

SAFEGUARDING THE IRREPLACEABLE:
A SELLING EXHIBITION TO BENEFIT
THE UKRAINE HERITAGE RESPONSE FUND
AT WORLD MONUMENTS FUND

LONDON, PARIS
APRIL - JULY 2022

CHRISTIE'S



SAFEGUARDING THE IRREPLACEABLE: A SELLING EXHIBITION TO BENEFIT THE UKRAINE HERITAGE RESPONSE FUND AT WORLD MONUMENTS FUND

LONDON

25 APRIL – 6 MAY

PARIS

2-6 JULY

(Highlights only)

7-22 JULY

(Closed on weekends and public holidays)

LONDRES

25 AVRIL – 6 MAI

PARIS

2-6 JUILLET

(Sélection d'œuvres exposées)

7-22 JUILLET

(Fermé le week-end et jours fériés)

In partnership with the World Monuments Fund, Christie's is honoured to present *Safeguarding the Irreplaceable: A Selling Exhibition to Benefit the Ukraine Heritage Response Fund* to support vital cultural heritage recovery and preservation in Ukraine. The exhibition comprises three sections: The Peremen collection of Ukrainian Avant-Garde artists known as 'The Odesan Parisians', including works by Amshei Nurenberg, Isaak Malik and Theophil Fraerman; works by Ukrainian Modernists such as Alexandra Exter, Vladimir Baranoff-Rossiné, Oleksandr Bohomazov and Maria Siniakova; and a selection of Ukrainian contemporary photography & video art by Yelena Yemchuk, Ira Lupu, ZINAIDA and Boris Mikhailov, curated by Peter Doroshenko, executive director of the Ukrainian Museum, New York.

En partenariat avec World Monuments Fund, Christie's a le plaisir de présenter *Protéger l'irremplaçable: Exposition-vente au profit du fonds spécial du World Monuments Fund pour la protection du patrimoine ukrainien* pour soutenir la reconstitution et la préservation du patrimoine culturel essentiel en Ukraine. L'exposition se compose de trois sections : La collection Peremen d'artistes ukrainiens d'avant-garde connus sous le nom de « Parisiens d'Odessa », comprenant des œuvres d'Amshei Nurenberg, Isaak Malik et Theophil Fraerman ; des œuvres d'artistes modernistes ukrainiens tels que Alexandra Exter, Vladimir Baranoff-Rossiné, Oleksandr Bohomazov et Maria Siniakova ; ainsi qu'une sélection de photographies de Yelena Yemchuk, Ira Lupu, ZINAIDA et Boris Mikhailov, organisée par Peter Doroshenko, directeur général du Musée ukrainien à New York.

Contact:
safeguardingtheirreplaceable@christies.com
+44 (0) 20 7389 2210

In partnership with



A SELECTION OF UKRAINIAN CONTEMPORARY WORKS CURATED BY PETER DOROSHENKO
UNE SÉLECTION D'ŒUVRES CONTEMPORAINES UKRAINIENNES PAR PETER DOROSHENKO

YELENA YEMCHUK (B. 1970, KYIV)

Mabel #3, 2012

signed, titled, dated and numbered '2/5' (label on the backboard)

inkjet archival print

image: 59¾ x 40¼ in. (151.7 x 102.2 cm.)

sheet: 66¾ x 44 in. (167.6 x 111.7 cm.)

Executed in 2012; printed in 2022. This work is number two from an edition of five plus two artist's proofs.

Price upon request

PROVENANCE:

The artist.

YELENA YEMCHUK (NÉE EN 1970, KYIV)

Mabel #3, 2012

signé, titré, daté et numéroté « 2/5 » (étiquette au dos)

tirage jet d'encre

image : 151,7 x 102,2 cm.

feuille : 167,6 x 111,7 cm.

Réalisé en 2012 ; tiré en 2022. Cette œuvre est le numéro deux d'une édition de cinq plus deux épreuves d'artiste.

Prix sur demande



A SELECTION OF UKRAINIAN CONTEMPORARY WORKS CURATED BY PETER DOROSHENKO
UNE SÉLECTION D'ŒUVRES CONTEMPORAINES UKRAINIENNES PAR PETER DOROSHENKO

YELENA YEMCHUK (B. 1970, KYIV)

Bette #6, 2012
signed, titled, dated and numbered '2/5' (label on the backboard)
inkjet archival print
image: 59¾ x 40¼ in. (151.7 x 102.2 cm.)
sheet: 66¾ x 44 in. (167.6 x 111.7 cm.)
Executed in 2012; printed in 2022. This work is number two from an edition of five plus two artist's proofs.

Price upon request

PROVENANCE:
The artist.

YELENA YEMCHUK (NÉE EN 1970, KYIV)

Bette #6, 2012
signé, titré, daté et numéroté « 2/5 » (étiquette au dos)
tirage jet d'encre
image : 151,7 x 102,2 cm.
feuille : 167,6 x 111,7 cm.
Réalisé en 2012 ; tiré en 2022. Cette œuvre est le numéro deux d'une édition de cinq plus deux épreuves d'artiste.

Prix sur demande



A SELECTION OF UKRAINIAN CONTEMPORARY WORKS CURATED BY PETER DOROSHENKO
UNE SÉLECTION D'ŒUVRES CONTEMPORAINES UKRAINIENNES PAR PETER DOROSHENKO

YELENA YEMCHUK (B. 1970, KYIV)

Mabel #2, 2012

signed, titled, dated and numbered '1/5' (label on the backboard)

inkjet archival print

image: 59¾ x 40¼ in. (151.7 x 102.2 cm.)

sheet: 66¾ x 44 in. (167.6 x 111.7 cm.)

Executed in 2012; printed in 2022. This work is number one from an edition of five plus two artist's proofs.

Price upon request

PROVENANCE:

The artist.

YELENA YEMCHUK (NÉE EN 1970, KYIV)

Mabel #2, 2012

signé, titré, daté et numéroté « 1/5 » (étiquette au dos)

tirage jet d'encre

image : 151,7 x 102,2 cm.

feuille : 167,6 x 111,7 cm.

Réalisé en 2012 ; tiré en 2022. Cette œuvre est le numéro un d'une édition de cinq plus deux épreuves d'artiste.

Prix sur demande



A SELECTION OF UKRAINIAN CONTEMPORARY WORKS CURATED BY PETER DOROSHENKO

UNE SÉLECTION D'ŒUVRES CONTEMPORAINES UKRAINIENNES PAR PETER DOROSHENKO

IRA LUPU (B. 1990, ODESSA)

Marina at Home, from On Dreams and Screens, 2019-2020

signed, titled, dated and numbered '1/3' (label on the backboard)

inkjet print on Baryta paper

sheet: 16½ x 20¾ in. (41.3 x 52.7 cm.)

Executed in 2019-2020; printed in 2022. This work is number one from an edition of three plus one artist's proof.

Price upon request

PROVENANCE:

The artist.

Marina introduced me to the world of adult web camming. She commissioned me through common acquaintances to photograph her at her home. She wanted to look 'sad and beautiful, sitting in my messy camming room - because that's who I am'.

Marina: *The bright side of camming [in my life] is, [that] it allowed me to be accepted. At the age of 15, I spent the first money I earned from camming on something I was never able to afford: a cup of coffee after the dancing class with other girls. It made me so happy.*

On the other hand, camming is a trap I got into because I have been traumatised. It's not my calling and I'm not enjoying it. But after you get a taste of money, it's hard to let them go.

- From an interview conducted by Ira Lupu with the protagonist (2019-2020)

Currently, Marina and her family reside in a refugee camp in Germany (2022).

IRA LUPU (NÉE EN 1990, ODESSA)

Marina at Home, de la série On Dreams and Screens, 2019-2020

signé, titré, daté et numéroté « 1/3 » (étiquette au dos)

tirage jet d'encre sur papier baryté

feuille : 41,3 x 52,7 cm.

Réalisé en 2019-2020 ; tiré en 2022. Cette œuvre est le numéro un d'une édition de trois exemplaires plus une épreuve d'artiste.

Prix sur demande



A SELECTION OF UKRAINIAN CONTEMPORARY WORKS CURATED BY PETER DOROSHENKO
UNE SÉLECTION D'ŒUVRES CONTEMPORAINES UKRAINIENNES PAR PETER DOROSHENKO

IRA LUPU (B. 1990, ODESSA)

Grandma's cross, from On Dreams and Screens, 2019-2020
signed, titled, dated and numbered '1/3' (label on the backboard)
inkjet print on Baryta paper
sheet: 20¾ x 16¼ in. (52.7 x 41.3 cm.)
Executed in 2019-2020; printed in 2022. This work is number one from an
edition of three plus one artist's proof.

Price upon request

PROVENANCE:
The artist.

I talked to my granny and she was like, Alex, when I'm gone, what do you want of mine? We had a serious talk and I said, to be honest, the only thing that I want of yours is your Byzantine egg collection and this Orthodox cross. And she was like, I have diamonds, I have gold. You don't want that? And I was like, no, just your eggs and cross.

- Quote from an interview conducted by Ira Lupu with the protagonist (2019-2020)

IRA LUPU (NÉE EN 1990, ODESSA)

Gandma's Cross, de la série On Dreams and Screens, 2019-2020
signé, titré, daté et numéroté « 1/3 » (étiquette au dos)
tirage jet d'encre sur papier baryté
feuille : 52,7 x 41,3 cm.
Réalisé en 2019-2020 ; tiré en 2022. Cette œuvre est le numéro un d'une
édition de trois exemplaires plus une épreuve d'artiste.

Prix sur demande



A SELECTION OF UKRAINIAN CONTEMPORARY WORKS CURATED BY PETER DOROSHENKO

UNE SÉLECTION D'ŒUVRES CONTEMPORAINES UKRAINIENNES PAR PETER DOROSHENKO

IRA LUPU (B. 1990, ODESSA)

Sell Your Soul, from On Dreams and Screens, 2019-2020
signed, titled, dated and numbered '1/3' (label on the backboard)
inkjet print on Baryta paper
sheet: 16½ x 20¾ in. (41.3 x 52.7 cm.)
Executed in 2019-2020; printed in 2022. This work is number one from an edition of three plus one artist's proof.

Price upon request

PROVENANCE:

The artist.
Dasha looking away at the top hill of the Kuyalnyk estuary and old mud sanatorium building. An A+ medical student, she says she is not a big fan of her night job, but it helps her sustain a comfortable lifestyle.
Dasha: *The worst part is when you have to pretend you have feelings for someone on that side of the screen. I hate that.*
- From an interview conducted by Ira Lupu with the protagonist (2019-2020)

Currently, Daria resides in Lithuania as a refugee (2022).

IRA LUPU (NÉE EN 1990, ODESSA)

Sell Your Soul, de la série On Dreams and Screens, 2019-2020
signé, titré, daté et numéroté « 1/3 » (étiquette au dos)
tirage jet d'encre sur papier baryté
feuille : 41,3 x 52,7 cm.
Réalisé en 2019-2020 ; tiré en 2022. Cette œuvre est le numéro un d'une édition de trois exemplaires plus une épreuve d'artiste.

Prix sur demande



A SELECTION OF UKRAINIAN CONTEMPORARY WORKS CURATED BY PETER DOROSHENKO

UNE SÉLECTION D'ŒUVRES CONTEMPORAINES UKRAINIENNES PAR PETER DOROSHENKO

IRA LUPU (B. 1990, ODESSA)

Alex, from On Dreams and Screens, 2019-2020

signed, titled, dated and numbered '1/3' (label on the backboard)

inkjet print on Baryta paper

sheet: 20¾ x 16¼ in. (52.7 x 41.3 cm.)

Executed in 2019-2020; printed in 2022. This work is number one from an edition of three plus one artist's proof.

Price upon request

PROVENANCE:

The artist.

I have no shame anymore. A lot of my friends know that I am a cam girl, it's just my family that doesn't know well. And I don't care if they see this. They're living in their own world.

People will know when you're not feeling 100% in. Your energy can be read really easily. You have to be extremely happy, extremely high energy, very relatable, very easy to talk to, easy-going and optimistic. You have to really make people feel like you want to be there.

I still feel a little strange when viewers ask me things like, oh, what are you into? What do you like? I never really know what to say to them. Because I still don't really know what I like.

- Quote from an interview conducted by Ira Lupu with the protagonist (2019-2020)

Alexandra is Ukrainian-American, her current location is unknown. (2022)

IRA LUPU (NÉE EN 1990, ODESSA)

Alex, de la série On Dreams and Screens, 2019-2020

signé, titré, daté et numéroté « 1/3 » (étiquette au dos)

tirage jet d'encre sur papier baryté

feuille : 52,7 x 41,3 cm.

Réalisé en 2019-2020 ; tiré en 2022. Cette œuvre est le numéro un d'une édition de trois exemplaires plus une épreuve d'artiste.

Prix sur demande



A SELECTION OF UKRAINIAN CONTEMPORARY WORKS CURATED BY PETER DOROSHENKO

UNE SÉLECTION D'ŒUVRES CONTEMPORAINES UKRAINIENNES PAR PETER DOROSHENKO

IRA LUPU (B. 1990, ODESSA)

White Noise, from On Dreams and Screens, 2019-2020

signed, titled, dated and numbered '1/3' (label on the backboard)

inkjet print on Baryta paper

sheet: 16½ x 20¾ in. (41.3 x 52.7 cm.)

Executed in 2019-2020; printed in 2022. This work is number one from an edition of three plus one artist's proof.

Price upon request

PROVENANCE:

The artist.

Still life from a Ukrainian wooden cabin in the Zakarpattia region of Ukraine where the protagonist grew up.

IRA LUPU (NÉE EN 1990, ODESSA)

White Noise, de la série On Dreams and Screens, 2019-2020

signé, titré, daté et numéroté « 1/3 » (étiquette au dos)

tirage jet d'encre sur papier baryté

feuille : 41,3 x 52,7 cm.

Réalisé en 2019-2020 ; tiré en 2022. Cette œuvre est le numéro un d'une édition de trois exemplaires plus une épreuve d'artiste.

Prix sur demande



A SELECTION OF UKRAINIAN CONTEMPORARY WORKS CURATED BY PETER DOROSHENKO

UNE SÉLECTION D'ŒUVRES CONTEMPORAINES UKRAINIENNES PAR PETER DOROSHENKO

IRA LUPU (B. 1990, ODESSA)

Believe, from On Dreams and Screens, 2019-2020

signed, titled, dated and numbered '1/3' (label on the backboard)

inkjet print on Baryta paper

sheet: 20¾ x 16¼ in. (52.7 x 41.3 cm.)

Executed in 2019-2020; printed in 2022. This work is number one from an edition of three plus one artist's proof.

Price upon request

PROVENANCE:

The artist.

Being raised in a religious conservative family, I was always told that an expression of sexuality was a bad thing. I had this inner shame. But when I started camming, I realised that these things are normal.

- Quote from an interview conducted by Ira Lupu with the protagonist (2019-2020)

IRA LUPU (NÉE EN 1990, ODESSA)

Believe, de la série On Dreams and Screens, 2019-2020

signé, titré, daté et numéroté « 1/3 » (étiquette au dos)

tirage jet d'encre sur papier baryté

feuille : 52,7 x 41,3 cm.

Réalisé en 2019-2020 ; tiré en 2022. Cette œuvre est le numéro un d'une édition de trois exemplaires plus une épreuve d'artiste.

Prix sur demande



A SELECTION OF UKRAINIAN CONTEMPORARY WORKS CURATED BY PETER DOROSHENKO
UNE SÉLECTION D'ŒUVRES CONTEMPORAINES UKRAINIENNES PAR PETER DOROSHENKO

IRA LUPU (B. 1990, ODESSA)

Armed, from On Dreams and Screens, 2019-2020

signed, titled, dated and numbered '1/3' (label on the backboard)

inkjet print on Baryta paper

sheet: 16½ x 20¾ in. (41.3 x 52.7 cm.)

Executed in 2019-2020; printed in 2022. This work is number one from an edition of three plus one artist's proof.

Price upon request

PROVENANCE:
The artist.

Bridgett Magyar during a walk in a botanical garden.

Cam girls are soldiers of sexual liberty and personal security. Livelihoods and the privacy of their world, often threatened; faced with stolen content, hackers, and fraudulent hosting sites. Cam girls come to battle, armed with ring lights, lingerie, and app-controlled instruments of pleasure.

