b>Title</b>	<i>Bouquet de fleurs sous la veranda</i>	
<b>Date</b>	Vers 1912	
<b>Dimensions</b>	Cadre historique: 162,0 x 113,0 x 7,0 cm Sans cadre: 146,0 x 97,0 x 0,0 cm	
<b>Description</b>	Huile sur toile	
<b>Inventory</b>	ERMGE-7700	
<b>Institution</b>	Musée d'Etat de l'Ermitage, SAINT-PETERSBOURG	
<b>Artist</b>	Henri MATISSE (1869-1954, FRANCE)	
<b>Title</b>	<i>Le Vase bleu (arums, iris, mimosas)</i>	
<b>Date</b>	1913	
<b>Dimensions</b>	Sans cadre: 145,5 x 97,0 x 0,0 cm Cadre historique: 166,8 x 118,0 x 8,0 cm	
<b>Description</b>	Huile sur toile	
<b>Inventory</b>	PCHKЖ-3303	
<b>Institution</b>	Musée d'État des Beaux-Arts Pouchkine, MOSCOU	
<b>Artist</b>	Henri MATISSE (1869-1954, FRANCE)	
<b>Title</b>	<i>Amido, le marocain</i>	
<b>Date</b>	1913	
<b>Dimensions</b>	Cadre historique: 162,0 x 77,0 x 7,0 cm Sans cadre: 146,5 x 61,0 x 0,0 cm	
<b>Description</b>	Huile sur toile	
<b>Inventory</b>	ERMGE-7699	
<b>Institution</b>	Musée d'Etat de l'Ermitage, SAINT-PETERSBOURG	

<b>Artist</b>	Henri MATISSE (1869-1954, FRANCE)	
<b>Title</b>	<i>Zorah debout</i>	
<b>Date</b>	1913	
<b>Dimensions</b>	Cadre historique: 162,0 x 77,0 x 7,0 cm Sans cadre: 146,5 x 61,0 x 0,0 cm	
<b>Description</b>	Huile sur toile	
<b>Inventory</b>	ERMGE-10044	
<b>Institution</b>	Musée d'Etat de l'Ermitage, SAINT-PETERSBOURG	
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<b>Artist</b>	Henri MATISSE (1869-1954, FRANCE)	
<b>Title</b>	<i>Femme sur un tabouret (Germaine Raynal)</i>	
<b>Date</b>	début 1914	
<b>Dimensions</b>	Sans cadre: 147,0 x 95,5 x 0,0 cm	
<b>Description</b>	Huile sur toile	
<b>Inventory</b>	MAMNY506.1964	
<b>Institution</b>	Musée d'art moderne, NEW YORK	
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<b>Artist</b>	Henri MATISSE (1869-1954, FRANCE)	
<b>Title</b>	<i>Intérieur, bocal de poissons rouges</i>	
<b>Date</b>	Printemps, 1914	
<b>Dimensions</b>	Sans cadre: 147,0 x 97,0 x 0,0 cm	
<b>Description</b>	Huile sur toile	
<b>Inventory</b>	MAMPAM 4311 P	
<b>Institution</b>	Centre Georges Pompidou, PARIS	

<b>Artist</b>	Claude MONET (1840-1926)
<b>Title</b>	<i>Le Déjeuner sur l'herbe</i>
<b>Date</b>	1866
<b>Dimensions</b>	Sans cadre: 130,0 x 181,0 x 0,0 cm Cadre historique: 152,5 x 205,0 x 10,0 cm
<b>Description</b>	Huile sur toile
<b>Inventory</b>	PCHKЖ-3307
<b>Institution</b>	Musée d'État des Beaux-Arts Pouchkine, MOSCOU

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<b>Artist</b>	Claude MONET (1840-1926)
<b>Title</b>	<i>Dame dans le jardin</i>
<b>Date</b>	1867
<b>Dimensions</b>	Cadre historique: 119,0 x 139,0 x 13,0 cm Sans cadre: 82,3 x 101,5 x 0,0 cm
<b>Description</b>	Huile sur toile
<b>Inventory</b>	ERMGE-6505
<b>Institution</b>	Musée d'Etat de l'Ermitage, SAINT-PETERSBOURG





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<b>Artist</b>	Claude MONET (1840-1926)
<b>Title</b>	<i>Lilas au soleil (À Argenteuil)</i>
<b>Date</b>	1872 - 1873
<b>Dimensions</b>	Sans cadre: 50,0 x 65,0 x 0,0 cm Cadre historique: 69,5 x 83,0 x 11,0 cm
<b>Description</b>	Huile sur toile
<b>Inventory</b>	PCHKЖ-3311
<b>Institution</b>	Musée d'État des Beaux-Arts Pouchkine, MOSCOU

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<b>Artist</b>	Claude MONET (1840-1926)	
<b>Title</b>	<i>Les Rochers à Étretat</i>	
<b>Date</b>	1886	
<b>Dimensions</b>	Sans cadre: 66,0 x 81,0 x 0,0 cm Cadre historique: 104,0 x 120,0 x 16,0 cm	
<b>Description</b>	Huile sur toile	
<b>Inventory</b>	PCHKЖ-3308	
<b>Institution</b>	Musée d'État des Beaux-Arts Pouchkine, MOSCOU	
<b>Artist</b>	Claude MONET (1840-1926)	
<b>Title</b>	<i>Les Prairies à Giverny</i>	
<b>Date</b>	1888	
<b>Dimensions</b>	Cadre historique: 130,0 x 118,0 x 13,0 cm Sans cadre: 92,5 x 81,5 x 0,0 cm	
<b>Description</b>	Huile sur toile	
<b>Inventory</b>	ERMGE-7721	
<b>Institution</b>	Musée d'Etat de l'Ermitage, SAINT-PETERSBOURG	
<b>Artist</b>	Claude MONET (1840-1926)	
<b>Title</b>	<i>Sur les falaises de Dieppe</i>	
<b>Date</b>	1897	
<b>Dimensions</b>	Cadre historique: 84,0 x 117,0 x 8,0 cm Sans cadre: 65,0 x 100,5 x 0,0 cm	
<b>Description</b>	Huile sur toile	
<b>Inventory</b>	ERMGE-8992	
<b>Institution</b>	Musée d'Etat de l'Ermitage, SAINT-PETERSBOURG	
<b>Artist</b>	Claude MONET (1840-1926)	
<b>Title</b>	<i>Vetheuil</i>	
<b>Date</b>	1901	
<b>Dimensions</b>	Sans cadre: 90,0 x 92,0 x 0,0 cm Cadre historique: 119,0 x 122,5 x 13,5 cm	
<b>Description</b>	Huile sur toile	
<b>Inventory</b>	PCHKЖ-3314	
<b>Institution</b>	Musée d'État des Beaux-Arts Pouchkine, MOSCOU	

Artist	Claude MONET (1840-1926)	
Title	<i>Les Mouettes. Le Parlement de Londres</i>	
Date	1904	
Dimensions	Sans cadre: 82,0 x 92,0 x 0,0 cm Cadre historique: 114,0 x 124,0 x 14,0 cm	
Description	Huile sur toile	
Inventory	PCHKЖ-3306	
Institution	Musée d'État des Beaux-Arts Pouchkine, MOSCOU	
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Artist	Henri MORET (1856-1913)	
Title	<i>Port Manech</i>	
Date	1896	
Dimensions	Cadre historique: 85,0 x 98,0 x 8,0 cm Sans cadre: 60,5 x 73,5 x 0,0 cm	
Description	Huile sur toile	
Inventory	ERMGE-9054	
Institution	Musée d'Etat de l'Ermitage, SAINT-PETERSBOURG	
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Artist	James PATERSON (1854-1932)	
Title	<i>Le Château enchanté</i>	
Date	1896	
Dimensions	Sans cadre: 123,0 x 185,0 x 0,0 cm Cadre historique: 154,0 x 215,0 x 11,0 cm	
Description	Huile sur toile	
Inventory	PCHKЖ-3315	
Institution	Musée d'État des Beaux-Arts Pouchkine, MOSCOU	








<b>Artist</b>	Pablo PICASSO (1881-1973)	
<b>Title</b>	<i>L'Étreinte</i>	
<b>Date</b>	1900	
<b>Dimensions</b>	Sans cadre: 52,0 x 56,0 x 0,0 cm Cadre historique: 66,0 x 70,0 x 7,0 cm	
<b>Description</b>	Pastel sur carton	
<b>Inventory</b>	PCHKЖ-3322	
<b>Institution</b>	Musée d'État des Beaux-Arts Pouchkine, MOSCOU	
<b>Artist</b>	Pablo PICASSO (1881-1973)	
<b>Title</b>	<i>Buveuse d'Absinthe</i>	
<b>Date</b>	1901	
<b>Dimensions</b>	Cadre historique: 86,0 x 67,0 x 4,0 cm Sans cadre: 73,0 x 54,0 x 0,0 cm	
<b>Description</b>	Huile sur toile	
<b>Inventory</b>	ERMGE-9045	
<b>Institution</b>	Musée d'Etat de l'Ermitage, SAINT-PETERSBOURG	
<b>Artist</b>	Pablo PICASSO (1881-1973)	
<b>Title</b>	<i>Portrait de Benet Soler</i>	
<b>Date</b>	été 1903	
<b>Dimensions</b>	Cadre historique: 115,0 x 83,0 x 7,0 cm Sans cadre: 100,0 x 70,0 x 0,0 cm	
<b>Description</b>	Huile sur toile	
<b>Inventory</b>	ERMGE-6528	
<b>Institution</b>	Musée d'Etat de l'Ermitage, SAINT-PETERSBOURG	
<b>Artist</b>	Pablo PICASSO (1881-1973)	
<b>Title</b>	<i>Le Garçon au chien</i>	
	dessin	
<b>Date</b>	1905	
<b>Dimensions</b>	Sans cadre: 57,0 x 41,0 x 0,0 cm	
<b>Description</b>	Gouache sur carton	
<b>Inventory</b>	ERMOR-41158	
<b>Institution</b>	Musée d'Etat de l'Ermitage, SAINT-PETERSBOURG	


<b>Artist</b>	Pablo PICASSO (1881-1973)	
<b>Title</b>	<i>Femme de l'île de Majorque</i>	
<b>Date</b>	1905	
<b>Dimensions</b>	Sans cadre: 67,0 x 51,0 x 0,0 cm 81,5 x 66,0 x 5,0 cm	
<b>Description</b>	Gouache et aquarelle sur carton	
<b>Inventory</b>	PCHKЖ-3316	
<b>Institution</b>	Musée d'État des Beaux-Arts Pouchkine, MOSCOU	
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<b>Artist</b>	Pablo PICASSO (1881-1973)	
<b>Title</b>	<i>Garçon nu</i> dessin	
<b>Date</b>	Printemps 1906	
<b>Dimensions</b>	Sans cadre: 67,0 x 52,0 x 0,0 cm	
<b>Description</b>	Gouache sur carton	
<b>Inventory</b>	ERMOR-40777	
<b>Institution</b>	Musée d'Etat de l'Ermitage, SAINT-PETERSBOURG	
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<b>Artist</b>	Pablo PICASSO (1881-1973)	
<b>Title</b>	<i>Homme avec les bras croisés</i> dessin	
<b>Date</b>	printemps 1909	
<b>Dimensions</b>	Sans cadre: 64,0 x 49,0 x 0,0 cm Avec cadre: 88,0 x 69,0 x 2,0	
<b>Description</b>	Gouache, aquarelle et crayon sur papier marouflé sur carton	
<b>Inventory</b>	ERMOR-43481	
<b>Institution</b>	Musée d'Etat de l'Ermitage, SAINT-PETERSBOURG	