- Quote from Bridgett Magyar, 'Cam Girls Run the World', Vogue Italia, February 2021

IRA LUPU (NÉE EN 1990, ODESSA)

Armed, de la série On Dreams and Screens, 2019-2020

signé, titré, daté et numéroté « 1/3 » (étiquette au dos)

tirage jet d'encre sur papier baryté

feuille : 41,3 x 52,7 cm.

Réalisé en 2019-2020 ; tiré en 2022. Cette œuvre est le numéro un d'une édition de trois exemplaires plus une épreuve d'artiste.

Prix sur demande





BORIS MIKHAILOV (B. 1938, KHARKIV)

Untitled, from the Salt Lake series

sepia toned chromogenic print

image: 20½ x 31 in. (51.5 x 78.7 cm.)

sheet: 23 x 33½ in. (58.5 x 85 cm.)

Executed in 1986; printed in the late 1990s. This work is number two from an edition of seven.

Price upon request

PROVENANCE:
The artist.

BORIS MIKHAILOV (NÉ EN 1938, KHARKIV)

Sans titre, de la série Salt Lake, 1986

tirage chromogénique sépia

image: 51.5 x 78.7 cm.

feuille : 58,5 x 85 cm.

Réalisé en 1986 ; tiré à la fin des années 1990. Cette œuvre est le numéro deux d'une édition de sept exemplaires.

Prix sur demande



BORIS MIKHAILOV (B. 1938, KHARKIV)

Untitled, from the Salt Lake series

sepia toned chromogenic print
image: 20 1/4 x 31 in. (51.5 x 78.7 cm.)

sheet: 23 x 33 1/2 in. (58.5 x 85 cm.)

Executed in 1986; printed in the late 1990s. This work is number two from an edition of seven.

Price upon request

PROVENANCE:
The artist.

BORIS MIKHAILOV (NÉ EN 1938, KHARKIV)

Sans titre, de la série Salt Lake, 1986

tirage chromogénique sépia
image: 51,5 x 78,7 cm.
feuille : 58,5 x 85 cm.

Réalisé en 1986 ; tiré à la fin des années 1990. Cette œuvre est le numéro deux d'une édition de sept exemplaires.

Prix sur demande



BORIS MIKHAILOV (B. 1938, KHARKIV)

Untitled, from the Salt Lake series

sepia toned chromogenic print
image: 20½ x 31 in. (51.5 x 78.7 cm.)
sheet: 23 x 33½ in. (58.5 x 85 cm.)

Executed in 1986; printed in the late 1990s. This work is number two from an edition of seven.

Price upon request

PROVENANCE:
The artist.

BORIS MIKHAILOV (NÉ EN 1938, KHARKIV)

Sans titre, de la série Salt Lake, 1986

tirage chromogénique sépia
image : 51,5 x 78,7 cm.
feuille : 58,5 x 85 cm.

Réalisé en 1986 ; tiré à la fin des années 1990. Cette œuvre est le numéro deux d'une édition de sept exemplaires.

Prix sur demande

A SELECTION OF UKRAINIAN CONTEMPORARY WORKS CURATED BY PETER DOROSHENKO
UNE SÉLECTION D'ŒUVRES CONTEMPORAINES UKRAINIENNES PAR PETER DOROSHENKO



ZINAIDA (B. 1975, KYIV)

Dakini 03, 2017

digital print

image: 23½ x 39½ in. (60 x 100 cm.)

Executed in 2017; printed in 2022. This work is number one from an edition of eight plus two artist's proofs. Sold with a signed, titled, dated and numbered digital certificate.

Price upon request

PROVENANCE:
The artist.

ZINAIDA (NÉE EN 1975, KYIV)

Dakini 03, 2017

tirage numérique

image : 60 x 100 cm.

Réalisé en 2017 ; tiré en 2022. Cette œuvre est le numéro un d'une édition de huit plus deux épreuves d'artiste. Vendu avec un certificat numérique signé, titré, daté et numéroté.

Prix sur demande

A SELECTION OF UKRAINIAN CONTEMPORARY WORKS CURATED BY PETER DOROSHENKO
UNE SÉLECTION D'ŒUVRES CONTEMPORAINES UKRAINIENNES PAR PETER DOROSHENKO



ZINAIDA (B. 1975, KYIV)

Black Bride 04, 2014

digital print

image: 9 5/8 x 15 3/4 in. (25 x 40 cm.)

Executed in 2014; printed in 2022. This work is number one from an edition of five. Sold with a signed, titled, dated and numbered digital certificate.

Price upon request

PROVENANCE:
The artist.

ZINAIDA (NÉE EN 1975, KYIV)

Black Bride 04, 2014

tirage numérique

image : 25 x 40 cm.

Réalisé en 2014 ; tiré en 2022. Cette œuvre est le numéro un d'une édition de cinq. Vendu avec un certificat numérique signé, titré, daté et numéroté.

Prix sur demande

UKRAINIAN MODERNISM
LE MODERNISME UKRAINIEN

MARIA SINIACOVA (KRASNA POLYANA, 1898 – MOSCOW, 1984)

Summer

signed with Cyrillic initials 'M.S.' (lower right); further signed in Cyrillic 'M. Siniakova' (on the reverse)
pencil and watercolour on paper
16½ x 12½ in. (41.5 x 31.8 cm.)

Price upon request

PROVENANCE:

Anna Gurdova-Timme (1877-1972), Leningrad.
Professor Nikolai Kachalov (1883-1964), the brother-in-law of the above,
Leningrad.
By descent to Natalia Kachalova (1933-2002), St Petersburg.
Acquired from the descendants of the above by the previous owner.
Anonymous sale; Christie's, London, 5 June 2017, lot 71.
Acquired at the above sale by the present owners.

EXHIBITED:

Miami, Lowe Art Museum, *The Face of Our Time: Russian Avant-garde Art from the Bekkerman Collection*, 21 February-26 May 2019.

MARIA SINIACOVA (KRASNA POLYANA, 1898 – MOSCOU, 1984)

Été

signé des initiales en cyrillique « M.S. » (en bas à droite) ; également signé en cyrillique « M. Siniakova » (au revers)
crayon et aquarelle sur papier
41,5 x 31,8 cm.

Prix sur demande



UKRAINIAN MODERNISM
LE MODERNISME UKRAINIEN

DAVID BURLIUK (SEMYROTIVKA, 1882 - SOUTHAMPTON, NY, 1967)

Cossack playing a kobza
signed 'Burliuk.' (lower right) and further signed 'Bur-/liuk.' (lower left)
oil on canvas
38½ x 22 in. (97 x 55.8 cm.)

Price upon request

PROVENANCE:

Collection of Ella Jaffe Freidus (b. 1921), Cold Spring Harbor, NY.
By descent in the family.
Acquired from the above by the previous owner.
Anonymous sale; Shapiro Auctions, New York, 21 March 2020, lot 29.
Acquired at the above sale by the present owner.

DAVID BURLIUK (SEMYROTIVKA, 1882 - SOUTHAMPTON, NY, 1967)

Cosaque jouant de la kobza
signé « Burliuk. » (en bas à droite) et également signé « Bur-/liuk. » (en bas à gauche)
huile sur toile
97 x 55,8 cm.

Prix sur demande



UKRAINIAN MODERNISM
LE MODERNISME UKRAINIEN

DAVID BURLIUK (SEMYROTIVKA, 1882 - SOUTHAMPTON, NY, 1967)

Boat in Japan

signed, inscribed and dated 'Burliuk.1920./Japan.' (lower right)
oil on canvas
16% x 20% in. (42.2 x 53 cm.)

Price upon request

PROVENANCE:

with Burliuk Gallery, Hampton Bays, New York (stamp on the stretcher).
Anonymous sale; Christie's, New York, 19 May 1981, lot 244.
with ACA Galleries, New York, 2011-2012 (label on the frame).
Acquired from Sotheby's by the present owner in 2012.

LITERATURE:

W. Stöppel, *David Burliuk - Ein vergessener Künstler*, Berlin, 2016, illustrated
p. 282.

DAVID BURLIUK (SEMYROTIVKA, 1882 - SOUTHAMPTON, NY, 1967)

Bateau au Japon

signé, avec inscription, et daté « Burliuk.1920./Japan. » (en bas à droite)
huile sur toile
42,2 x 53 cm.

Prix sur demande



UKRAINIAN MODERNISM
LE MODERNISME UKRAINIEN

DAVID BURLIUK (SEMYROTIVKA, 1882 - SOUTHAMPTON, NY, 1967)

Sailor with guitar

signed and dated 'Burliuk/1928.' (lower right)
oil on canvas
19½ x 14½ in. (48.9 x 36.2 cm.)

Price upon request

PROVENANCE:

Acquired from the artist by Louis (1905-1994) and Annette Kaufman (1914-2016).
with LewAllen Galleries, Santa Fe, New Mexico.
Acquired from the above by the present owner in July 2008.

EXHIBITED:

Santa Fe, New Mexico, LewAllen Galleries, *David Burliuk: Russian Modernist. 40 years of paintings and works on paper. From the Collection of Louis and Annette Kaufman*, 2 May-1 June 2008.

LITERATURE:

Exhibition catalogue, *David Burliuk: Russian Modernist. 40 years of paintings and works on paper. From the Collection of Louis and Annette Kaufman*, 2008, illustrated and listed p. 9.
W. Stöppel, *David Burliuk - Ein vergessener Künstler*, Berlin, 2016, illustrated p. 288.

DAVID BURLIUK (SEMYROTIVKA, 1882 - SOUTHAMPTON, NY, 1967)

Marin avec guitare

signé et daté « Burliuk/1928. » (en bas à droite)
huile sur toile
48,9 x 36,2 cm.

Prix sur demande



UKRAINIAN MODERNISM
LE MODERNISME UKRAINIEN

DAVID BURLIUK (SEMYROTIVKA, 1882 - SOUTHAMPTON, NY, 1967)

The Workers

later signed and dated 'Burliuk.1922.' (lower left)
oil on canvas
42½ x 35¾ in. (107 x 91 cm.)

Price upon request

DAVID BURLIUK (SEMYROTIVKA, 1882 - SOUTHAMPTON, NY, 1967)

Les travailleurs

signé et daté « Burliuk.1922. » postérieurement (en bas à gauche)
huile sur toile
107 x 91 cm.

Prix sur demande



UKRAINIAN MODERNISM

LE MODERNISME UKRAINIEN

PROVENANCE:

Acquired from the artist by Eric Estorick (1913-1993) in 1965.
Anonymous sale; Sotheby's, London, 5 February 2003, lot 167 as *The American Workers*.
Acquired at the above sale by the present owners.

EXHIBITED:

Philadelphia, Department of Fine Arts Sesqui-Centennial International Exposition, 1926, no. 1398 (this work is a fragment of an eponymous monumental composition).
London, Grosvenor Gallery, *David Burliuk Paintings. 1907-1966. First London Exhibition*, 15 March-17 April 1966, no. 20 (label on the stretcher).
St Petersburg, The State Russian Museum, *Vremia sobirat'... Russkoe iskusstvo iz zarubezhnykh i chastykh kollektsiy [A Time to collect... Russian art from foreign and private collections]*, 14 February-12 May 2008.
Fred Jones Jr. Museum, Norman, San Diego Museum of Art, San Diego, The State Tretyakov Gallery, Moscow and The State Russian Museum, St. Petersburg, *American Artists from the Russian Empire*, October 2008-January 2010.

Moscow, The Pushkin State Museum of Fine Arts, 22 April-1 June 2014 and St Petersburg, The State Russian Museum, 9 July-1 September 2014, *Iskusstvo kak professiya. Sobranie Mayi i Anatoliya Bekkerman [Art as a profession. The Collection of Maya and Anatoly Bekkerman]*, no. 17.
Moscow, Museum of Russian Impressionism, *David Burliuk. Slovo mne! [David Burliuk. I speak out!]*, 4 October 2018-27 January 2019.

LITERATURE:

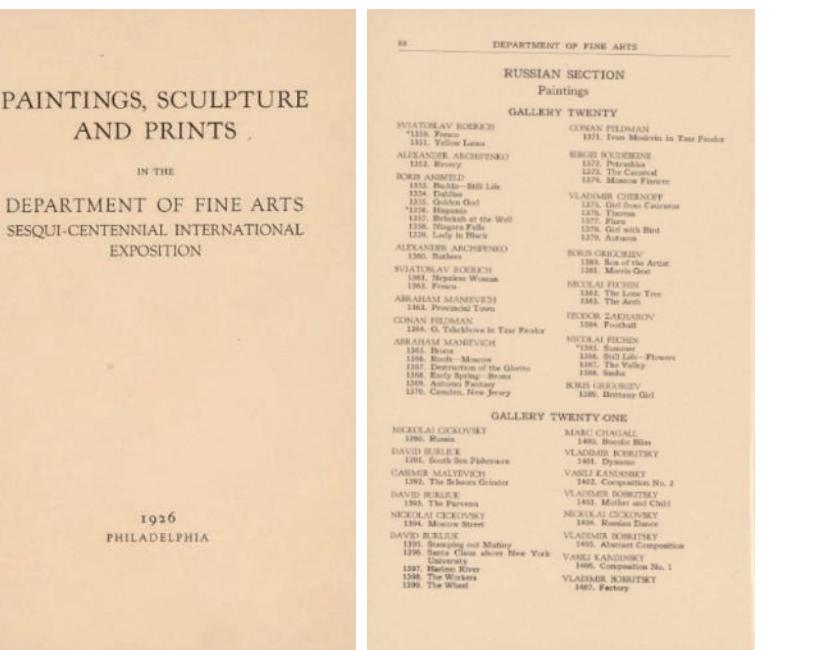
Exhibition catalogue, *Paintings, Sculpture and Prints in the Department of Fine Arts Sesqui-Centennial International Exposition*, Philadelphia, 1926, the eponymous monumental composition illustrated p. [46], listed p. 88, no. 1398. *Color and Rhyme*, New York, 1966, 62, illustrated p. 3.
Exhibition catalogue, London, Grosvenor Gallery, *David Burliuk Paintings. 1907-1966. First London Exhibition*, 1966, no. 20 as *Labourers*.
"Russkie amerikantsy" v chastykh sobraniakh N'iu-Yorka: Brat'ia Burliuki, Boris Anisfeld, Nikolai Roerich, Sergei Sudeikin' ["Russian Americans" in private collections in New York: the Burliuk brothers, Boris Anisfeld, Nicholas Roerich, Sergei Sudeikin'], *Pinakoteka*, Moscow, 2006, no. 22-23, illustrated p. 21, no. 11 as *Futuristic Workers* (erroneously dated 1924).

Exhibition catalogue, *Vremia sobirat'... Russkoe iskusstvo iz zarubezhnykh i chastykh kollektsiy [A Time to collect... Russian art from foreign and private collections]*, St Petersburg, The State Russian Museum, 2007, illustrated p. 185, no. 127 (erroneously dated 1924).

Exhibition catalogue, *American Artists from the Russian Empire*, St Petersburg, The State Russian Museum, 2008, illustrated p. 129 (erroneously dated 1924).
Exhibition catalogue, *Iskusstvo kak professiya. Sobranie Mayi i Anatoliya Bekkerman [Art as a profession. The Collection of Maya and Anatoly Bekkerman]*, Moscow, The Pushkin State Museum of Fine Arts, 2014, illustrated p. 209, listed pp. 208, 387, no. 35.
V. Poliakov, *Khudozhhnik David Burliuk [Artist David Burliuk]*, Moscow, 2016, illustrated p. 257, listed p. 375 (erroneously dated 1924).
Exhibition catalogue, *David Burliuk. Slovo mne! [David Burliuk. I speak out!]*, Moscow, Museum of Russian Impressionism, 2018, illustrated p. 61.



Front cover, list of works and illustration of the eponymous monumental composition from the exhibition catalogue for Paintings, Sculpture and Prints in the Department of Fine Arts. Sesqui-Centennial International Exposition, Philadelphia, 1926.
Couverture, liste des œuvres et illustration de la composition monumentale éponyme du catalogue de l'exposition Peintures, Sculptures et Estampes du Département des Beaux-Arts, Exposition Internationale Sesqui-Centenaire, Philadelphie, 1926.



UKRAINIAN MODERNISM
LE MODERNISME UKRAINIEN

OLEKSANDR BOHOMAZOV (YAMPIL, 1880 – KYIV, 1930)

Portrait of Wanda Monastyriska, the artist's wife

oil on paper
10½ x 13 in. (26 x 33 cm.)
Executed in 1913

Price upon request

PROVENANCE:

Collection of Wanda Monastyriska (1888–1982), widow of the artist.
By descent from the above.
with Modernism Gallery, San Francisco (label on the reverse of the backing paper).
Acquired from a private collector by the present owners circa 2000.