<b>Artist</b>	Pablo PICASSO (1881-1973)	
<b>Title</b>	<i>Trois femmes</i>	
<b>Date</b>	1908	
<b>Dimensions</b>	Sans cadre: 200,0 x 178,0 x 0,0 cm Avec cadre: 218,0 x 197,0 x 9,0	
<b>Description</b>	Huile sur toile	
<b>Inventory</b>	ERMGE-9658	
<b>Institution</b>	Musée d'Etat de l'Ermitage, SAINT-PETERSBOURG	
<b>Artist</b>	Pablo PICASSO (1881-1973)	
<b>Title</b>	<i>Violon et verres sur une table (violon et guitare)</i>	
<b>Date</b>	début 1913	
<b>Dimensions</b>	Cadre historique: 77,0 x 66,0 x 6,0 cm Sans cadre: 65,5 x 54,5 x 0,0 cm	
<b>Description</b>	Huile sur toile	
<b>Inventory</b>	ERMGE-9048	
<b>Institution</b>	Musée d'Etat de l'Ermitage, SAINT-PETERSBOURG	
<b>Artist</b>	Pablo PICASSO (1881-1973)	
<b>Title</b>	<i>Famille de saltimbanques (étude pour "Les Bateleurs")</i>	
<b>Date</b>	1905	
<b>Dimensions</b>	Sans cadre: 51,0 x 60,0 x 0,0 cm Avec cadre: 61,0 x 71,5 x 3,0 cm	
<b>Description</b>	Gouache sur carton	
<b>Inventory</b>	PCHKP-10265	
<b>Institution</b>	Musée d'État des Beaux-Arts Pouchkine, MOSCOU	






<b>Artist</b>	Pablo PICASSO (1881-1973)	
<b>Title</b>	<i>L'Amitié</i>	
<b>Date</b>	Hiver 1907-1908	
<b>Dimensions</b>	Cadre historique: 168,0 x 116,0 x 7,0 cm Sans cadre: 152,0 x 101,0 x 0,0 cm	
<b>Description</b>	Huile sur toile	
<b>Inventory</b>	ERMGE-6576	
<b>Institution</b>	Musée d'Etat de l'Ermitage, SAINT-PETERSBOURG	
<b>Artist</b>	Pablo PICASSO (1881-1973)	
<b>Title</b>	<i>Femme tenant un éventail</i>	
<b>Date</b>	Printemps-été 1907	
<b>Dimensions</b>	Sans cadre: 152,0 x 101,0 x 0,0 cm Avec cadre: 173,0 x 123,0 x 6,0	
<b>Description</b>	Huile sur toile	
<b>Inventory</b>	ERMGE-7705	
<b>Institution</b>	Musée d'Etat de l'Ermitage, SAINT-PETERSBOURG	
<b>Artist</b>	Pablo PICASSO (1881-1973)	
<b>Title</b>	<i>Esquisse pour "Trois Femmes"</i>	
<b>Date</b>	1908 (Hiver-Printemps)	
<b>Dimensions</b>	Sans cadre: 53,0 x 47,0 x 0,0 cm Avec cadre: 69,0 x 89,0 x 3,0 cm	
<b>Description</b>	Aquarelle, gouache sur papier	
<b>Inventory</b>	PCHKP-10262	
<b>Institution</b>	Musée d'État des Beaux-Arts Pouchkine, MOSCOU	

<b>Artist</b>	Pablo PICASSO (1881-1973)	
<b>Title</b>	<i>Étude pour l'« Amitié. II »</i>	
<b>Date</b>	Hiver 1907-1908	
<b>Dimensions</b>	Sans cadre: 62,0 x 47,5 x 0,0 cm Avec cadre: 69,0 x 89,0 x 3,0 cm	
<b>Description</b>	Aquarelle et gouache sur papier	
<b>Inventory</b>	PCHKP-10264	
<b>Institution</b>	Musée d'État des Beaux-Arts Pouchkine, MOSCOU	
<b>Artist</b>	Pablo PICASSO (1881-1973)	
<b>Title</b>	<i>Étude pour l'« Amitié. I »</i> dessin	
<b>Date</b>	Hiver 1907-1908	
<b>Dimensions</b>	Sans cadre: 62,0 x 47,5 x 0,0 cm Avec cadre: 49,0 x 61,0 x 0,0 cm	
<b>Description</b>	Aquarelle et gouache sur papier	
<b>Inventory</b>	PCHKP-10263	
<b>Institution</b>	Musée d'État des Beaux-Arts Pouchkine, MOSCOU	
<b>Artist</b>	Pablo PICASSO (1881-1973)	
<b>Title</b>	<i>Étude pour « Composition à la tête de mort »</i> dessin	
<b>Date</b>	1907 Printemps-été	
<b>Dimensions</b>	Sans cadre: 32,0 x 24,0 x 0,0 cm Avec cadre: 69,0 x 89,0 x 3,0 cm	
<b>Description</b>	Aquarelle, gouache et crayon sur papier	
<b>Inventory</b>	PCHKP-10267	
<b>Institution</b>	Musée d'État des Beaux-Arts Pouchkine, MOSCOU	

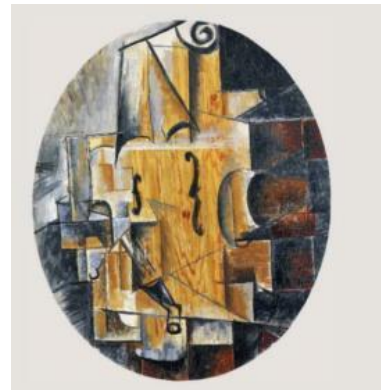
<b>Artist</b>	Pablo PICASSO (1881-1973)	
<b>Title</b>	<i>Maisonnette dans un jardin</i>	
<b>Date</b>	1908 (Août ou Automne)	
<b>Dimensions</b>	Sans cadre: 73,0 x 61,0 x 0,0 cm Avec cadre: 93,0 x 78,0 x 13,0	
<b>Description</b>	Huile sur toile	
<b>Inventory</b>	ERMGE-6533	
<b>Institution</b>	Musée d'Etat de l'Ermitage, SAINT-PETERSBOURG	
<b>Artist</b>	Pablo PICASSO (1881-1973)	
<b>Title</b>	<i>Buste de la fermière</i>	
<b>Date</b>	1908 (Août ou Automne)	
<b>Dimensions</b>	Cadre historique: 97,0 x 81,0 x 6,0 cm Sans cadre: 81,0 x 65,0 x 0,0 cm	
<b>Description</b>	Huile sur toile	
<b>Inventory</b>	ERMGE-6531	
<b>Institution</b>	Musée d'Etat de l'Ermitage, SAINT-PETERSBOURG	
<b>Artist</b>	Pablo PICASSO (1881-1973)	
<b>Title</b>	<i>La Fermière</i>	
<b>Date</b>	1908 (Août ou Automne)	
<b>Dimensions</b>	Sans cadre: 81,5 x 65,5 x 0,0 cm Cadre historique: 98,0 x 84,0 x 7,0 cm	
<b>Description</b>	Huile sur toile	
<b>Inventory</b>	ERMGE-9161	
<b>Institution</b>	Musée d'Etat de l'Ermitage, SAINT-PETERSBOURG	

<b>Artist</b>	Pablo PICASSO (1881-1973)	
<b>Title</b>	<i>La Dryade</i>	
<b>Date</b>	Hiver, 1908 (selon Zervos) selon Daix, difficile de trancher, peut-être : été-automne 1908 ?	
<b>Dimensions</b>	Sans cadre: 185,0 x 108,0 x 0,0 cm Cadre historique: 193,0 x 115,0 x 6,0 cm	
<b>Description</b>	Huile sur toile	
<b>Inventory</b>	ERMGE-7704	
<b>Institution</b>	Musée d'Etat de l'Ermitage, SAINT-PETERSBOURG	
<b>Artist</b>	Pablo PICASSO (1881-1973)	
<b>Title</b>	<i>Femme assise</i>	
<b>Date</b>	printemps-Eté 1908	
<b>Dimensions</b>	Cadre historique: 170,0 x 121,0 x 7,0 cm Sans cadre: 150,0 x 100,0 x 0,0 cm	
<b>Description</b>	Huile sur toile	
<b>Inventory</b>	ERMGE-9163	
<b>Institution</b>	Musée d'Etat de l'Ermitage, SAINT-PETERSBOURG	
<b>Artist</b>	Pablo PICASSO (1881-1973)	
<b>Title</b>	<i>Maisonnette et arbres</i>	
<b>Date</b>	1908 (Août ou Automne)	
<b>Dimensions</b>	Sans cadre: 92,0 x 73,0 x 0,0 cm Cadre historique: 105,0 x 86,0 x 6,0 cm	
<b>Description</b>	Huile sur toile	
<b>Inventory</b>	PCHKЖ-3350	
<b>Institution</b>	Musée d'État des Beaux-Arts Pouchkine, MOSCOU	

Artist	Pablo PICASSO (1881-1973)	
Title	<i>La Dame à l'éventail</i>	
Date	printemps 1909	
Dimensions	Sans cadre: 101,0 x 81,0 x 0,0 cm Cadre historique: 122,0 x 103,0 x 9,0 cm	
Description	Huile sur toile	
Inventory	PCHKЖ-3320	
Institution	Musée d'État des Beaux-Arts Pouchkine, MOSCOU	
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Artist	Pablo PICASSO (1881-1973)	
Title	<i>L'Usine Horta de Ebro</i>	
Date	été 1909	
Dimensions	Sans cadre: 51,0 x 61,0 x 0,0 cm Cadre historique: 71,0 x 59,0 x 4,0 cm	
Description	Huile sur toile	
Inventory	ERMGE-9047	
Institution	Musée d'Etat de l'Ermitage, SAINT-PETERSBOURG	
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Artist	Pablo PICASSO (1881-1973)	
Title	<i>Bouteille de Pernod</i>	
Date	1912	
Dimensions	Cadre historique: 59,0 x 47,0 x 4,0 cm Sans cadre: 45,5 x 32,5 x 0,0 cm	
Description	Huile sur toile	
Inventory	ERMGE-8920	
Institution	Musée d'Etat de l'Ermitage, SAINT-PETERSBOURG	



<b>Artist</b>	Pablo PICASSO (1881-1973)
<b>Title</b>	<i>Le Violon</i>
<b>Date</b>	été 1912
<b>Dimensions</b>	Sans cadre: 55,0 x 46,0 x 0,0 cm Avec cadre: 73,5 x 63,0 x 5,5 cm
<b>Description</b>	Huile sur toile
<b>Inventory</b>	PCHKЖ-3321
<b>Institution</b>	Musée d'État des Beaux-Arts Pouchkine, MOSCOU











<b>Artist</b>	Pablo PICASSO (1881-1973)
<b>Title</b>	<i>Composition avec grappe de raisin et tranche de poire</i>
<b>Date</b>	1914
<b>Dimensions</b>	Sans cadre: 67,6 x 52,2 x 0,0 cm Cadre historique: 79,5 x 64,8 x 3,0 cm
<b>Description</b>	Papier collé, gouache sur panneau
<b>Inventory</b>	ERMOP-43789
<b>Institution</b>	Musée d'Etat de l'Ermitage, SAINT-PETERSBOURG



<b>Artist</b>	Pablo PICASSO (1881-1973)
<b>Title</b>	<i>Composition avec tranche de poire</i>
<b>Date</b>	1914
<b>Dimensions</b>	Sans cadre: 35,0 x 32,0 x 0,0 cm Cadre historique: 49,0 x 46,0 x 3,0 cm
<b>Description</b>	Gouache, papier peint collé sur carton
<b>Inventory</b>	ERMOP-42159
<b>Institution</b>	Musée d'Etat de l'Ermitage, SAINT-PETERSBOURG



<b>Artist</b>	Pablo PICASSO (1881-1973)	
<b>Title</b>	<i>Nature morte au bol vert</i>	
<b>Date</b>	printemps-Été 1908	
<b>Dimensions</b>	Sans cadre: 61,0 x 51,0 x 0,0 cm Cadre historique: 71,0 x 61,0 x 5,0 cm	
<b>Description</b>	Huile sur toile	
<b>Inventory</b>	ERMGE-7702	
<b>Institution</b>	Musée d'Etat de l'Ermitage, SAINT-PETERSBOURG	
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<b>Artist</b>	Camille PISSARO (1830-1903)	
<b>Title</b>	<i>Place du Théâtre Français</i>	
<b>Date</b>	1898	
<b>Dimensions</b>	Cadre historique: 103,0 x 118,0 x 13,0 cm Sans cadre: 65,5 x 81,5 x 0,0 cm	
<b>Description</b>	Huile sur toile	
<b>Inventory</b>	ERMGE-6509	
<b>Institution</b>	Musée d'Etat de l'Ermitage, SAINT-PETERSBOURG	
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<b>Artist</b>	Camille PISSARO (1830-1903)	
<b>Title</b>	<i>Avenue de l'Opéra</i>	
<b>Date</b>	1898	
<b>Dimensions</b>	Sans cadre: 65,0 x 82,0 x 0,0 cm Cadre historique: 100,0 x 115,0 x 14,5 cm	
<b>Description</b>	Huile sur toile	
<b>Inventory</b>	PCHKЖ-3323	
<b>Institution</b>	Musée d'État des Beaux-Arts Pouchkine, MOSCOU	
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<b>Artist</b>	Pierre PUVIS DE CHAVANNES (1824-1898)	
<b>Title</b>	<i>Pauvre Pêcheur</i>	
<b>Date</b>	1879	
<b>Dimensions</b>	Sans cadre: 99,0 x 81,0 x 0,0 cm Cadre historique: 99,0 x 126,5 x 13,0 cm	
<b>Description</b>	Huile sur toile	
<b>Inventory</b>	PCHKЖ-3324	
<b>Institution</b>	Musée d'État des Beaux-Arts Pouchkine, MOSCOU	