EXHIBITED:

Moscow, The Pushkin State Museum of Fine Arts, 22 April–1 June 2014 and St Petersburg, The State Russian Museum, 9 July–1 September 2014, *Iskusstvo kak professiya. Sobranie Mayi i Anatoliya Bekkerman [Art as a profession. The Collection of Maya and Anatoly Bekkerman]*, no. 29.
Miami, Lowe Art Museum, *The Face of Our Time: Russian Avant-garde Art from the Bekkerman Collection*, 21 February–26 May 2019.

LITERATURE:

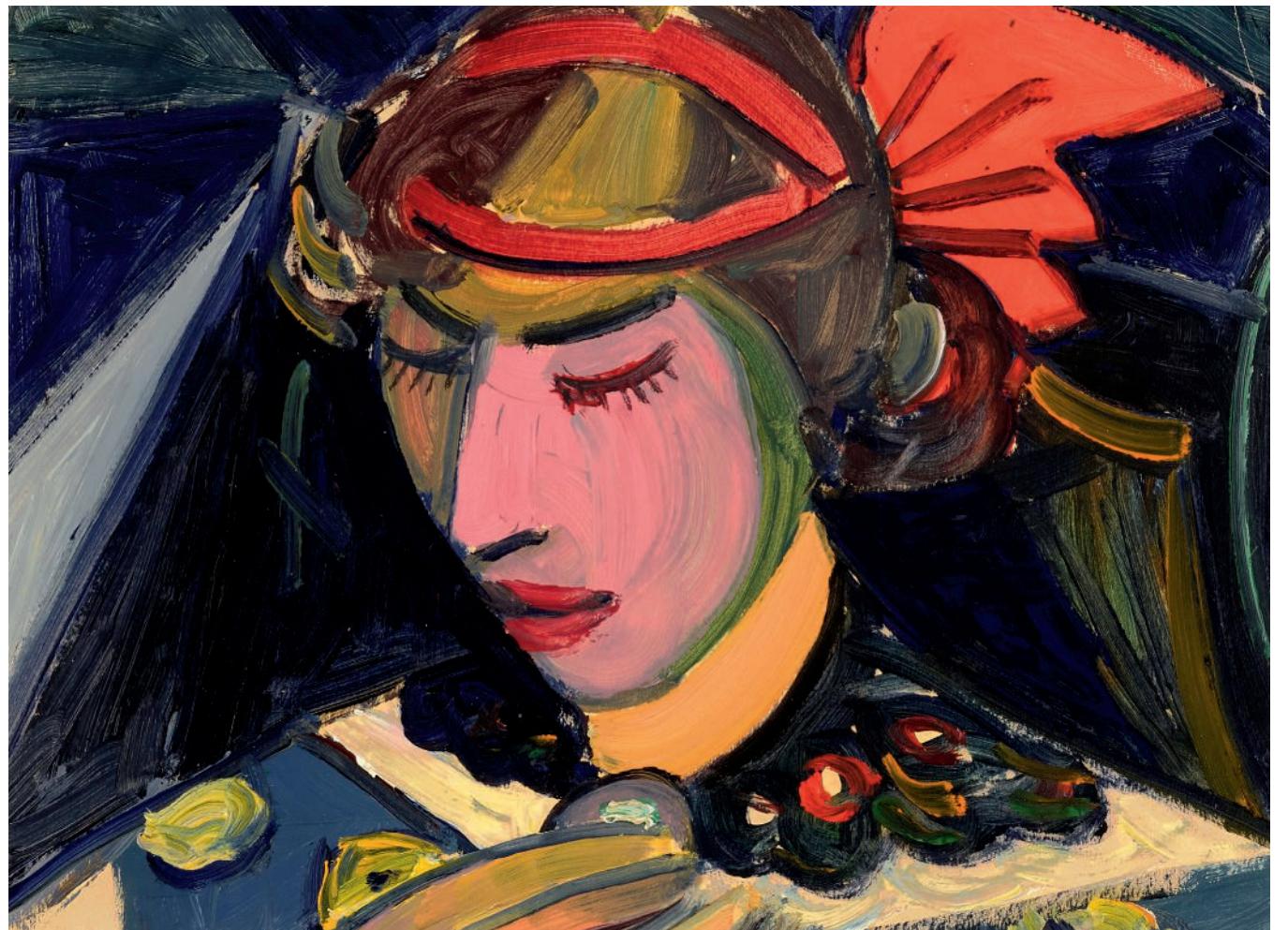
Exhibition catalogue, *Iskusstvo kak professiya. Sobranie Mayi i Anatoliya Bekkerman [Art as a profession. The Collection of Maya and Anatoly Bekkerman]*, Moscow, The Pushkin State Museum of Fine Arts, 2014, illustrated and listed p. 201, listed p. 386, no. 29.

OLEKSANDR BOHOMAZOV (YAMPIL, 1880 – KYIV, 1930)

Portrait de Wanda Monastyriska, la femme de l'artiste

huile sur papier
26 x 33 cm.
Réalisé en 1913

Prix sur demande



UKRAINIAN MODERNISM
LE MODERNISME UKRAINIEN

ALEXANDRA EXTER
(BIAŁYSTOK, 1882 – FONTENAY-AUX-ROSES, 1949)

Masked figures by the banks of a Venetian canal

signed 'Alex.Exter.' (lower right)
oil on canvas
35 $\frac{3}{8}$ x 51 $\frac{1}{2}$ in. (91.1 x 131 cm.)

Price upon request

PROVENANCE:

Acquired from the artist by Ihno Ezratty, Paris.
By descent from the above.
Property from a Private European Collection; Sotheby's, London, 28 November
2017, lot 67.
Acquired at the above sale by the present owners.

EXHIBITED:

Miami, Lowe Art Museum, *The Face of Our Time: Russian Avant-garde Art from the Bekkerman Collection*, 21 February–26 May 2019.
Moscow, The Russian Academy of Arts, *Shedevry russkogo iskusstva iz amerikanskikh kollektsiy [Masterpieces of Russian Art from American Collections]*, 9 November–12 December 2021.

LITERATURE:

G. Kovalenko, *Alexandra Exter*, vol. 2, Moscow, 2010, illustrated p. 172 as *Carnival in Venice*.
Exhibition catalogue, *Shedevry russkogo iskusstva iz amerikanskikh kollektsiy [Masterpieces of Russian Art from American Collections]*, Moscow, 2021, illustrated p. 31, illustrated and listed p. 106 as *Carnival in Venice*.

ALEXANDRA EXTER
(BIAŁYSTOK, 1882 – FONTENAY-AUX-ROSES, 1949)

Personnages masqués au bord d'un canal vénitien

signé « Alex.Exter. » (en bas à droite)
huile sur toile
91,1 x 131 cm.

Prix sur demande



UKRAINIAN MODERNISM
LE MODERNISME UKRAINIEN

VLADIMIR BARANOFF-ROSSINÉ
(VELYKA LEPETYKHA, 1888 – AUSCHWITZ, 1944)

Eve

signed 'Rossiné' (lower left)
oil on canvas
19½ x 28¾ in. (49.5 x 72 cm.)

Painted in 1911-1912

With a signed authentication of Pauline Baranoff-Rossiné, wife of the artist (on the reverse)

Price upon request

PROVENANCE:

Anonymous sale, Sotheby's New York, 17 April 2007, lot 368.
Acquired at the above sale by the present owner.

EXHIBITED:

Moscow, The State Tretyakov Gallery, *Vladimir Baranov-Rossiné*, 20 June-August 2002, no. 44.

LITERATURE:

A. Sarabianov, *Vladimir Baranov-Rossiné*, Moscow, 2002, illustrated p. 62 as *Summer*.
Exhibition catalogue, *Vladimir Baranov-Rossiné*, Moscow, 2002, illustrated p. 64, listed pp. 178, 181, no. 44 as *Summer*.

VLADIMIR BARANOFF-ROSSINÉ
(VELYKA LEPETYKHA, 1888 – AUSCHWITZ, 1944)

Ève

signé « Rossiné » (en bas à gauche)
huile sur toile
49,5 x 72 cm.
Peint en 1911-1912

Prix sur demande



UKRAINIAN MODERNISM
LE MODERNISME UKRAINIEN

VLADIMIR BARANOFF-ROSSINÉ
(VELYKA LEPETYKHA, 1888 - AUSCHWITZ, 1944)

Blue still life
with indistinct authentication stamp (on the reverse)
oil on canvas

20 x 24½ in. (50.8 x 62.2 cm.)
Painted in the mid-1920s

Price upon request

PROVENANCE:
Collection of the artist's family, Paris.
Private collection, France.

Anonymous sale; MacDougall's, London, 30 May 2006, lot 49.
Acquired at the above sale by the present owners.

EXHIBITED:
Moscow, The State Tretyakov Gallery, *Vladimir Baranov-Rossiné*, 20 June-August 2002, no. 100.
St Petersburg, The State Russian Museum, *Vremia sobirat'... Russkoe iskusstvo iz zarubezhnykh i chastykh kollektivov* [A Time to collect... Russian art from foreign and private collections], 14 February-12 May 2008, no. 122.
Moscow, The Pushkin State Museum of Fine Arts, 22 April-1 June 2014 and St Petersburg, The State Russian Museum, 9 July-1 September 2014, *Iskusstvo kak professiya. Sobranie Mayi i Anatoliya Bekkerman* [Art as a profession. The Collection of Maya and Anatoly Bekkerman], no. 24.
Miami, Lowe Art Museum, *The Face of Our Time: Russian Avant-garde Art from the Bekkerman Collection*, 21 February-26 May 2019.

LITERATURE:
A. Sarabianov, *Vladimir Baranov-Rossiné*, Moscow, 2002, illustrated p. 181.
Exhibition catalogue, *Vladimir Baranov-Rossiné*, Moscow, The State Tretyakov Gallery, 2002, illustrated p. 127, listed pp. 180, 183, no. 100.
Exhibition catalogue, *Vremia sobirat'... Russkoe iskusstvo iz zarubezhnykh i chastykh kollektivov* [A Time to collect... Russian art from foreign and private collections], St Petersburg, The State Russian Museum, 2008, illustrated p. 180, no. 122.
Exhibition catalogue, *Iskusstvo kak professiya. Sobranie Mayi i Anatoliya Bekkerman* [Art as a profession. The Collection of Maya and Anatoly Bekkerman], Moscow, The Pushkin State Museum of Fine Arts, 2014, illustrated pp. 325, 402-403 (detail), listed pp. 324, 386, no. 24.

VLADIMIR BARANOFF-ROSSINÉ
(VELYKA LEPETYKHA, 1888 - AUSCHWITZ, 1944)

Nature morte bleue
avec cachet d'authentification indistinct (au verso)
huile sur toile
50,8 x 62,2 cm.
Peint au milieu des années 1920

Prix sur demande



UKRAINIAN MODERNISM
LE MODERNISME UKRAINIEN

ALEXANDER ARCHIPENKO (KYIV, 1887 – NEW YORK, 1964)

Melancholy

signed 'Archipenko' (lower left)
oil on canvas
44 x 34 in. (111.7 x 86.4 cm.)

Painted circa 1925
Frances Archipenko Gray has confirmed the authenticity of this work.

Price upon request

PROVENANCE:
Private collection, Canada.
with Sotheby's, New York.
Acquired from the above by the present owners in 2013.

EXHIBITED:
Moscow, The Pushkin State Museum of Fine Arts, 22 April-1 June 2014 and St Petersburg, The State Russian Museum, 9 July-1 September 2014, *Iskusstvo kak professiya. Sobranie Mayi i Anatoliya Bekkerman* [Art as a profession. The Collection of Maya and Anatoly Bekkerman], no. 17.
Moscow, The New Manege, *Russkoe Iskusstvo: ot Borovikovskogo do Kabakova. Iz sobraniia Galerei ABA* [Russian Art: From Borovikovsky to Kabakov. From the ABA Gallery collection], 22 September-14 October 2016.
Miami, Lowe Art Museum, *The Face of Our Time: Russian Avant-garde Art from the Bekkerman Collection*, 21 February-26 May 2019.

LITERATURE:
D. Karshan (ed.), *Archipenko. International Visionary*, Washington, 1969,
partially visible inside front cover.
Exhibition catalogue, *Iskusstvo kak professiya. Sobranie Mayi i Anatoliya Bekkerman* [Art as a profession. The Collection of Maya and Anatoly Bekkerman], Moscow, The Pushkin State Museum of Fine Arts, 2014,
illustrated pp. 10-11 (detail), 329, listed pp. 328, 385, no. 17.
Exhibition catalogue, *Russkoe Iskusstvo: ot Borovikovskogo do Kabakova. Iz sobraniia Galerei ABA* [Russian Art: From Borovikovsky to Kabakov. From the ABA Gallery collection], Moscow, The New Manege, 2016, illustrated p. 79,
listed p. 78.



Alexander Archipenko in his New York studio, c. 1927. Courtesy of the Archipenko Archives, The Archipenko Foundation.
Alexander Archipenko dans son studio à New York, vers 1927. Photographie publiée avec l'aimable autorisation des Archives Archipenko, Fondation Archipenko.



THE PEREMEN COLLECTION: ODESAN PARISIANS
LA COLLECTION PEREMEN: LES PARISIENS D'ODESSA

THE ODESAN PARISIANS: A GROUP OF EIGHTY-SIX WORKS
BY AVANT-GARDE UKRAINIAN ARTISTS

Featuring works by Amshei Nurenberg (*Kropyvnytskyi*, 1887 - Moscow, 1979), Alexander (Sandro) Fasini (Kyiv, 1892 - Auschwitz, 1944), Theophil Fraerman (*Berdychiv*, 1883 - Odessa, 1957), Isaak Malik (Odessa, 1884 - Malakhovka, 1975), Israel Mexin (1896, Odessa - after 1937), Sigismund Olesevich (Jean Olin) (Kyiv, 1894 (?) - Paris, 1972) and other artists

forty-one signed
fifty oils, fourteen gouaches, eleven watercolours and eleven drawings
largest - *The Prophet* by Theophil Fraerman, 62½ x 31 in. (159 x 78.7 cm.)

Price upon request

LES PARISIENS D'ODESSA : UN ENSEMBLE DE QUATRE-VINGT-SIX ŒUVRES D'ARTISTES UKRAINIENS D'AVANT-GARDE

Avec des œuvres d'Amshei Nurenberg (*Kropyvnytskyi*, 1887 - Moscou, 1979), Alexander (Sandro) Fasini (Kyiv, 1892 - Auschwitz, 1944), Theophil Fraerman (*Berdychiv*, 1883 - Odessa, 1957), Isaak Malik (Odessa, 1884 - Malakhovka, 1975), Israel Mexin (1896, Odessa - après 1937), Sigismund Olesevich (Jean Olin) (Kyiv, 1894 (?) - Paris, 1972) et autres artistes

quarante et une œuvres signées
cinquante huiles, quatorze gouaches, onze aquarelles et onze dessins
L'œuvre la plus imposante de cette collection - *Le Prophète* par Theophil Fraerman, 159 x 78,7 cm.

Prix sur demande

PROVENANCE:
Collection of Yakov Peremen (1881-1960), Tel Aviv by 1920.
By descent in the family.

Property from the Distinguished Collection of Yakov Pereman; Sotheby's, New York, 22 April 2010, lot 349.
Acquired at the above sale by the present owners.

EXHIBITED:
Selected works were exhibited in Odessa at the City Museum of Art in 1914, 1916, 1917.
Tel Aviv, Gertslia Gymnasium, 1920 (majority of works).
Tel Aviv, Neve-Sha'anah Hall, 1921-1922 (majority of works).
Tel Aviv, Tel Aviv Museum, *Between Collection and Museum, 1920-1932. From the Peremen Collection through the Tel Aviv Museum*, 10 July-2 November 2002 (majority of works).
Ramat Gan, Maria and Michael Zetlin Museum of Russian Art, *Odesskie parizhane. Proizvedeniia khudozhnikov-modernistov iz kollektsiy Iakova Peremena [Odessan Parisians. Works by modernist artists from the collection of Yakov Peremen]*, May 2006.

New York, National Arts Club, *Ukrainian Avant-Garde Art: The Odessan Parisians*, 30 January-11 February 2012.
Kyiv, National Art Museum of Ukraine, *Tovarystvo nezalezhnykh [Community of Independents]*, 31 October-1 December 2013.
Odesa, Museum of Odesa Modern Art, *Oni vernul's! [They have returned!]*, 31 August-28 September 2014.