<b>Artist</b>	Odilon REDON (1840-1916)	
<b>Title</b>	<i>Femme couchée sous un arbre</i>	
<b>Date</b>	1900-1901	
<b>Dimensions</b>	Sans cadre: 26,0 x 35,0 x 0,0 cm Avec cadre: 54,0 x 61,0 x 8,0	
<b>Description</b>	Tempera sur toile	
<b>Inventory</b>	ERMOP-43782	
<b>Institution</b>	Musée d'Etat de l'Ermitage, SAINT-PETERSBOURG	
<b>Artist</b>	Pierre-Auguste Renoir (1841-1919, FRANCE)	
<b>Title</b>	<i>Dame en noir</i>	
<b>Date</b>	1900	
<b>Dimensions</b>	Cadre historique: 84,0 x 73,0 x 8,0 cm Sans cadre: 65,5 x 55,5 x 0,0 cm	
<b>Description</b>	Huile sur toile	
<b>Inventory</b>	ERMGE-6506	
<b>Institution</b>	Musée d'Etat de l'Ermitage, SAINT-PETERSBOURG	
<b>Artist</b>	Henri (dit Le Douanier) ROUSSEAU (1844-1910)	
<b>Title</b>	<i>Vue du pont de Sèvres et des côteaues de Clamart, Saint-Cloud et Bellevue</i>	
<b>Date</b>	Automne, 1908	
<b>Dimensions</b>	Sans cadre: 80,0 x 102,0 x 0,0 cm Cadre historique: 94,0 x 113,5 x 6,5 cm	
<b>Description</b>	Huile sur toile	
<b>Inventory</b>	PCHKЖ-3333	
<b>Institution</b>	Musée d'État des Beaux-Arts Pouchkine, MOSCOU	
<b>Artist</b>	Henri (dit Le Douanier) ROUSSEAU (1844-1910)	
<b>Title</b>	<i>Combat du tigre et du buffle</i>	
<b>Date</b>	fin 1908- juillet 1909	
<b>Dimensions</b>	Cadre historique: 57,0 x 66,0 x 4,0 cm Sans cadre: 46,0 x 55,0 x 0,0 cm	
<b>Description</b>	Huile sur toile	
<b>Inventory</b>	ERMGE-6536	
<b>Institution</b>	Musée d'Etat de l'Ermitage, SAINT-PETERSBOURG	



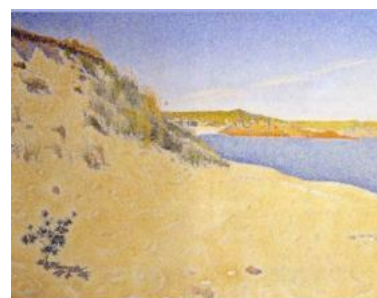
<b>Artist</b>	Henri (dit Le Douanier) ROUSSEAU (1844-1910)
<b>Title</b>	<i>La Muse inspirant le poète</i>
<b>Date</b>	1909
<b>Dimensions</b>	Sans cadre: 131,0 x 97,0 x 0,0 cm Cadre historique: 143,0 x 110,0 x 6,5 cm
<b>Description</b>	Huile sur toile
<b>Inventory</b>	PCHKЖ-3334
<b>Institution</b>	Musée d'État des Beaux-Arts Pouchkine, MOSCOU



<b>Artist</b>	Henri (dit Le Douanier) ROUSSEAU (1844-1910)
<b>Title</b>	<i>Vue du parc Montsouris</i>
<b>Date</b>	1909-1910
<b>Dimensions</b>	Sans cadre: 46,0 x 38,0 x 0,0 cm Cadre historique: 62,0 x 54,5 x 6,5 cm
<b>Description</b>	Huile sur toile
<b>Inventory</b>	PCHKЖ-3332
<b>Institution</b>	Musée d'État des Beaux-Arts Pouchkine, MOSCOU



<b>Artist</b>	Paul SIGNAC (1863-1935)
<b>Title</b>	<i>Le Port de Hue (Bord sablonneux de la mer)</i>
<b>Date</b>	1890
<b>Dimensions</b>	Sans cadre: 65,0 x 81,0 x 0,0 cm Cadre historique: 77,0 x 94,0 x 7,5 cm
<b>Description</b>	Huile sur toile
<b>Inventory</b>	PCHKЖ-3342
<b>Institution</b>	Musée d'État des Beaux-Arts Pouchkine, MOSCOU



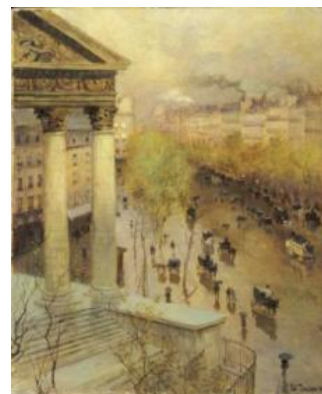
<b>Artist</b>	Alfred SISLEY (1839-1899)
<b>Title</b>	<i>Village au bord de la Seine (Villeneuve-la-Garenne)</i>
<b>Date</b>	1872
<b>Dimensions</b>	Cadre historique: 98,0 x 119,0 x 14,0 cm Sans cadre: 59,0 x 80,5 x 0,0 cm
<b>Description</b>	Huile sur toile
<b>Inventory</b>	ERMGE-9005
<b>Institution</b>	Musée d'Etat de l'Ermitage, SAINT-PETERSBOURG