LITERATURE:
Exhibition catalogue, Between Collection and Museum, 1920-1932. From the Peremen Collection through the Tel Aviv Museum, Tel Aviv, Tel Aviv Museum, 2002.
L. Voiskoun exhibition catalogue, *Odesskie parizhane. Proizvedeniia khudozhnikov-modernistov iz kollektsiy Iakova Peremena [Odessan Parisians. Works by modernist artists from the collection of Yakov Peremen]*, Ramat Gan, Maria and Michael Zetlin Museum of Russian Art, 2006.
Exhibition catalogue, [Obshchestvo Nezavisimykh] Community of Independent, Kyiv, 2013.
O. Barkovskaya (ed.), *Obshchestvo Nezavisimykh Khudozhnikov Odessy [Society of Independent Artists in Odessa]*, Odessa, 2012.



THE PEREMEN COLLECTION: ODESAN PARISIANS

LA COLLECTION PEREMEN: LES PARISIENS D'ODESSA

The Odessa 'Society of Independent Artists', or 'Odessa Parisians', as critics called them, was an avant-garde group of Ukrainian artists active at the beginning of the twentieth century. Yakov Peremen (1881-1960), a patron of the arts in Southern Ukraine, was an enthusiastic supporter of this artistic group and acquired a large collection of their work which he took with him on the historic 'Ruslan' ship that arrived in Jaffa in December 1919.

Odessa of the early twentieth century was a city that began to welcome avant-garde and international art, spearheaded by the First and Second Salons organised by the sculptor Vladimir Izdebskii (1882-1965) in 1909-1910 and 1911. These multi-disciplinary exhibitions brought together Odessa artists who would later become leaders of a thriving local scene which attracted creatives from all corners of the Russian Empire.

The Salons only further kindled the young Odessa artists' desire to show their work independently from the established jury-selected exhibitions of the Association of South Russian Artists which was the largest artistic group in Ukraine at the end of the nineteenth and early twentieth centuries. The first such endeavour was the Vesenniaia vystavka kartin kruzhka molodykh khudozhhnikov [Spring exhibition of pictures by the circle of young artists] in April 1909 where over two hundred pictures were exhibited to a predominantly favourable review in the Press. The exhibitions featuring young artists continued on an annual basis, each time with a growing number of participants and a stylistic slant towards Cubism and Futurism.



Archival photograph of the Gare du Nord in Paris, 1900 (© Lux-in-Fine / Bridgeman Images)

Photographie d'archive de la Gare du Nord à Paris, 1900 (© Lux-in-Fine/ Bridgeman Images)

The 1914 Spring Exhibition was one of the most radical, where the Odessans exhibited alongside the Munich group and the Moscow 'Jack of Diamonds' artists. The Society of Independent Artists was formed in early 1917; its key members included Amshei Nurenberg (1887-1979), Theophil Fraerman (1883-1957), Sigismund Olesevich (1894-after 1937), Isaak Malik (1884-1975) and Mical Herchenfeld (1880-1939). In the autumn of 1917 their name – 'Society of Independent Artists' – officially appeared in the exhibition title of the catalogue.

The Odessans clearly drew inspiration from their Western counterparts with whom many were personally acquainted, had studied or befriended in Paris. The connection between Odessa and Paris is an example of the fruitful exchange between Western and Eastern Europe on the cultural scene in the early 1900s. Paris was an attractive city not only for inspiration and cutting-edge art but also for its religious tolerance. For many of the Jewish members of the Odessa Society of Independent Artists, Paris offered opportunities for study that were not available elsewhere. Moreover, the alternative exhibition venues in Paris, such as the Salon d'Automne and Salon des Indépendants, were appealing for those who wanted to exhibit art outside of the official structures and without a selection jury. Showing work amongst like-minded modern artists facilitated a dialogue and diffusion of contemporary ideas, which many Odessa artists then introduced to their home audiences and compatriots on the Black Sea.

La « Société des Artistes Indépendants » d'Odessa, ou « Parisiens d'Odessa », ainsi que les avaient baptisés les critiques, fut un groupe d'artistes ukrainiens d'avant-garde actifs au début du XXe siècle. Yakov Peremen (1881-1960), mécène établi dans le sud de l'Ukraine, fut un soutien enthousiaste de ce groupe artistique, et acquit une importante collection de leurs œuvres qu'il emporta avec lui sur le célèbre navire « Ruslan » arrivé à Jaffa en décembre 1919.

Odessa, au début du XXe siècle, commençait à accueillir l'art d'avant-garde international, à l'initiative des Premier et Deuxième Salons organisés par le sculpteur Vladimir Izdebskii (1882-1965) en 1909-1910 et en 1911. Ces expositions multidisciplinaires réunirent des artistes d'Odessa qui deviendront plus tard les figures majeures d'une scène locale influente attirant des personnalités créatives venant de l'ensemble des régions de l'Empire russe.

Les Salons ne firent qu'attiser davantage le désir des jeunes artistes d'Odessa de montrer leur travail indépendamment des expositions organisées par des jurys de l'Association des Artistes de la Russie du Sud, qui était le plus grand groupe artistique d'Ukraine à la fin du XIXe et au début du XXe siècle. La première de ces entreprises fut la Vesenniaia vystavka kartin kruzhka molodykh khudozhhnikov [Exposition de Printemps de Tableaux du Cercle des Jeunes Artistes] en avril 1909, où plus de deux cents tableaux furent exposés et reçurent des critiques majoritairement favorables dans la presse. Les expositions de jeunes artistes se poursuivirent chaque année, avec à chaque fois un nombre croissant de participants et tendant de plus en plus vers un style cubisme et futuriste. L'Exposition de Printemps de 1914 fut l'une des plus

radicales, où les Odessites purent exposer aux côtés du groupe munichois et des artistes du mouvement pictural « Valet de Carreau » de Moscou.

La Société des Artistes Indépendants fut formée au début de l'année 1917 ; ses principaux membres comprenaient Amshei Nurenberg (1887-1979), Theophil Fraerman (1883-1957), Sigismund Olesevich (1894-après 1937), Isaak Malik (1884-1975) et Mical Herchenfeld (1880-1939). À l'automne 1917, leur nom « Société des Artistes Indépendants » apparaît officiellement dans le titre de l'exposition du catalogue.

Les Odessites s'inspiraient de leurs contemporains d'Europe de l'Ouest que beaucoup connaissaient personnellement, avec lesquels ils avaient étudié ou s'étaient liés d'amitié à Paris. Le lien unissant Odessa et Paris est un exemple de l'échange fructueux entre l'Europe de l'Ouest et l'Europe orientale sur la scène culturelle au début des années 1900. Paris était alors une source d'inspiration et un haut lieu de l'art d'avant-garde connue pour sa tolérance religieuse. Pour de nombreux membres juifs de la Société des Artistes Indépendants d'Odessa, Paris offrait des opportunités d'études qui n'étaient pas possibles ailleurs. Les lieux d'exposition alternatifs parisiens, comme le Salon d'Automne et le Salon des Indépendants, séduisaient ceux qui souhaitaient exposer en dehors des structures officielles et sans jury de sélection. L'exposition d'œuvres devant des artistes modernes partageant les mêmes idées facilitait un dialogue et la diffusion d'idées contemporaines. Ce sont ces mêmes idées que de nombreux artistes d'Odessa présentèrent ensuite à leur public local et à leurs compatriotes de la mer Noire.



ISAAK MALIK (1884, ODESSA - 1975, MALAKHOVKA)

Paris
signed, dated and inscribed 'I Malik./Paris 5/1907' (lower right)
oil on canvas
21 x 28½ in. (53.5 x 72.5 cm.)

ISAAK MALIK (1884, ODESSA - 1975, MALAKHOVKA)

Paris
signé, daté avec inscription « I Malik./Paris 5/1907 » (en bas à droite)
huile sur toile
53,5 x 72,5 cm.

THE PEREMEN COLLECTION: ODESAN PARISIANS

LA COLLECTION PEREMEN: LES PARISIENS D'ODESSA

Paris's thriving quarter of Montmartre was a particularly vibrant centre for many artists, émigrés and bohemians. One of its focal points was La Ruche – a three-storey circular building which offered low-cost studios for artists, its name coming from the French word for beehive, which the building resembled. Originally designed by the architect Gustave Eiffel (1832–1923) for the 1900 Paris Exposition, it was dismantled and re-constructed in Passage Dantzig in the 15th arrondissement of Paris. Its residents and regular visitors in the early twentieth century were Alexander Archipenko (1887–1964), Amadeo Modigliani (1884–1920), Robert Delaunay (1885–1941) and many others who wished to be in the milieu of a bustling and innovative art scene.

During his first stay in Paris in 1911–1912, one of the key Odessa 'Independents' Amshei Nurenberg lived at La Ruche and shared a studio with Marc Chagall (1887–1985). He studied in various Parisian studios and wrote articles for the Russian newspaper Parizhskii vestnik [The Parisian Herald] under the pseudonym 'Kurganii'. Nurenberg's memoirs reveal his impressions of the many vibrant characters he encountered in Paris, as well as his accounts of many evenings spent in conversation with Chagall, when they reminisced about their hometowns Vitebsk and Elisavetgrad (now Kropyvnytskyi), becoming lifelong friends. With the exception of the Peremen Collection, few works by Nurenberg exist from his Parisian period. The bold planes of flat colour, large-scale compositions and sinuous curves of the figures in Red Sails, The Hunt, White Sails are imbued with inspiration from the French Post-Impressionists.



Archival photograph of La Ruche, 1968 (© LIMOT. All rights reserved 2022 / Bridgeman Images)

Photographie d'archive de La Ruche, 1968 (© LIMOT. Tous droits réservés 2022 / Bridgeman Images)

Upon returning to Odessa, Nurenberg exhibited his work at the Odessa spring exhibitions (1913–1914) and was an active member of the Odessa Society of Independent Artists, showing at the 1916 and 1918 Society exhibitions. In 1918 Nurenberg founded the studio-school 'Svobodnaia masterskaia stankovoi i dekorativnoi zhivopisi i skulptury' [The Independent workshop of easel and decorative painting and sculpture] where many fellow 'Independents' including Isaak Malik and Theophil Fraerman taught.

One of Nurenberg's students was his wife, Polina Mamicheva (-Nurenberg) (1894–1978), a Moscow-born ballet dancer whom he married in 1915. The Peremen collection features several of Mamicheva's still-life compositions with fruits, bottles and flowers which have noticeable influences of Cubist perspective and a muted colour palette. Amshei Nurenberg returned to Paris in 1927–1928 with his wife and daughter, sent by Anatoly Lunacharsky (1875–1933), the People's Commissar for Education, and exhibited at the Salon d'Automne.

Before rising to the forefront of the Odessa art scene, Isaak Malik spent time in Paris, living at La Ruche and exhibiting at the 1907 Salon d'Automne and 1908 Salon des Indépendants. He embraced the imagery of Versailles, carnivals and fireworks, but also stayed true to his roots, painting numerous scenes of Kruty, a Jewish settlement in north-eastern Ukraine – examples of both are included in the Peremen selection. In Odessa Malik exhibited at the First International Salon put on by Vladimir Izdebskii (1909–1910), the spring exhibitions of young artists (1913–1914) and all the exhibitions of the Society of Independent Artists (1916–1919).

Le quartier animé de Montmartre à Paris était un centre particulièrement dynamique pour de nombreux artistes, émigrés et bohèmes. L'un de ses points centraux était La Ruche, un bâtiment circulaire de trois étages qui offrait des ateliers loués à bas prix pour les artistes. Conçu à l'origine par l'architecte Gustave Eiffel (1832–1923) pour l'exposition de Paris de 1900, il fut démonté et reconstruit dans le passage de Dantzig dans le 15e arrondissement de Paris. Ses résidents et visiteurs réguliers au début du XXe siècle furent Alexander Archipenko (1887–1964), Amadeo Modigliani (1884–1920), Robert Delaunay (1885–1941) et bien d'autres qui souhaitaient figurer au centre d'une scène artistique bouillonnante et novatrice.

Lors de son premier séjour à Paris en 1911–1912, l'un des principaux « Indépendants » d'Odessa, Amshei Nurenberg, vivait à La Ruche et partageait un atelier avec Marc Chagall (1887–1985). Il étudiait dans divers studios parisiens et écrivait des articles pour le journal russe Parizhskii vestnik [The Parisian Herald] sous le pseudonyme « Kurganii ».

Les mémoires de Nurenberg révèlent ses impressions sur les nombreuses figures marquantes qu'il rencontra à Paris, ainsi que ses récits des nombreuses soirées passées à converser avec Chagall, lorsqu'ils se remémoraient leurs villes natales de Vitebsk et d'Elisavetgrad (aujourd'hui Kropyvnytskyi), devenant amis pour la vie. À l'exception de la collection Peremen, peu d'œuvres de Nurenberg existent de sa période parisienne. Les audacieux aplats de couleur, les compositions de larges dimensions et les courbes sinuées des personnages des tableaux Red Sails, The Hunt, White Sails sont imprégnés de l'inspiration des postimpressionnistes français. De retour à Odessa, Nurenberg révéla son travail aux Expositions de Printemps d'Odessa (1913–1914) et devint un membre actif de la Société des Artistes Indépendants d'Odessa, présentant ses œuvres aux Expositions de la Société de 1916 et 1918. En 1918, Nurenberg fonda l'atelier-école « Svobodnaia masterskaia stankovoi i dekorativnoi zhivopisi i skulptury » [L'Atelier Indépendant de chevalet et peinture décorative et sculpture] où de nombreux collègues « Indépendants », dont Isaak Malik et Theophil Fraerman, enseignèrent.

L'une des élèves de Nurenberg était sa femme, Polina Mamicheva (-Nurenberg) (1894–1978), une danseuse de ballet née à Moscou qu'il épousa en 1915. La collection Peremen comprend plusieurs compositions de natures mortes de Mamicheva avec des fruits, des bouteilles et des fleurs qui montrent des influences notables de la perspective cubiste et une palette de couleurs mise en sourdine. Amshei Nurenberg revint à Paris en 1927–1928 avec sa femme et sa fille, envoyés par Anatoly Lunacharsky (1875–1933), commissaire du peuple à l'instruction publique, et exposa au Salon d'Automne.

Avant de se hisser sur le devant de la scène artistique d'Odessa, Isaak Malik passa du temps à Paris, vivant à La Ruche et exposant au Salon d'Automne de 1907 et au Salon des Indépendants de 1908. Il s'imprégna de l'imagerie de Versailles, des carnavales et des feux d'artifice, mais resta également fidèle à ses racines, peignant de nombreuses scènes de Kruty, une colonie juive du nord-est de l'Ukraine. Des exemples de ces deux sujets sont inclus dans la sélection Peremen. À Odessa, Malik exposa au premier Salon International organisé par Vladimir Izdebskii (1909–1910), aux Expositions de Printemps des Jeunes Artistes (1913–1914) et à toutes les expositions de la Société des Artistes Indépendants (1916–1919).



Isaj Nurenberg and Amshei Nurenberg (Odesa, 1908)
(Courtesy of Olga Tangian www.amshey-nurenberg.com)



Group photograph of V. Midler, N. Yukhnevitch, A. Nurenberg and I. Malik (left to right) (Courtesy of the Malik family)

Photographie de groupe de V. Midler, N. Yukhnevitch, A. Nurenberg et I. Malik (de gauche à droite) (Publiée avec l'aimable autorisation de la famille Malik)

THE PEREMEN COLLECTION: ODESAN PARISIANS

LA COLLECTION PEREMEN: LES PARISIENS D'ODESSA

Another prominent artist in the Peremen collection, Theophil Fraerman spent the majority of his formative years abroad. He began his studies at Anton Ažbe's (1862-1905) school of painting in Munich, but shortly left to Paris where from 1905-1914 he was at the École des Beaux-Arts in the studio of Gabriel Ferrier (1847-1914). He exhibited his work in the Salon d'Automne from 1907-1913, becoming a member in 1909 and later even joined the jury. He returned to Odessa in 1917 and exhibited with the Society of Independent Artists in 1917-1918.

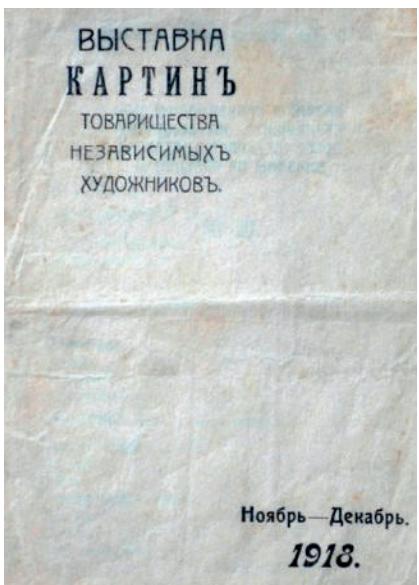
Some of the Odesan artists made Paris their long-term permanent home and adopted French names. Sigismund Olesevich or Jean Olin (1894-1972) lived in Paris in the 1910s, returning to Odessa during the First World War where he exhibited his work in the 1916-1918 shows of the Odesan Society of Independent Artists. He emigrated to Paris in the early 1920s, after which he regularly participated in the Salon d'Automne, Salon des Indépendants and Salon des Tuileries of the 1920s and 1930s. In 1925 he made a series of designs for Primavera, the in-house design firm of the Parisian department store Le Printemps, and later received more commissions for porcelain and glass from the atelier.

Israel Mexin (1896-after 1937) was another artist from the Peremen collection who participated in all the 1916-1919 Odesan Society of Independent Artists exhibitions. His contemporary critics mentioned that the recurring themes of his work were theatre, tragic actors and night cafes, which he often made as illustrations for Odesan journals and magazines. There are interesting comparisons of subject matter, composition and expressionistic colour choice that can be drawn between Mexin's work and

that of Henri de Toulouse-Lautrec (1864-1901) and Ernst Ludwig Kirchner (1880-1938).

The Odesan artists whole-heartedly embraced the avant-garde techniques and styles flourishing in Paris, depicting the same characteristic subjects of modernity, including cafés, carnivals and street scenes. Fortunately, they found a supportive patron in the face of Yakov Peremen who was a keen follower of the arts in the 1910s and a central figure in the art world of Odessa. Peremen sponsored several critically acclaimed exhibitions of the Society of Independent Artists as he began putting together a collection of their best paintings and works on paper. He began buying works from Odesan artists in 1907, but acquired the bulk of his collection in 1918 at the Second Exhibition of the Society of Independent Artists. In 1919 he shipped his collection to Palestine where it would soon be exhibited as an embodiment of a school of Odesan artists many of whom were Jewish. In Palestine Peremen exhibited many works by the Odesan group at the Gertsliya Gymnasium (1920) and the Neve-Sha'an Hall (1921-1922) in Tel Aviv.

The collection was then on view in Peremen's home in 1960 and was not seen again in public for over forty years, when select works were exhibited at the Tel Aviv Museum of Art in 2002 and then in its entirety at the Maria and Michael Zetlin Museum of Russian Art in Ramat Gan in 2006. After the eighty-six work collection was sold at auction in 2010, the present owners exhibited the collection in its entirety in New York, Kyiv and Odessa. This summer a selection of highlights from the Peremen collection will finally return to Paris, the city that inspired and welcomed the Odesan avant-garde artists over a century ago.



Front cover of the exhibition catalogue from the Society of Independent Artists, Odessa, November-December 1918

Couverture du catalogue de l'Exposition de la Société des Artistes Indépendants, Odessa, novembre-décembre 1918



Advertisement for Amshei Nurenberg's 'Svobodnaia masterskaia' [The Independent Workshop], Odessa, 1918
(Courtesy of Olga Tangian www.amshey-nurenberg.com)

Publicité pour « Svobodnaia masterskaia » [« L'atelier Indépendant »] d'Amshei Nurenberg (Publiée avec l'aimable autorisation de Olga Tangian)

Autre artiste de premier plan de la collection Peremen, Theophil Fraerman passa la majorité de ses années de formation à l'étranger. Il commença ses études à l'école de peinture d'Anton Ažbe (1862-1905) à Munich, mais partit peu après pour Paris, où de 1905 à 1914 il fut formé à l'École des Beaux-Arts dans l'atelier de Gabriel Ferrier (1847-1914). Il exposa son travail dans les Salons d'Automne de 1907 à 1913, en devint membre en 1909 et rejoignit même plus tard le jury. Il revint à Odessa en 1917 et exposa avec la Société des Artistes Indépendants en 1917-1918.

Certains des artistes d'Odessa firent de Paris leur résidence permanente à long terme et adoptèrent des noms français. Sigismund Olesevich, ou Jean Olin (1894-1972), vécut à Paris dans les années 1910, retournant à Odessa pendant la Première Guerre mondiale où il présenta son travail dans les expositions de 1916-1918 de la Société des Artistes Indépendants d'Odessa. Il émigra à Paris au début des années 1920, après quoi il participa régulièrement au Salon d'Automne, au Salon des Indépendants et au Salon des Tuileries des années 1920 aux années 1930. En 1925, il réalisa une série de dessins pour Primavera, la société de design rattachée au grand magasin parisien Le Printemps, et reçut plus tard d'autres commandes de porcelaine et de verre de l'atelier.

Israël Mexin (1896 - après 1937) fut un autre artiste de la collection Peremen qui participa à toutes les expositions entre 1916-1919 de la Société des Artistes Indépendants d'Odessa. Ses critiques contemporains mentionnèrent que les thèmes récurrents de son travail étaient le théâtre, les acteurs tragiques et les cafés de nuit, pour des créations qu'il réalisait souvent comme illustrations pour les revues et magazines d'Odessa. Il existe des comparaisons intéressantes concernant les sujets, la composition et le choix de couleurs expressionnistes qui peuvent être faites entre le travail de Mexin et celui d'Henri de Toulouse-Lautrec (1864-1901) et d'Ernst Ludwig Kirchner (1880-1938).

Les artistes d'Odessa adoptèrent avec enthousiasme les techniques et les styles d'avant-garde florissant à Paris, représentant les mêmes sujets caractéristiques de la modernité, y compris les cafés, les carnavaux et les scènes de rue. Par chance, ils trouvèrent un mécène fidèle et actif en la personne de Yakov Peremen qui fut un fervent adepte des arts dans les années 1910 et une figure centrale du monde artistique d'Odessa.

Peremen parvint plusieurs expositions de la Société des Artistes Indépendants, acclamées par la critique, alors qu'il commençait à rassembler une collection de leurs meilleures peintures et œuvres sur papier. Il avait commencé à acheter des œuvres d'artistes d'Odessa en 1907, mais acquit l'essentiel de sa collection en 1918 lors de la deuxième exposition de la Société des Indépendants.

En 1919, il envoya sa collection en Palestine où elle fut exposée en tant qu'incarnation d'une école d'artistes d'Odessa, dont beaucoup étaient juifs. En Palestine, Peremen exposa de nombreuses œuvres du groupe d'Odessa au Gertsliya Gymnasium (1920) et au Neve-Sha'an Hall (1921-1922) à Tel-Aviv.

La collection fut ensuite présentée à la propriété de Peremen en 1960, et ne fut pas montrée à nouveau au public pendant plus de quarante ans, avant que des œuvres sélectionnées ne fussent exposées au Musée d'Art de Tel Aviv en 2002, puis dans leur intégralité au Musée d'Art russe Maria et Michael Zetlin à Ramat Gan en 2006. Après la vente aux enchères de la collection de quatre-vingt-six œuvres en 2010, les propriétaires actuels exposèrent la collection dans son intégralité à New York, Kyiv et Odessa. Cet été, une sélection de pièces phares de la collection Peremen reviendra à Paris, la ville qui inspira et accueillit les artistes d'avant-garde d'Odessa il y a plus d'un siècle.



Archival photograph from the 1918 exhibition of the Society of Independent Artists. Seated: I. Malik, V. Midler, M. Herchenfeld, N. Yukhnevich, T. Fraerman, P. Mamicheva-Nurenberg, A. Nurenberg; standing: M. Brodsky, A. Kortsev, S. Kishnevsky, M. Gelman, N. Skolik, F. Bruderzon

Photographie d'archives de l'exposition de 1918 de la Société des Artistes Indépendants. Assis : I. Malik, V. Midler, M. Herchenfeld, N. Yukhnevich, T. Fraerman, P. Mamicheva-Nurenberg, A. Nurenberg ; debout : M. Brodsky, A. Kortsev, S. Kishnevsky, M. Gelman, N. Skolik, F. Bruderzon

THE PEREMEN COLLECTION: ODESAN PARISIANS
LA COLLECTION PEREMEN: LES PARISIENS D'ODESSA

MICAIL HERCHENFELD (1880, ODESA - 1939, ODESA)

Une rue à Pont-Aven. Bretagne, 1908

signed 'Micail-/Herchenfeld' (lower left); with inscription in Russian 'A street in Pont-Aven Bretagne France Herchenfeld' (on the stretcher)
oil on canvas
17½ x 15 in. (45 x 38 cm.)

EXHIBITED:

Possibly, Odesa, City Museum of Art, March-April 1914, no. 18.
Possibly, Odesa, City Museum of Art, 1916, no. 15, 16 or 17.
Tel Aviv, Gertsiya Gymnasium, 1920, no. 18.
Tel Aviv, Neve-Sha'anana Hall, 1921-1922, no. 18.
Tel Aviv, Tel Aviv Museum, *Between Collection and Museum, 1920-1932. From the Peremen Collection through the Tel Aviv Museum*, 10 July-2 November 2002.
Ramat Gan, Maria and Michael Zetlin Museum of Russian Art, *Odesskie parizhane. Proizvedeniia khudozhnikov-modernistov iz kollektsiy Iakova Peremena [Odessan Parisians. Works by modernist artists from the collection of Yakov Peremen]*, May 2006.
New York, National Arts Club, Ukrainian Avant-Garde Art: The Odessan Parisians, 30 January-11 February 2012.
Kyiv, National Art Museum of Ukraine, *Tovarystvo nezalezhnykh [Community of Independents]*, 31 October-1 December 2013.
Odesa, Museum of Odesa Modern Art, *Oni vernalis'! [They have returned!]*, 31 August-28 September 2014.

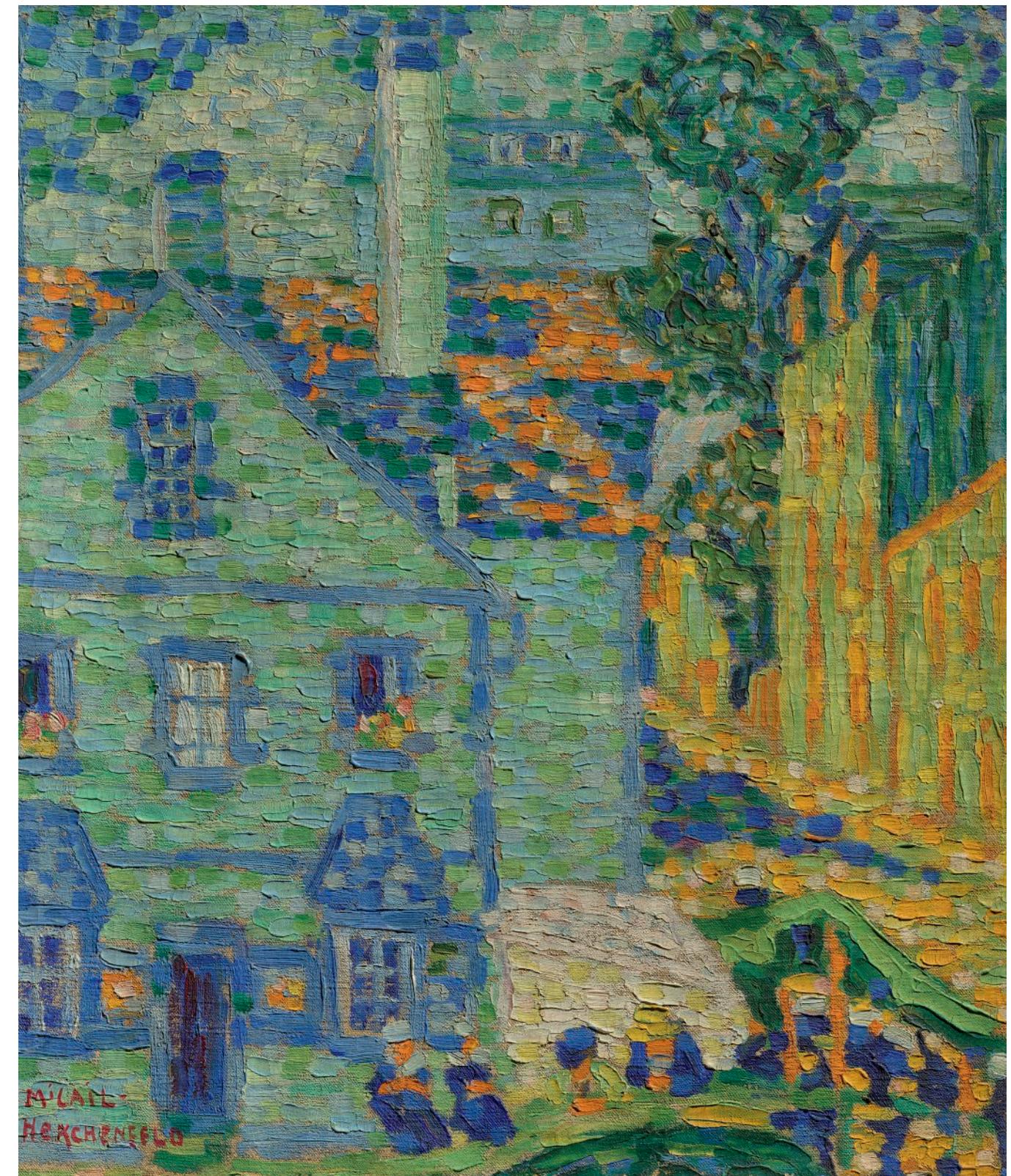
LITERATURE:

Exhibition catalogue, *Between Collection and Museum, 1920-1932. From the Peremen Collection through the Tel Aviv Museum*, Tel Aviv, Tel Aviv Museum, 2002, illustrated p. 41.
L. Voiskoun, exhibition catalogue, *Odesskie parizhane. Proizvedeniia khudozhnikov-modernistov iz kollektsiy Iakova Peremena [Odessan Parisians. Works by modernist artists from the collection of Yakov Peremen]*, Ramat Gan, Maria and Michael Zetlin Museum of Russian Art, 2006, illustrated p. 70, listed pp. 135-136, no. 21.
Exhibition catalogue, *[Obshchestvo Nezavisimykh] Community of Independent*, Kyiv, 2013.

MICAIL HERCHENFELD (1880, ODESA - 1939, ODESA)

Une rue à Pont-Aven. Bretagne, 1908

signé « Micail-/Herchenfeld » (en bas à gauche); avec inscription en russe « Une rue à Pont-Aven Bretagne France Herchenfeld » (sur le châssis)
huile sur toile
45 x 38 cm.



THE PEREMEN COLLECTION: ODESAN PARISIANS
LA COLLECTION PEREMEN: LES PARISIENS D'ODESSA

AMSHAI NURENBERG (1887, ELISAVETGRAD - 1979, MOSCOW)

Study for a decorative oriental composition, circa 1910-1915

signed in Cyrillic 'Amshei Nurenberg' (lower left)
pencil, pastel and gouache on paper
13½ x 8 in. (34.2 x 20.2 cm.)

EXHIBITED:

Tel Aviv, Gertsiya Gymnasium, 1920, possibly no. 110.
Tel Aviv, Neve-Sha'anah Hall, 1921-1922, possibly no. 110.
Ramat Gan, Maria and Michael Zetlin Museum of Russian Art, Odesskie parizhane. *Proizvedenia khudozhhnikov-modernistov iz kollektssi ikova Peremena [Odessian Parisians. Works by modernist artists from the collection of Yakov Peremen]*, May 2006, no. 74.
New York, National Arts Club, *Ukrainian Avant-Garde Art: The Odessian Parisians*, 30 January-11 February 2012.
Kyiv, National Art Museum of Ukraine, *Tovarystvo nezalezhnykh [Community of Independents]*, 31 October-1 December 2013.
Odesa, Museum of Odesa Modern Art, *Oni vernul's! [They have returned!]*, 31 August-28 September 2014.

LITERATURE:

L. Voiskoun, exhibition catalogue, *Odesskie parizhane. Proizvedenia khudozhhnikov-modernistov iz kollektssi ikova Peremena [Odessian Parisians. Works by modernist artists from the collection of Yakov Peremen]*, Ramat Gan, Maria and Michael Zetlin Museum of Russian Art, 2006, illustrated p. 95 and listed p. 129, no. 74.
Exhibition catalogue, *[Obshchestvo Nezavisimykh] Community of Independent*, Kyiv, 2013.