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<b>Artist</b>	Fritz THAULOW (1847-1906)
<b>Title</b>	<i>Le Boulevard de la Madeleine</i>
<b>Date</b>	1895
<b>Dimensions</b>	Sans cadre: 88,0 x 66,0 x 0,0 cm Cadre historique: 113,0 x 96,5 x 12,0 cm
<b>Description</b>	Huile sur toile
<b>Inventory</b>	PCHKЖ-3343
<b>Institution</b>	Musée d'État des Beaux-Arts Pouchkine, MOSCOU

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<b>Artist</b>	Henri-Marie-Raymond de Toulouse-Lautrec (1864-1901, FRANCE)
<b>Title</b>	<i>Femme à la fenêtre (étude pour le moulin de la galette)</i>
<b>Date</b>	1889
<b>Dimensions</b>	Sans cadre: 71,0 x 47,0 x 0,0 cm Avec cadre: 78,0 x 54,0 x 4,0 cm
<b>Description</b>	Détrempe sur carton
<b>Inventory</b>	PCHKЖ-3288
<b>Institution</b>	Musée d'État des Beaux-Arts Pouchkine, MOSCOU

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**Artist** Vincent VAN GOGH (1853-1890, PAYS-BAS)  
**Title** *Portrait d'homme*  
**Date** Début janvier 1889  
**Dimensions** Sans cadre: 64,5 x 53,4 x 0,0 cm  
Cadre historique: 82,0 x 71,5 x 9,0 cm  
**Description** Huile sur toile  
**Inventory** PCHKЖ-3272  
**Institution** Musée d'État des Beaux-Arts Pouchkine, MOSCOU



**Artist** Edouard Vuillard (1868-1940, FRANCE)  
**Title** *Intérieur*  
**Date** 1899  
**Dimensions** Cadre historique: 62,0 x 90,0 x 6,0 cm  
Sans cadre: 52,0 x 79,0 x 0,0 cm  
**Description** Huile sur carton marouflé sur panneau  
**Inventory** ERMGE-6538  
**Institution** Musée d'Etat de l'Ermitage, SAINT-PETERSBOURG



**Artist** Anonyme  
**Title** *Tête sans nuque ni menton (masque)*  
**Date** fin XIXème s. – début XXème s.  
**Dimensions** Sans cadre: 18,5 x 16,7 x 18,5 cm  
**Description** Bronze  
**Inventory** PCHKCK.275  
**Institution** Musée d'État des Beaux-Arts Pouchkine, MOSCOU



**Artist** Anonyme  
**Title** *Homme nu assis*  
**Date** XIXème s.  
**Dimensions** Sans cadre: 35,0 x 14,5 x 0,0 cm  
**Description** Bois sculpté  
**Inventory** PCHKCK.276  
**Institution** Musée d'État des Beaux-Arts Pouchkine, MOSCOU



<b>Artist</b>	Anonyme
<b>Title</b>	<i>Homme nu debout</i>
<b>Date</b>	XIXème s.
<b>Dimensions</b>	Sans cadre: 39,0 x 7,5 x 8,5 cm
<b>Description</b>	Bois sculpté, vernis
<b>Inventory</b>	PCHKCK.279
<b>Institution</b>	Musée d'État des Beaux-Arts Pouchkine, MOSCOU



<b>Artist</b>	Anonyme
<b>Title</b>	<i>Femme nue (femme nue debout les genoux pliés)</i>
<b>Date</b>	XIXème s.
<b>Dimensions</b>	Sans cadre: 49,5 x 10,5 x 12,0 cm
<b>Description</b>	Bois sculpté, repeint
<b>Inventory</b>	PCHKCK.281
<b>Institution</b>	Musée d'État des Beaux-Arts Pouchkine, MOSCOU



<b>Artist</b>	Anonyme
<b>Title</b>	<i>Deux figures nues (d'une seule pièce en bois)</i>
<b>Date</b>	XIXème s.
<b>Dimensions</b>	Sans cadre: 35,5 x 12,5 x 6,0 cm
<b>Description</b>	Bois sculpté
<b>Inventory</b>	PCHKCK.277
<b>Institution</b>	Musée d'État des Beaux-Arts Pouchkine, MOSCOU



<b>Artist</b>	Anonyme
<b>Title</b>	<i>Figure d'homme avec une longue barbe</i>
<b>Date</b>	XIXème s.
<b>Dimensions</b>	Sans cadre: 42,0 x 9,4 x 10,5 cm
<b>Description</b>	Bois sculpté
<b>Inventory</b>	PCHKCK.278
<b>Institution</b>	Musée d'État des Beaux-Arts Pouchkine, MOSCOU



<b>Artist</b>	Anonyme
<b>Title</b>	<i>Femme nue (femme nue debout)</i>
<b>Date</b>	XIXème s.
<b>Dimensions</b>	Sans cadre: 42,0 x 10,5 x 12,0 cm
<b>Description</b>	Bois sculpté
<b>Inventory</b>	PCHKCK.280
<b>Institution</b>	Musée d'État des Beaux-Arts Pouchkine, MOSCOU



<b>Artist</b>	Anonyme
<b>Title</b>	<i>Portrait du patriarche Chain Mei Laodzi</i>
<b>Date</b>	XVIIème siècle
<b>Dimensions</b>	Sans cadre: 156,0 x 95,0 x 0,0 cm
<b>Description</b>	Encre de Chine, aquarelle sur soie
<b>Inventory</b>	MAOM2492-I
<b>Institution</b>	Musée d'État d'Art Oriental, MOSCOU



<b>Artist</b>	David BOURLIOUK (1882-1967)
<b>Title</b>	<i>Portrait du futuriste Vassili Kamenski</i>
<b>Date</b>	1916
<b>Dimensions</b>	Sans cadre: 97,2 x 66,0
<b>Description</b>	Huile sur toile
<b>Inventory</b>	GNT9371
<b>Institution</b>	Galerie nationale TRETIAKOV, MOSCOU



<b>Artist</b>	Alexandra EXTER (1882-1949)
<b>Title</b>	<i>Florence</i>
<b>Date</b>	1914
<b>Dimensions</b>	Sans cadre: 109,0 x 145,0 x 0,0 cm
<b>Description</b>	Huile sur toile
<b>Inventory</b>	GNTЖ-1302
<b>Institution</b>	Galerie nationale TRETIAKOV, MOSCOU





**Artist** Natalia GONTCHAROVA (1881-1962)  
**Title** *Paysans cueillant des pommes*  
**Date** 1911  
**Dimensions** Sans cadre: 104,5 x 98,0 x 0,0 cm  
**Description** Huile sur toile  
**Inventory** GNT11955  
**Institution** Galerie nationale TRETIAKOV, MOSCOU