AMSHAI NURENBERG (1887, ELISAVETGRAD - 1979, MOSCOU)

Étude pour une composition orientale décorative, vers 1910-1915

signé en cyrillique « Amshei Nurenberg » (en bas à gauche)
crayon, pastel et gouache sur papier
34,2 x 20,2 cm.



Amshei Nurenberg on the way to Paris (Brest, 1910)
(Courtesy of Olga Tangian www.amshey-nurenberg.com)

Amshei Nurenberg en chemin pour Paris (Brest, 1910)
(Publié avec l'aimable autorisation de Olga Tangian)





AMSHEI NURENBERG (1887, ELISAVETGRAD - 1979, MOSCOW)

Red sails, 1910

indistinctly signed dated '1910' (lower left)
oil on canvas laid on board
27½ x 49 in. (69 x 124.5 cm.)

AMSHEI NURENBERG (1887, ELISAVETGRAD - 1979, MOSCOU)

Voiles rouges, 1910

indistinctement signé et daté « 1910 » (en bas à gauche)
huile sur toile marouflée sur panneau
69 x 124,5 cm.

EXHIBITED:

Tel Aviv, Gertsiya Gymnasium, 1920, no. 96.
Tel Aviv, Neve-Sha'ananim Hall, 1921-1922, no. 96.
Ramat Gan, Maria and Michael Zetlin Museum of Russian Art, *Odesskie parizhane. Proizvedeniia khudozhitnikov-modernistov iz kollektsiy ikova Peremena* [Odessan Parisians. Works by modernist artists from the collection of Yakov Peremen], May 2006, no. 63.
New York, National Arts Club, *Ukrainian Avant-Garde Art: The Odessan Parisians*, 30 January-11 February 2012.
Kyiv, National Art Museum of Ukraine, *Tovarystvo nezalezhnykh* [Community of Independents], 31 October-1 December 2013.
Odesa, Museum of Odesa Modern Art, *Oni vernul's!* [They have returned!], 31 August-28 September 2014.

LITERATURE:

L. Voiskoun, exhibition catalogue, *Odesskie parizhane. Proizvedeniia khudozhitnikov-modernistov iz kollektsiy ikova Peremena* [Odessan Parisians. Works by modernist artists from the collection of Yakov Peremen], Ramat Gan, Maria and Michael Zetlin Museum of Russian Art, 2006, illustrated p. 90 and listed p. 130, no. 63.
Exhibition catalogue, *[Obshchestvo Nezavisimykh] Community of Independent*, Kyiv, 2013.

THE PEREMEN COLLECTION: ODESAN PARISIANS
LA COLLECTION PEREMEN: LES PARISIENS D'ODESSA

AMSHEI NURENBERG (1887, ELISAVETGRAD - 1979, MOSCOW)

Bathers, 1916

oil on canvas
27¾ x 34¾ in. (70.5 x 88.6 cm.)

EXHIBITED:

Tel Aviv, Gertsliya Gymnasium, 1920, no. 97.
Tel Aviv, Neve-Sha'ananim Hall, 1921-1922, no. 97.
Tel Aviv, Tel Aviv Museum, *Between Collection and Museum, 1920-1932. From the Peremen Collection through the Tel Aviv Museum*, 10 July-2 November 2002.
Ramat Gan, Maria and Michael Zetlin Museum of Russian Art, Odesskie parizhane. *Proizvedeniia khudozhnikov-modernistov iz kollektsiy Iakova Peremena [Odessan Parisians. Works by modernist artists from the collection of Yakov Peremen]*, May 2006, no. 69.
New York, National Arts Club, Ukrainian Avant-Garde Art: The Odessan Parisians, 30 January-11 February 2012.
Kyiv, National Art Museum of Ukraine, *Tovarystvo nezalezhnykh [Community of Independents]*, 31 October-1 December 2013.
Odesa, Museum of Odesa Modern Art, *Oni vernul's! [They have returned!]*, 31 August-28 September 2014.

LITERATURE:

G. Ballas, *Peremen's Collection and the Start of Modernist Painting in Eretz-Israel*, Jerusalem, 1978, p. 197.
Exhibition catalogue, Sionah Tagger: Retrospective, Tel Aviv, Tel Aviv Museum of Art, 2003, p. 149.
L. Voiskoun, exhibition catalogue, *Odesskie parizhane. Proizvedeniia khudozhnikov-modernistov iz kollektsiy Iakova Peremena [Odessan Parisians. Works by modernist artists from the collection of Yakov Peremen]*, Ramat Gan, Maria and Michael Zetlin Museum of Russian Art, 2006, illustrated p. 101 and listed p. 130, no. 69.
Exhibition catalogue, *[Obshchestvo Nezavisimykh] Community of Independent*, Kyiv, 2013.

AMSHEI NURENBERG (1887, ELISAVETGRAD - 1979, MOSCOU)

Baigneurs, 1916

huile sur toile
70,5 x 88,6 cm



THE PEREMEN COLLECTION: ODESAN PARISIANS
LA COLLECTION PEREMEN: LES PARISIENS D'ODESSA

AMSHEI NURENBERG (1887, ELISAVETGRAD - 1979, MOSCOW)

White sails, 1916

signed and dated '1916/A. Nurenberg' (lower right)
oil on canvas
26 x 33½ in. (66 x 86 cm.)

EXHIBITED:

Tel Aviv, Gertsiya Gymnasium, 1920, no. 98.
Tel Aviv, Neve-Sha'anah Hall, 1921-1922, no. 98.
Ramat Gan, Maria and Michael Zetlin Museum of Russian Art, *Odesskie parizhane. Proizvedeniia khudozhnikov-modernistov iz kollektsiy ikova Peremena [Odessian Parisians. Works by modernist artists from the collection of Yakov Peremen]*, May 2006, no. 68.
New York, National Arts Club, *Ukrainian Avant-Garde Art: The Odessian Parisians*, 30 January-11 February 2012.
Kyiv, National Art Museum of Ukraine, *Tovarystvo nezalezhnykh [Community of Independents]*, 31 October-1 December 2013.
Odesa, Museum of Odesa Modern Art, *Oni vernul's! [They have returned!]*, 31 August-28 September 2014.

LITERATURE:

L. Voiskoun, exhibition catalogue, *Odesskie parizhane. Proizvedeniia khudozhnikov-modernistov iz kollektsiy ikova Peremena [Odessian Parisians. Works by modernist artists from the collection of Yakov Peremen]*, Ramat Gan, Maria and Michael Zetlin Museum of Russian Art, 2006, illustrated p. 100 and listed p. 130, no. 68.
Exhibition catalogue, *[Obshchestvo Nezavisimykh] Community of Independent*, Kyiv, 2013.

AMSHEI NURENBERG (1887, ELISAVETGRAD - 1979, MOSCOU)

Voiles blanches, 1916

signé et daté « 1916/A. Nurenberg » (en bas à droite)
huile sur toile
66 x 86 cm.



THE PEREMEN COLLECTION: ODESAN PARISIANS
LA COLLECTION PEREMEN: LES PARISIENS D'ODESSA

AMSHEI NURENBERG (1887, ELISAVETGRAD - 1979, MOSCOW)

A symphony, 1917

signed, dated and inscribed 'A. Nurenberg Paris/1917' (lower right)
oil on canvas
21½ x 28 in. (54.5 x 71 cm.)

EXHIBITED:

Tel Aviv, Gertsiya Gymnasium, 1920, no. 111.
Tel Aviv, Neve-Sha'anah Hall, 1921-1922, no. 111.
Ramat Gan, Maria and Michael Zetlin Museum of Russian Art, *Odesskie parizhane. Proizvedeniia khudozhnikov-modernistov iz kollektsiy ikova Peremena [Odessan Parisians. Works by modernist artists from the collection of Yakov Peremen]*, May 2006, no. 70.
New York, National Arts Club, *Ukrainian Avant-Garde Art: The Odessan Parisians*, 30 January-11 February 2012.
Kyiv, National Art Museum of Ukraine, *Tovarystvo nezalezhnykh [Community of Independents]*, 31 October-1 December 2013.
Odesa, Museum of Odesa Modern Art, *Oni vernul's! [They have returned!]*, 31 August-28 September 2014.

LITERATURE:

L. Voiskoun, exhibition catalogue, *Odesskie parizhane. Proizvedeniia khudozhnikov-modernistov iz kollektsiy ikova Peremena [Odessan Parisians. Works by modernist artists from the collection of Yakov Peremen]*, Ramat Gan, Maria and Michael Zetlin Museum of Russian Art, 2006, illustrated p. 98 and listed p. 130, no. 70.
Exhibition catalogue, *[Obshchestvo Nezavisimykh] Community of Independent*, Kyiv, 2013.

AMSHEI NURENBERG (1887, ELISAVETGRAD - 1979, MOSCOU)

Symphonie, 1917

signé, daté avec inscription « A. Nurenberg Paris/1917 » (en bas à droite)
huile sur toile
54,5 x 71 cm.



THE PEREMEN COLLECTION: ODESAN PARISIANS
LA COLLECTION PEREMEN: LES PARISIENS D'ODESSA

AMSHEI NURENBERG (1887, ELISAVETGRAD - 1979, MOSCOW)

A pleasant dream
oil on canvas
11 x 19 3/4 in. (28 x 50 cm.)

EXHIBITED:

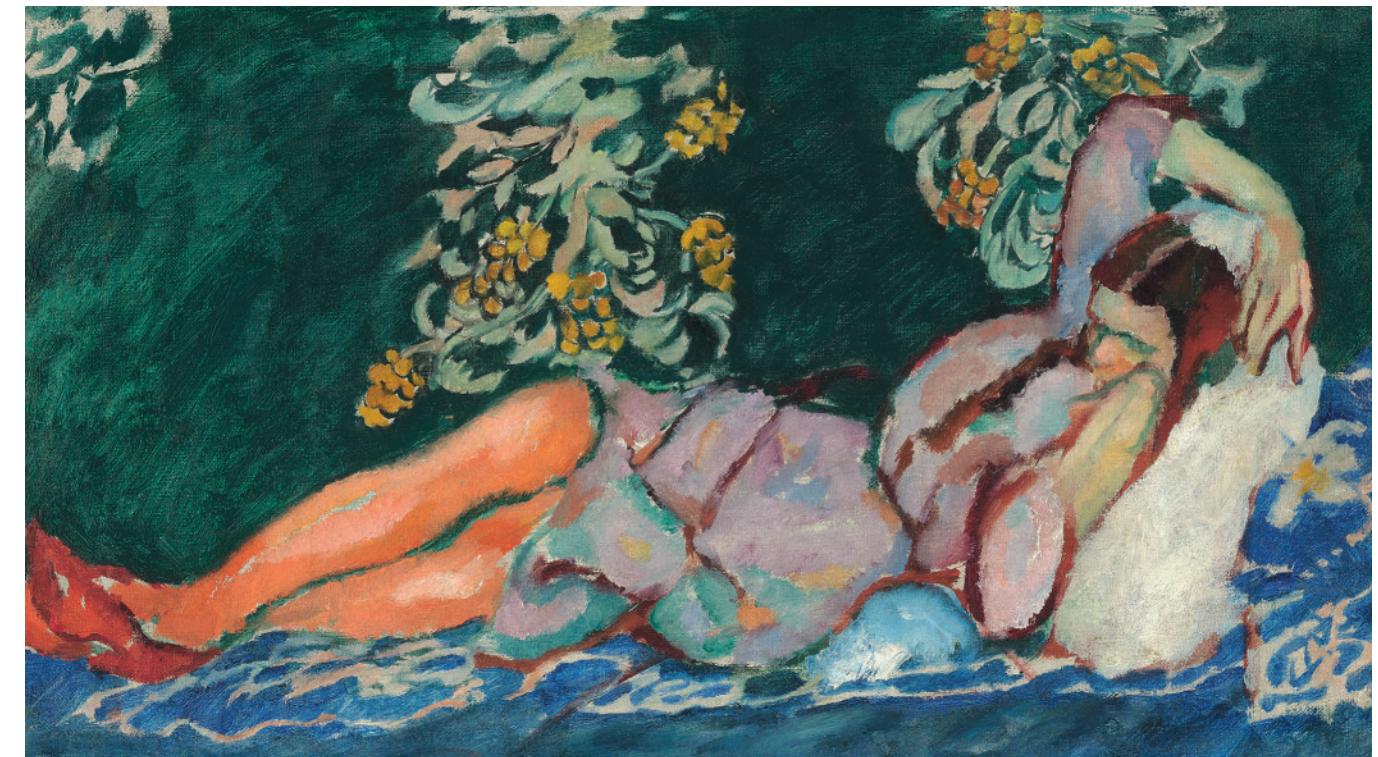
Tel Aviv, Gertsiya Gymnasium, 1920, no. 106.
Tel Aviv, Neve-Sha'anah Hall, 1921-1922, no. 106.
Ramat Gan, Maria and Michael Zetlin Museum of Russian Art, *Odesskie parizhane. Proizvedeniia khudozhnikov-modernistov iz kollektsiy ikova Peremena [Odessan Parisians. Works by modernist artists from the collection of Yakov Peremen]*, May 2006, no. 72.
New York, National Arts Club, *Ukrainian Avant-Garde Art: The Odessan Parisians*, 30 January-11 February 2012.
Kyiv, National Art Museum of Ukraine, *Tovarystvo nezalezhnykh [Community of Independents]*, 31 October-1 December 2013.
Odesa, Museum of Odesa Modern Art, *Oni vernul's! [They have returned!]*, 31 August-28 September 2014.

LITERATURE:

L. Voiskoun, exhibition catalogue, *Odesskie parizhane. Proizvedeniia khudozhnikov-modernistov iz kollektsiy ikova Peremena [Odessan Parisians. Works by modernist artists from the collection of Yakov Peremen]*, Ramat Gan, Maria and Michael Zetlin Museum of Russian Art, 2006, illustrated p. 96 and listed p. 129, no. 72.
Exhibition catalogue, *[Obshchestvo Nezavisimykh] Community of Independent*, Kyiv, 2013.

AMSHEI NURENBERG (1887, ELISAVETGRAD - 1979, MOSCOU)

Un rêve agréable
huile sur toile
28 x 50 cm.





AMSHEI NURENBERG (1887, ELISAVETGRAD - 1979, MOSCOW)

The hunt, 1912

signed with artist's initials in Cyrillic and dated 'A.N./1912' (lower right)
oil on canvas laid on board
22½ x 47½ in. (57.5 x 121 cm.)

AMSHEI NURENBERG (1887, ELISAVETGRAD - 1979, MOSCOU)

La chasse, 1912

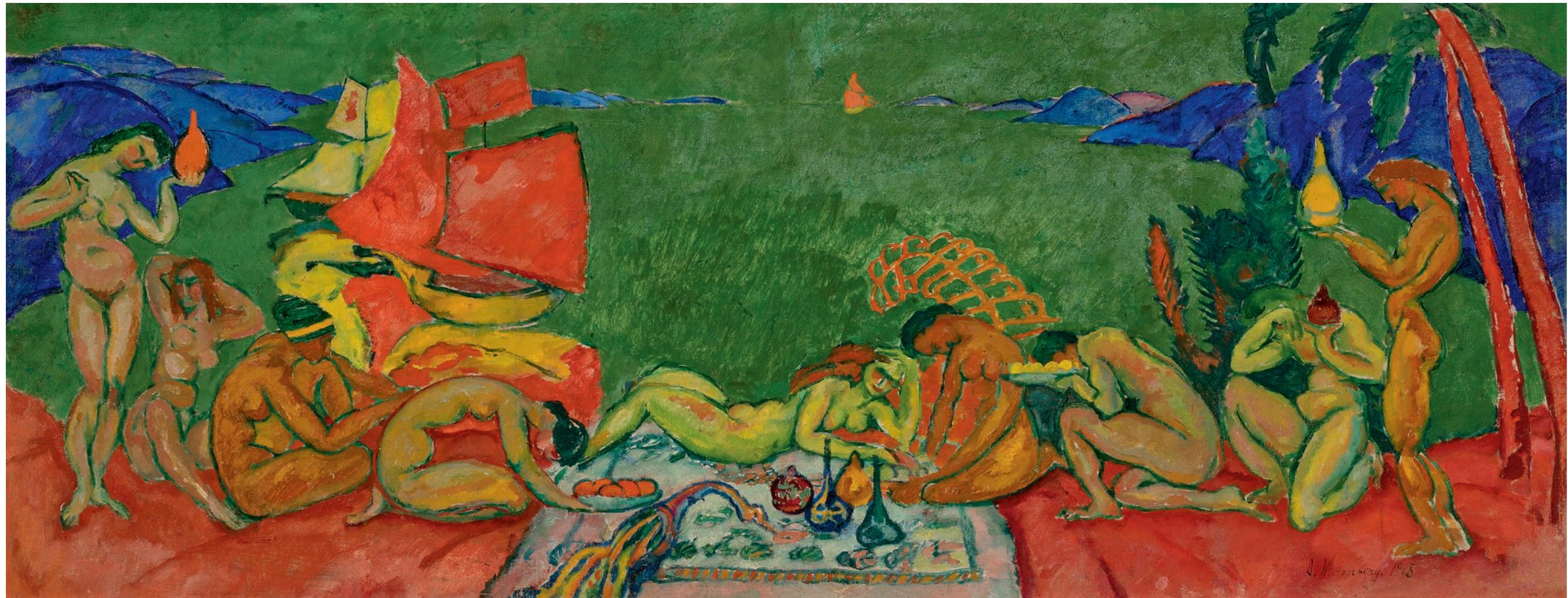
signé des initiales de l'artiste en cyrillique et daté « A.N./1912 » (en bas à droite)
huile sur toile marouflée sur panneau
57,5 x 121 cm.

EXHIBITED:

Tel Aviv, Gertslia Gymnasium, 1920, no. 95.
Tel Aviv, Neve-Sha'anah Hall, 1921-1922, no. 95.
Ramat Gan, Maria and Michael Zetlin Museum of Russian Art, *Odesskie parizhane. Proizvedeniia khudozhnikov-modernistov iz kollektsiy ikova Peremena [Odessan Parisians. Works by modernist artists from the collection of Yakov Peremen]*, May 2006, no. 65.
New York, National Arts Club, *Ukrainian Avant-Garde Art: The Odessan Parisians*, 30 January-11 February 2012.
Kyiv, National Art Museum of Ukraine, *Tovarystvo nezalezhnykh [Community of Independents]*, 31 October-1 December 2013.
Odesa, Museum of Odesa Modern Art, *Oni vernulis! [They have returned!]*, 31 August-28 September 2014.

LITERATURE:

L. Voiskoun, exhibition catalogue, *Odesskie parizhane. Proizvedeniia khudozhnikov-modernistov iz kollektsiy ikova Peremena [Odessan Parisians. Works by modernist artists from the collection of Yakov Peremen]*, Ramat Gan, Maria and Michael Zetlin Museum of Russian Art, 2006, illustrated p. 91 and listed p. 130, no. 65.
Exhibition catalogue, *[Obshchestvo Nezavisimykh] Community of Independent*, Kyiv, 2013.



AMSHEI NURENBERG (1887, ELISAVETGRAD - 1979, MOSCOW)

Salome's feast, 1915

signed and dated 'A. Nurenberg. 1915' (lower right)

oil on canvas

19 1/8 x 50 5/8 in. (50.5 x 128.5 cm.)

EXHIBITED:

Tel Aviv, Gertslia Gymnasium, 1920, no. 93.

Tel Aviv, Neve-Sha'an Hall, 1921-1922, no. 93.

Tel Aviv, Tel Aviv Museum, *Between Collection and Museum, 1920-1932. From the Peremen Collection through the Tel Aviv Museum*, 10 July-2 November 2002.

Ramat Gan, Maria and Michael Zetlin Museum of Russian Art, *Odesskie parizhane. Proizvedeniya khudozhnikov-modernistov iz kollektsiy ikakov Peremena* [Odessian Parisians. Works by modernist artists from the collection of Yakov Peremen], May 2006, no. 66.

New York, National Arts Club, *Ukrainian Avant-Garde Art: The Odessan Parisians*, 30 January-11 February 2012.

Kyiv, National Art Museum of Ukraine, *Tovarystvo nezalezhnykh* [Community of Independents], 31 October-1 December 2013.

Odesa, Museum of Odesa Modern Art, *Oni vernul's!* [They have returned!], 31 August-28 September 2014.

LITERATURE:

L. Voiskoun, exhibition catalogue, *Between Collection and Museum, 1920-1932. From the Peremen Collection through the Tel Aviv Museum*, Tel Aviv, Tel Aviv Museum, 2002, illustrated pp. 40, 58, no. 10.

Exhibition catalogue, *Odesskie parizhane. Proizvedeniya khudozhnikov-modernistov iz kollektsiy ikakov Peremena* [Odessian Parisians. Works by modernist artists from the collection of Yakov Peremen], Ramat Gan, Maria and Michael Zetlin Museum of Russian Art, 2006, illustrated p. 93 and listed p. 130, no. 66.

Exhibition catalogue, *[Obshchestvo Nezavisimykh] Community of Independent*, Kyiv, 2013.

AMSHEI NURENBERG (1887, ELISAVETGRAD - 1979, MOSCOU)

Le Festin d'Hérode, 1915

signé et daté « A. Nurenberg. 1915 » (en bas à droite)

huile sur toile

50,5 x 128,5 cm.

THE PEREMEN COLLECTION: ODESAN PARISIANS
LA COLLECTION PEREMEN: LES PARISIENS D'ODESSA

POLINA MAMICHEVA-NURENBERG
(1894, MOSCOW - 1978, MOSCOW)

Still life with fruit, circa 1918

oil on canvas laid on board
23¾ x 26½ in. (60.5 by 67.2 cm.)

EXHIBITED:

Tel Aviv, Gertsliya Gymnasium, 1920, no. 116.
Tel Aviv, Neve-Sha'anah Hall, 1921-1922, no. 116.
Tel Aviv, Tel Aviv Museum, *Between Collection and Museum, 1920-1932. From the Peremen Collection through the Tel Aviv Museum*, 10 July-2 November 2002.
Ramat Gan, Maria and Michael Zetlin Museum of Russian Art, *Odesskie parizhane. Proizvedeniia khudozhnikov-modernistov iz kollektsiy ikova Peremena [Odessan Parisians. Works by modernist artists from the collection of Yakov Peremen]*, May 2006, no. 49.
New York, National Arts Club, *Ukrainian Avant-Garde Art: The Odessan Parisians*, 30 January-11 February 2012.
Kyiv, National Art Museum of Ukraine, *Tovarystvo nezalezhnykh [Community of Independents]*, 31 October-1 December 2013.
Odesa, Museum of Odesa Modern Art, *Oni vernulis! [They have returned!]*, 31 August-28 September 2014.

LITERATURE:

L. Voiskoun, exhibition catalogue, *Odesskie parizhane. Proizvedeniia khudozhnikov-modernistov iz kollektsiy ikova Peremena [Odessan Parisians. Works by modernist artists from the collection of Yakov Peremen]*, Ramat Gan, Maria and Michael Zetlin Museum of Russian Art, 2006, illustrated p. 82, listed p. 132, no. 49.
Exhibition catalogue, *[Obshchestvo Nezavisimykh] Community of Independent*, Kyiv, 2013.

POLINA MAMICHEVA-NURENBERG
(1894, MOSCOU - 1978, MOSCOU)

Nature morte aux fruits, vers 1918

huile sur toile marouflée sur panneau
60,5 x 67,2 cm.



Polina Mamicheva-Nurenberg (Paris, 1928)

(Courtesy of Olga Tangian www.amshey-nurenberg.com)



THE PEREMEN COLLECTION: ODESAN PARISIANS
LA COLLECTION PEREMEN: LES PARISIENS D'ODESSA

POLINA MAMICHEVA-NURENBERG
(1894, MOSCOW - 1978, MOSCOW)

Still life with green bottle, circa 1918

oil on canvas
24 x 24 in. (61 x 61 cm.)

EXHIBITED:

Tel Aviv, Gertsiya Gymnasium, 1920, no. 118.
Tel Aviv, Neve-Sha'anah Hall, 1921-1922, no. 118.
Ramat Gan, Maria and Michael Zetlin Museum of Russian Art, *Odesskie parizhane. Proizvedeniia khudozhnikov-modernistov iz kollektsiy ikova Peremena [Odessian Parisians. Works by modernist artists from the collection of Yakov Peremen]*, May 2006, no. 52.
New York, National Arts Club, *Ukrainian Avant-Garde Art: The Odessian Parisians*, 30 January-11 February 2012.
Kyiv, National Art Museum of Ukraine, *Tovarystvo nezalezhnykh [Community of Independents]*, 31 October-1 December 2013.
Odesa, Museum of Odesa Modern Art, *Oni vernul's! [They have returned!]*, 31 August-28 September 2014.

LITERATURE:

L. Voiskoun, exhibition catalogue, *Odesskie parizhane. Proizvedeniia khudozhnikov-modernistov iz kollektsiy ikova Peremena [Odessian Parisians. Works by modernist artists from the collection of Yakov Peremen]*, Ramat Gan, Maria and Michael Zetlin Museum of Russian Art, 2006, illustrated p. 83 and listed p. 131, no. 52.
Exhibition catalogue, *[Obshchestvo Nezavisimykh] Community of Independent*, Kyiv, 2013.

POLINA MAMICHEVA-NURENBERG
(1894, MOSCOU - 1978, MOSCOU)

Nature morte à la bouteille verte, vers 1918

huile sur toile
61x61 cm.



THE PEREMEN COLLECTION: ODESAN PARISIANS
LA COLLECTION PEREMEN: LES PARISIENS D'ODESSA

SIGISMUND OLESEVICH (JEAN OLIN)
(1894, KYIV (?) - 1972, PARIS)

Portrait of a man, 1917

oil on canvas

33½ x 25¾ in. (84 x 65.7 cm.)

It has been suggested that the portrait depicts the artist Alexander (Sandro) Fasini (1893, Kyiv - 1944, Auschwitz).

SIGISMUND OLESEVICH (JEAN OLIN)
(1894, KYIV (?) - 1972, PARIS)

Portrait d'un homme, 1917

huile sur toile

84 x 65,7 cm.

Le portrait représenterait l'artiste Alexander (Sandro) Fasini (1893, Kyiv - 1944, Auschwitz).

EXHIBITED:

Odesa, City Museum of Art, Society of Independent Artists, November-December 1917, no. 163.
Tel Aviv, Gertsiya Gymnasium, 1920, no. 186.
Tel Aviv, Neve-Sha'ananim Hall, 1921-1922, no. 186.
Tel Aviv, Tel Aviv Museum, *Between Collection and Museum, 1920-1932. From the Peremen Collection through the Tel Aviv Museum*, 10 July-2 November 2002.
Ramat Gan, Maria and Michael Zetlin Museum of Russian Art, *Odesskie parizhane. Proizvedeniia khudozhanikov-modernistov iz kollektsiy Iakova Peremena [Odessian Parisians. Works by modernist artists from the collection of Yakov Peremen]*, May 2006, no. 66.
New York, National Arts Club, *Ukrainian Avant-Garde Art: The Odessian Parisians*, 30 January-11 February 2012.
Kyiv, National Art Museum of Ukraine, *Tovarystvo nezalezhnykh [Community of Independents]*, 31 October-1 December 2013.
Odesa, Museum of Odessa Modern Art, *Oni vernulisi! [They have returned!]*, 31 August-28 September 2014.

LITERATURE:

L. Voiskoun, exhibition catalogue, *Odesskie parizhane. Proizvedeniia khudozhanikov-modernistov iz kollektsiy Iakova Peremena [Odessian Parisians. Works by modernist artists from the collection of Yakov Peremen]*, Ramat Gan, Maria and Michael Zetlin Museum of Russian Art, 2006, illustrated p. 60 and listed p. 128, no. 1.
Exhibition catalogue, *[Obshchestvo Nezavisimykh] Community of Independent*, Kyiv, 2013.



THE PEREMEN COLLECTION: ODESAN PARISIANS
LA COLLECTION PEREMEN: LES PARISIENS D'ODESSA

ISRAEL MEXIN (1896, ODESA - AFTER 1937)

Night encounter, 1916

signed in Cyrillic and dated 'Meksin 1916' (lower left)
oil on canvas laid on board
17½ x 26 in. (44.7 x 66 cm.)

EXHIBITED:

Tel Aviv, Gertsliya Gymnasium, 1920, no. 83.
Tel Aviv, Neve-Sha'anah Hall, 1921-1922, no. 83.
Tel Aviv, Tel Aviv Museum, *Between Collection and Museum, 1920-1932. From the Peremen Collection through the Tel Aviv Museum*, 10 July-2 November 2002.
Ramat Gan, Maria and Michael Zetlin Museum of Russian Art, *Odesskie parizhane. Proizvedeniia khudozhnikov-modernistov iz kollektsiy ikova Peremena [Odessan Parisians. Works by modernist artists from the collection of Yakov Peremen]*, May 2006, no. 54.
New York, National Arts Club, *Ukrainian Avant-Garde Art: The Odessan Parisians*, 30 January-11 February 2012.
Kyiv, National Art Museum of Ukraine, *Tovarystvo nezalezhnykh [Community of Independents]*, 31 October-1 December 2013.
Odesa, Museum of Odesa Modern Art, *Oni vernul's! [They have returned!]*, 31 August-28 September 2014.

LITERATURE:

L. Voiskoun, exhibition catalogue, *Between Collection and Museum, 1920-1932. From the Peremen Collection through the Tel Aviv Museum*, Tel Aviv, Tel Aviv Museum, 2002, illustrated p. 58, no. 11.
Exhibition catalogue, *Odesskie parizhane. Proizvedeniia khudozhnikov-modernistov iz kollektsiy ikova Peremena [Odessan Parisians. Works by modernist artists from the collection of Yakov Peremen]*, Ramat Gan, Maria and Michael Zetlin Museum of Russian Art, 2006, illustrated p. 85 and listed p. 131, no. 54.
Exhibition catalogue, *[Obshchestvo Nezavisimykh] Community of Independent*, Kyiv, 2013.

ISRAËL MEXIN (1896, ODESSA - APRÈS 1937)

Rencontre nocturne, 1916

signé en cyrillique et daté « Meksin 1916 » (en bas à gauche)
huile sur toile marouflée sur panneau
44,7 x 66 cm.



THE PEREMEN COLLECTION: ODESAN PARISIANS
LA COLLECTION PEREMEN: LES PARISIENS D'ODESSA

ISRAEL MEXIN (1896, ODESA - AFTER 1937)

Red lantern, 1916

signed in Cyrillic 'I. Meksin.' (lower left)
oil on canvas laid on board
24 x 35½ in. (61 x 91.2 cm.)

EXHIBITED:

Tel Aviv, Gertsliya Gymnasium, 1920, no. 82.
Tel Aviv, Neve-Sha'ananim Hall, 1921-1922, no. 82.
Tel Aviv, Tel Aviv Museum, *Between Collection and Museum, 1920-1932. From the Peremen Collection through the Tel Aviv Museum*, 10 July-2 November 2002.
Ramat Gan, Maria and Michael Zetlin Museum of Russian Art, *Odesskie parizhane. Proizvedeniia khudozhnikov-modernistov iz kollektsiy ikova Peremena [Odessa Parisians. Works by modernist artists from the collection of Yakov Peremen]*, May 2006, no. 53.
New York, National Arts Club, *Ukrainian Avant-Garde Art: The Odessa Parisians*, 30 January-11 February 2012.
Kyiv, National Art Museum of Ukraine, *Tovarystvo nezalezhnykh [Community of Independents]*, 31 October-1 December 2013.
Odesa, Museum of Odesa Modern Art, *Oni vernulis'! [They have returned!]*, 31 August-28 September 2014.