**Artist** Ivan KLIOUN (1873-1943)  
**Title** *Suprématie*  
**Date** 1916  
**Dimensions** Sans cadre: 89,5 x 71,1 x 0,0 cm  
**Description** Huile sur toile  
**Inventory** GNT11935  
**Institution** Galerie nationale TRETIAKOV, MOSCOU



**Artist** Ivan KLIOUN (1873-1943)  
**Title** *Le Musicien*  
**Date** 1916  
**Dimensions** Sans cadre: 96,5 x 53,5 x 19,0 cm  
**Description** Bois coloré et teinté  
**Inventory** GNT10983  
**Institution** Galerie nationale TRETIAKOV, MOSCOU



**Artist** Ivan KLIOUN (1873-1943)  
**Title** *Composition sphérique sans-objets*  
**Date** 1920  
**Dimensions** Sans cadre: 101,7 x 70,6  
**Description** Huile sur toile  
**Inventory** THSL82.78a-182  
**Institution** Musée d'art contemporain de Thessalonique





<b>Artist</b>	Ivan KLIOUN (1873-1943)
<b>Title</b>	<i>Lumière rouge. Composition sphérique</i>
<b>Date</b>	1923
<b>Dimensions</b>	Sans cadre: 68,3 x 67,7
<b>Description</b>	Huile sur toile
<b>Inventory</b>	THSL84.78-1277
<b>Institution</b>	Musée d'art contemporain de Thessalonique



<b>Artist</b>	Ivan KLIOUN (1873-1943)
<b>Title</b>	<i>Sans Title</i>
<b>Date</b>	
<b>Dimensions</b>	Sans cadre: 72,5 x 44,3
<b>Description</b>	Huile sur toile, carton
<b>Inventory</b>	THSL80.78-92]
<b>Institution</b>	Musée d'art contemporain de Thessalonique



<b>Artist</b>	Mikail LARIONOV (1881-1964)
<b>Title</b>	<i>Le Printemps. Saisons</i>
<b>Date</b>	1912
<b>Dimensions</b>	Sans cadre: 142,0 x 119,0 x 0,0 cm
<b>Description</b>	Huile sur toile
<b>Inventory</b>	GNT22006
<b>Institution</b>	Galerie nationale TRETIAKOV, MOSCOU



<b>Artist</b>	Kazimir MALEVITCH (1879-1935)
<b>Title</b>	<i>Gare sans arrêt</i>
<b>Date</b>	1913
<b>Dimensions</b>	Sans cadre: 49,0 x 25,5 x 0,0 cm
<b>Description</b>	Huile sur bois
<b>Inventory</b>	GNT11926
<b>Institution</b>	Galerie nationale TRETIAKOV, MOSCOU



<b>Artist</b>	Kazimir MALEVITCH (1879-1935)
<b>Title</b>	<i>Modèle suprématiste architectural. Architectone</i>
<b>Date</b>	1927
<b>Dimensions</b>	Sans cadre: 76,5 x 9,0 x 9,0 cm
<b>Description</b>	Plâtre
<b>Inventory</b>	GNTCKC-3024
<b>Institution</b>	Galerie nationale TRETIAKOV, MOSCOU



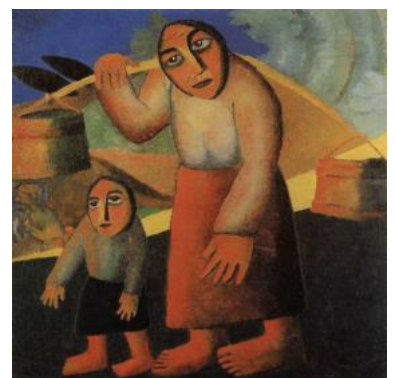
<b>Artist</b>	Kazimir MALEVITCH (1879-1935)
<b>Title</b>	<i>Le Carré noir</i>
<b>Date</b>	1929
<b>Dimensions</b>	Sans cadre: 80,0 x 80,0 x 0,0 cm
<b>Description</b>	Huile sur toile
<b>Inventory</b>	GNT21987
<b>Institution</b>	Galerie nationale TRETIAKOV, MOSCOU



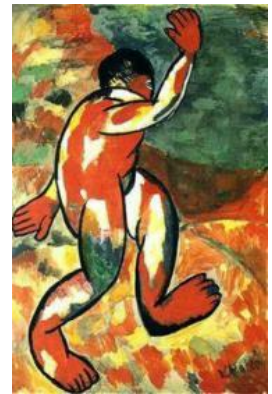
<b>Artist</b>	Kazimir MALEVITCH (1879-1935)
<b>Title</b>	<i>Femme avec rateau</i>
<b>Date</b>	1930-1931
<b>Dimensions</b>	Sans cadre: 99,0 x 74,0 x 0,0 cm
<b>Description</b>	Huile sur toile
<b>Inventory</b>	GNT22571
<b>Institution</b>	Galerie nationale TRETIAKOV, MOSCOU



<b>Artist</b>	Kazimir MALEVITCH (1879-1935)
<b>Title</b>	<i>Paysanne avec seaux</i>
<b>Date</b>	1912
<b>Dimensions</b>	Sans cadre: 73,0 x 73,0 x 0,0 cm
<b>Description</b>	Huile sur toile
<b>Inventory</b>	STEDA-7676
<b>Institution</b>	Stedelijk Museum, Amsterdam, AMSTERDAM



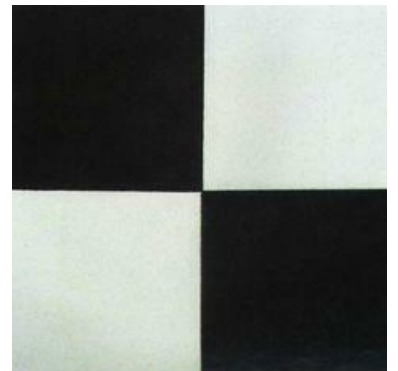
<b>Artist</b>	Kazimir MALEVITCH (1879-1935)
<b>Title</b>	<i>Baigneur</i>
<b>Date</b>	1911
<b>Dimensions</b>	Sans cadre: 105,0 x 69,0 x 0,0 cm
<b>Description</b>	Gouache sur papier
<b>Inventory</b>	STEDA-7653
<b>Institution</b>	Stedelijk Museum, Amsterdam, AMSTERDAM



<b>Artist</b>	Kazimir MALEVITCH (1879-1935)
<b>Title</b>	<i>Porteuse de seaux</i>
<b>Date</b>	1912-1913
<b>Dimensions</b>	Sans cadre: 80,3 x 80,3 x 0,0 cm
<b>Description</b>	Huile sur toile
<b>Inventory</b>	MAMNY815.1935
<b>Institution</b>	Musée d'art moderne, NEW YORK



<b>Artist</b>	Kazimir MALEVITCH (1879-1935)
<b>Title</b>	<i>Suprématie. Quatre carreaux</i>
<b>Date</b>	1915
<b>Dimensions</b>	Sans cadre: 49,0 x 49,0 x 0,0 cm
<b>Description</b>	Huile sur toile
<b>Inventory</b>	RADIK-1089
<b>Institution</b>	MUSÉE DES BEAUX-ARTS RADICHTCHEV, SARATOV



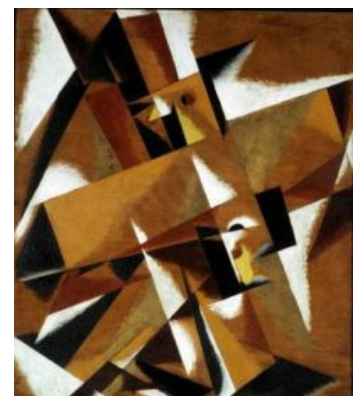
<b>Artist</b>	Nadejda OUDALTSOVA (1886-1961)
<b>Title</b>	<i>Cruche jaune</i>
<b>Date</b>	vers 1913-1914
<b>Dimensions</b>	Sans cadre: 70,7 x 52,3
<b>Description</b>	Huile sur toile
<b>Inventory</b>	THSL283.78-106
<b>Institution</b>	Musée d'art contemporain de Thessalonique



<b>Artist</b>	Nadejda OUDALTSOVA (1886-1961)
<b>Title</b>	<i>Violon</i>
<b>Date</b>	vers 1916
<b>Dimensions</b>	Sans cadre: 70,7 x 53,4
<b>Description</b>	Huile sur toile
<b>Inventory</b>	THSL282.78-91
<b>Institution</b>	Musée d'art contemporain de Thessalonique



<b>Artist</b>	Lioubov POPOVA (1889-1924)
<b>Title</b>	<i>Structure dimensionnelle</i>
<b>Date</b>	1921
<b>Dimensions</b>	Sans cadre: 72,4 x 63,2 x 0,0 cm
<b>Description</b>	Huile sur toile
<b>Inventory</b>	GNTЖ-1315
<b>Institution</b>	Galerie nationale TRETIAKOV, MOSCOU



<b>Artist</b>	Lioubov POPOVA (1889-1924)
<b>Title</b>	<i>Construction</i>
<b>Date</b>	1920
<b>Dimensions</b>	Sans cadre: 107,0 x 88,7 x 0,0
<b>Description</b>	Huile sur toile
<b>Inventory</b>	GNT9389
<b>Institution</b>	Galerie nationale TRETIAKOV, MOSCOU



<b>Artist</b>	Lioubov POPOVA (1889-1924)
<b>Title</b>	<i>Architectonique picturale</i>
<b>Date</b>	1918
<b>Dimensions</b>	Sans cadre: 72,0 x 60,0
<b>Description</b>	Huile sur toile
<b>Inventory</b>	THSL178.78-105
<b>Institution</b>	Musée d'art contemporain de Thessalonique



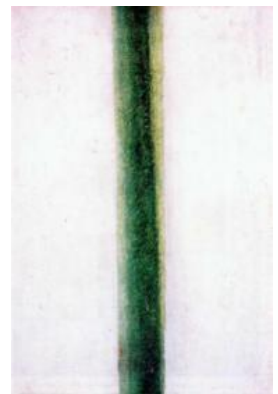
**Artist** Alexandre RODTCHENCKO (1891-1956)  
**Title** *Composition 66 (86). Densite et poids*  
**Date** 1919  
**Dimensions** Sans cadre: 122,3 x 73,5 x 0,0 cm  
**Description** Huile sur toile  
**Inventory** GNT9390  
**Institution** Galerie nationale TRETIAKOV, MOSCOU



**Artist** Alexandre RODTCHENKO (1891-1956)  
**Title** *Construction en blanc (Robot)*  
**Date** 1920  
**Dimensions** Sans cadre: 45,8 x 95,5  
**Description** Huile sur toile  
**Inventory** THSL249.78-6  
**Institution** Musée d'art contemporain de Thessalonique



**Artist** Olga ROZANOVA (1886-1918)  
**Title** *Ligne verte*  
**Date** 1917-1918  
**Dimensions** Sans cadre: 71,5 x 49,0 x 0,0 cm  
**Description** Huile sur toile  
**Inventory** ROST  
**Institution** Musee d'Etat et Réserve culturelle « le kremblin de Rostov », Rostov



**Artist** Vladimir TATLINE (1886-1953)  
**Title** *Nu*  
**Date** 1913  
**Dimensions** Sans cadre: 141,0 x 105,5 x 0,0 cm  
**Description** Huile sur toile  
**Inventory** GNT17332  
**Institution** Galerie nationale TRETIAKOV, MOSCOU





<b>Artist</b>	Vladimir TATLINE (1886-1953)
<b>Title</b>	<i>Contre-relief</i>
<b>Date</b>	1913
<b>Dimensions</b>	Sans cadre: 62,0 x 53,0 x 0,0 cm
<b>Description</b>	Bois, métal et cuir
<b>Inventory</b>	GNTЖ-1295
<b>Institution</b>	Galerie nationale TRETIAKOV, MOSCOU



<b>Artist</b>	Vladimir TATLINE (1886-1953)
<b>Title</b>	<i>Contre-relief</i>
<b>Date</b>	1916
<b>Dimensions</b>	Sans cadre: 100,0 x 67,0 x 0,0 cm
<b>Description</b>	Bois de rose, sapin, toile de drap, fer galvanisé et zinc
<b>Inventory</b>	GNT10982
<b>Institution</b>	Galerie nationale TRETIAKOV, MOSCOU