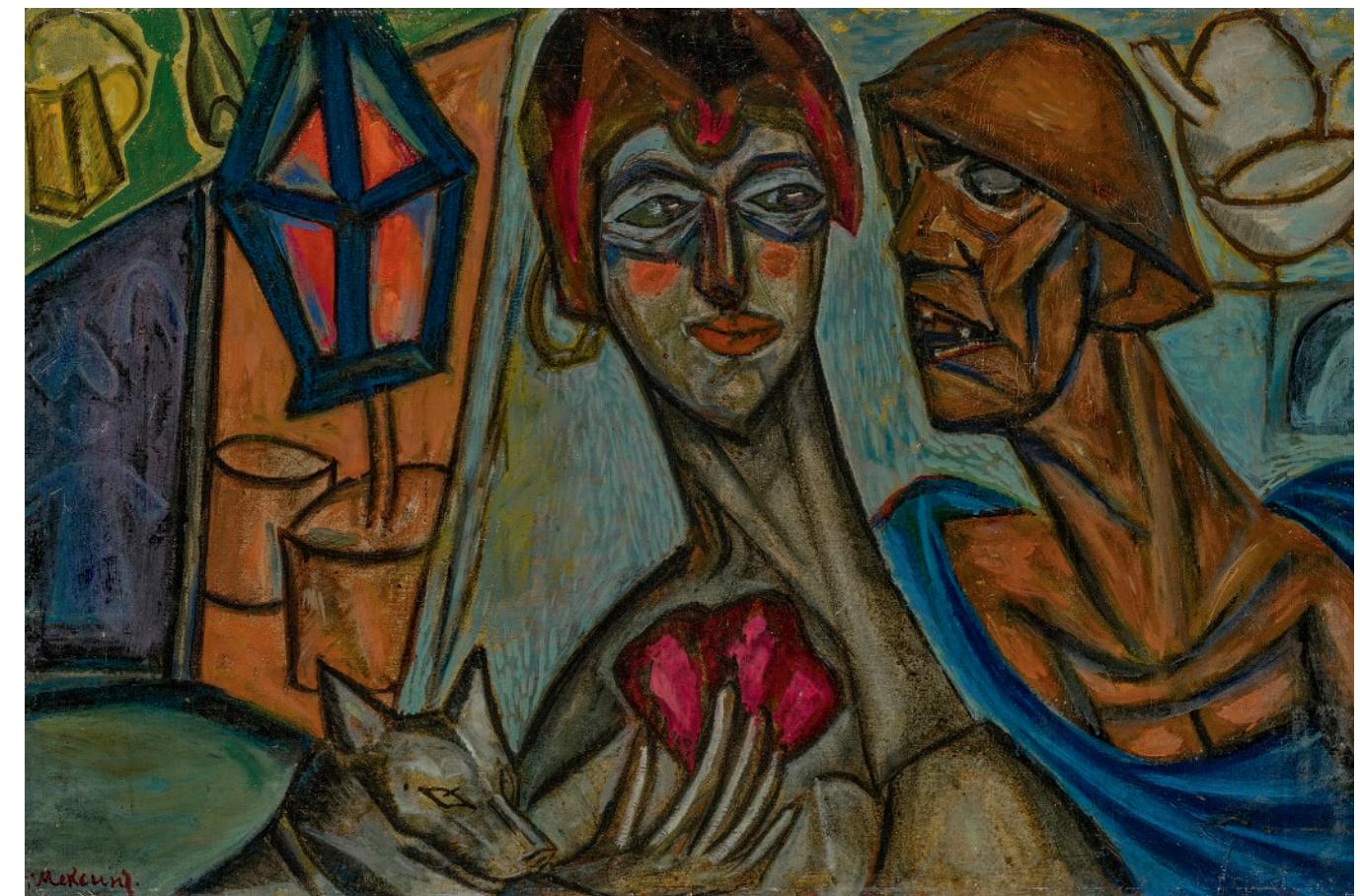
LITERATURE:

L. Voiskoun, exhibition catalogue, *Between Collection and Museum, 1920-1932. From the Peremen Collection through the Tel Aviv Museum*, Tel Aviv, Tel Aviv Museum, 2002, illustrated p. 41.
Exhibition catalogue, *Odesskie parizhane. Proizvedeniia khudozhnikov-modernistov iz kollektsiy ikova Peremena [Odessa Parisians. Works by modernist artists from the collection of Yakov Peremen]*, Ramat Gan, Maria and Michael Zetlin Museum of Russian Art, 2006, illustrated p. 84 and listed p. 131, no. 53.
Exhibition catalogue, *[Obshchestvo Nezavisimykh] Community of Independent*, Kyiv, 2013.

ISRAËL MEXIN (1896, ODESSA - APRÈS 1937)

Lanterne rouge, 1916

signé en cyrillique « I. Meksin. » (en bas à gauche)
huile sur toile marouflée sur panneau
61 x 91,2 cm.



THE PEREMEN COLLECTION: ODESAN PARISIANS
LA COLLECTION PEREMEN: LES PARISIENS D'ODESSA

ISAAK MALIK (1884, ODESA - 1975, MALAKHOVKA)

Street musicians, 1919

signed in Cyrillic and dated 'I Malik./1919.' (lower right)
oil on canvas laid on board
27% x 34½ in. (70.2 x 87.5 cm.)

EXHIBITED:

Tel Aviv, Gertsliya Gymnasium, 1920, no. 63.
Tel Aviv, Neve-Sha'anah Hall, 1921-1922, no. 63.
Tel Aviv, Tel Aviv Museum, *Between Collection and Museum, 1920-1932. From the Peremen Collection through the Tel Aviv Museum*, 10 July-2 November 2002.
Ramat Gan, Maria and Michael Zetlin Museum of Russian Art, *Odesskie parizhane. Proizvedeniia khudozhnikov-modernistov iz kollektsiia ikova Peremena [Odessan Parisians. Works by modernist artists from the collection of Yakov Peremen]*, May 2006, no. 42.
New York, National Arts Club, *Ukrainian Avant-Garde Art: The Odessan Parisians*, 30 January-11 February 2012.
Kyiv, National Art Museum of Ukraine, *Tovarystvo nezalezhnykh [Community of Independents]*, 31 October-1 December 2013.
Odesa, Museum of Odesa Modern Art, *Oni vernul's! [They have returned!]*, 31 August-28 September 2014.

LITERATURE:

G. Ballas, *Peremen's Collection and the Start of Modernist Painting in Eretz-Israel*, Jerusalem, 1978, p. 196.
Exhibition catalogue, *Between Collection and Museum, 1920-1932. From the Peremen Collection through the Tel Aviv Museum*, Tel Aviv, Tel Aviv Museum, 2002, illustrated p. 61, no. 15.
L. Voiskoun, exhibition catalogue, *Odesskie parizhane. Proizvedeniia khudozhnikov-modernistov iz kollektsiia ikova Peremena [Odessan Parisians. Works by modernist artists from the collection of Yakov Peremen]*, Ramat Gan, Maria and Michael Zetlin Museum of Russian Art, 2006, illustrated p. 80, listed p. 132, no. 42.
Exhibition catalogue, *[Obshchestvo Nezavisimykh] Community of Independent*, Kyiv, 2013.

ISAAK MALIK (1884, ODESSA - 1975, MALAKHOVKA)

Musiciens de rue, 1919

signé en cyrillique et daté « I Malik./1919. » (en bas à droite)
huile sur toile marouflée sur panneau
70,2 x 87,5 cm.



Isaak Malik, 1910s (Courtesy of the Malik family)



THE PEREMEN COLLECTION: ODESAN PARISIANS
LA COLLECTION PEREMEN: LES PARISIENS D'ODESSA



ISAAK MALIK (1884, ODESA - 1975, MALAKHOVKA)

Fireworks, circa 1916

signed 'I. Malik' (lower right)
oil on board
11½ x 14 in. (30 x 35.5 cm.)

EXHIBITED:

Tel Aviv, Gertsiya Gymnasium, 1920, no. 57.
Tel Aviv, Neve-Sha'anah Hall, 1921-1922, no. 57.
New York, National Arts Club, *Ukrainian Avant-Garde Art: The Odessan Parisians*, 30 January-11 February 2012.
Kyiv, National Art Museum of Ukraine, *Tovarystvo nezalezhnykh* [Community of Independents], 31 October-1 December 2013.
Odesa, Museum of Odessa Modern Art, *Oni vernulisi!* [They have returned!], 31 August-28 September 2014.

LITERATURE:

L. Voiskoun, exhibition catalogue, *Odesskie parizhane. Proizvedeniia khudozhitnikov-modernistov iz kollektsiy Iakova Peremena [Odessan Parisians. Works by modernist artists from the collection of Yakov Peremen]*, Ramat Gan, Maria and Michael Zetlin Museum of Russian Art, 2006, illustrated p. 77 and listed p. 133, no. 34.
Exhibition catalogue, [Obshchestvo Nezavisimykh] Community of Independent, Kyiv, 2013.

ISAAK MALIK (1884, ODESSA - 1975, MALAKHOVKA)

Feux d'artifice, vers 1916

signé « I. Malik » (en bas à droite)
huile sur panneau
30 x 35,5 cm.



ISAAK MALIK (1884, ODESA - 1975, MALAKHOVKA)

Masks at Versailles, circa 1917

oil on canvas
21¾ x 28¼ in. (55.5 x 71.5 cm.)

EXHIBITED:

Possibly Odessa, City Museum of Art, Society of *Independent Artists*, November-December 1917, no. 251.
Tel Aviv, Gertsiya Gymnasium, 1920, no. 56.
Tel Aviv, Neve-Sha'anah Hall, 1921-1922, no. 56.
Ramat Gan, Maria and Michael Zetlin Museum of Russian Art, *Odesskie parizhane. Proizvedeniia khudozhitnikov-modernistov iz kollektsiy Iakova Peremena [Odessan Parisians. Works by modernist artists from the collection of Yakov Peremen]*, May 2006, no. 36.
New York, National Arts Club, *Ukrainian Avant-Garde Art: The Odessan Parisians*, 30 January-11 February 2012.

Kyiv, National Art Museum of Ukraine, *Tovarystvo nezalezhnykh* [Community of Independents], 31 October-1 December 2013.
Odesa, Museum of Odessa Modern Art, *Oni vernulisi!* [They have returned!], 31 August-28 September 2014.

LITERATURE:

L. Voiskoun, exhibition catalogue, *Odesskie parizhane. Proizvedeniia khudozhitnikov-modernistov iz kollektsiy Iakova Peremena [Odessan Parisians. Works by modernist artists from the collection of Yakov Peremen]*, Ramat Gan, Maria and Michael Zetlin Museum of Russian Art, 2006, illustrated p. 76 and listed p. 133, no. 36.
Exhibition catalogue, [Obshchestvo Nezavisimykh] Community of Independent, Kyiv, 2013.

THE PEREMEN COLLECTION: ODESAN PARISIANS
LA COLLECTION PEREMEN: LES PARISIENS D'ODESSA



ISAAK MALIK (1884, ODESA - 1975, MALAKHOVKA)

Trees in blossom, 1916
oil on canvas laid on board
24% x 37 in. (63 x 94 cm.)

EXHIBITED:

Odesa, City Museum of Art, 1916, no. 95.
Tel Aviv, Gertsiya Gymnasium, 1920, no. 50.
Tel Aviv, Neve-Sha'anah Hall, 1921-1922, no. 50.
Ramat Gan, Maria and Michael Zetlin Museum of Russian Art, Odesskie parizhane. *Proizvedeniia khudozhitnikov-modernistov iz kollektsiy ikova Peremena [Odessan Parisians. Works by modernist artists from the collection of Yakov Peremen]*, May 2006, no. 31.
New York, National Arts Club, *Ukrainian Avant-Garde Art: The Odessan Parisians*, 30 January-11 February 2012.
Kyiv, National Art Museum of Ukraine, *Tovarystvo nezalezhnykh [Community of Independents]*, 31 October-1 December 2013.
Odesa, Museum of Odesa Modern Art, *Oni vernul's!* [They have returned!], 31 August-28 September 2014.

LITERATURE:

L. Voiskoun, exhibition catalogue, *Odesskie parizhane. Proizvedeniia khudozhitnikov-modernistov iz kollektsiy ikova Peremena [Odessan Parisians. Works by modernist artists from the collection of Yakov Peremen]*, Ramat Gan, Maria and Michael Zetlin Museum of Russian Art, 2006, illustrated p. 74 and listed p. 133, no. 31.

Exhibition catalogue, [Obshchestvo Nezavisimykh] Community of Independent, Kyiv, 2013.

ISAAK MALIK (1884, ODESSA - 1975, MALAKHOVKA)

Arbres en fleurs, 1916
huile sur toile marouflée sur panneau
63 x 94 cm.



ISAAK MALIK (1884, ODESA - 1975, MALAKHOVKA)

Café on carnival day, 1917
signed in Cyrillic and Latin 'I. Malik' (lower left)
pencil and gouache on paper laid on card
18½ x 24¾ in. (46 x 63 cm.)

EXHIBITED:

Odesa, City Museum of Art, Society of Independent Artists, November-December 1917, no. 252.
Tel Aviv, Gertsiya Gymnasium, 1920, no. 52.
Tel Aviv, Neve-Sha'anah Hall, 1921-1922, no. 52.
Ramat Gan, Maria and Michael Zetlin Museum of Russian Art, Odesskie parizhane. *Proizvedeniia khudozhitnikov-modernistov iz kollektsiy ikova Peremena [Odessan Parisians. Works by modernist artists from the collection of Yakov Peremen]*, May 2006, no. 46.
New York, National Arts Club, *Ukrainian Avant-Garde Art: The Odessan Parisians*, 30 January-11 February 2012.
Kyiv, National Art Museum of Ukraine, *Tovarystvo nezalezhnykh [Community of Independents]*, 31 October-1 December 2013.
Odesa, Museum of Odesa Modern Art, *Oni vernul's!* [They have returned!], 31 August-28 September 2014.

LITERATURE:

L. Voiskoun, exhibition catalogue, *Odesskie parizhane. Proizvedeniia khudozhitnikov-modernistov iz kollektsiy ikova Peremena [Odessan Parisians. Works by modernist artists from the collection of Yakov Peremen]*, Ramat Gan, Maria and Michael Zetlin Museum of Russian Art, 2006, illustrated p. 81 and listed p. 132, no. 46.
Exhibition catalogue, [Obshchestvo Nezavisimykh] Community of Independent, Kyiv, 2013.

THE PEREMEN COLLECTION: ODESAN PARISIANS
LA COLLECTION PEREMEN: LES PARISIENS D'ODESSA

ISAAK MALIK (1884, ODESA - 1975, MALAKHOVKA)

Adam and Eve, circa 1918

pencil and oil on canvas
34 x 39¾ in. (86.5 x 101 cm.)

EXHIBITED:

Tel Aviv, Gertsiya Gymnasium, 1920, no. 69.
Tel Aviv, Neve-Sha'anah Hall, 1921-1922, no. 69.
Ramat Gan, Maria and Michael Zetlin Museum of Russian Art, *Odesskie parizhane. Proizvedeniia khudozhnikov-modernistov iz kollektsiy ikova Peremena [Odessan Parisians. Works by modernist artists from the collection of Yakov Peremen]*, May 2006, no. 41.
New York, National Arts Club, *Ukrainian Avant-Garde Art: The Odessan Parisians*, 30 January-11 February 2012.
Kyiv, National Art Museum of Ukraine, *Tovarystvo nezalezhnykh [Community of Independents]*, 31 October-1 December 2013.
Odesa, Museum of Odesa Modern Art, *Oni vernul's! [They have returned!]*, 31 August-28 September 2014.

LITERATURE:

L. Voiskoun, exhibition catalogue, *Odesskie parizhane. Proizvedeniia khudozhnikov-modernistov iz kollektsiy ikova Peremena [Odessan Parisians. Works by modernist artists from the collection of Yakov Peremen]*, Ramat Gan, Maria and Michael Zetlin Museum of Russian Art, 2006, illustrated p. 78 and listed p. 132, no. 41.
Exhibition catalogue, *[Obshchestvo Nezavisimykh] Community of Independent*, Kyiv, 2013.

ISAAK MALIK (1884, ODESSA - 1975, MALAKHOVKA)

Adam et Ève, vers 1918

crayon et huile sur toile
86,5 x 101 cm.



THE PEREMEN COLLECTION: ODESSAN PARISIANS
LA COLLECTION PEREMEN: LES PARISIENS D'ODESSA



THEOPHIL FRAERMAN (1883, BERDYCHIV - 1957, ODESA)

Still life with a vase, circa 1918

signed in Cyrillic 'T. Fraerman' (lower right)
oil on canvas
37 3/4 x 22 3/4 in. (96 x 56.8 cm.)

EXHIBITED:

Tel Aviv, Gertsliya Gymnasium, 1920, no. 138.
Tel Aviv, Neve-Sha'anah Hall, 1921-1922, no. 138.
Ramat Gan, Maria and Michael Zetlin Museum of Russian Art, Odesskie parizhane. *Proizvedeniia khudozhnikov-modernistov iz kollektsiy ikova Peremena [Odessan Parisians. Works by modernist artists from the collection of Yakov Peremen]*, May 2006, no. 108.
New York, National Arts Club, *Ukrainian Avant-Garde Art: The Odessan Parisians*, 30 January-11 February 2012.
Kyiv, National Art Museum of Ukraine, *Tovarystvo nezalezhnykh [Community of Independents]*, 31 October-1 December 2013.
Odesa, Museum of Odesa Modern Art, *Oni vernulisi! [They have returned!]*, 31 August-28 September 2014.

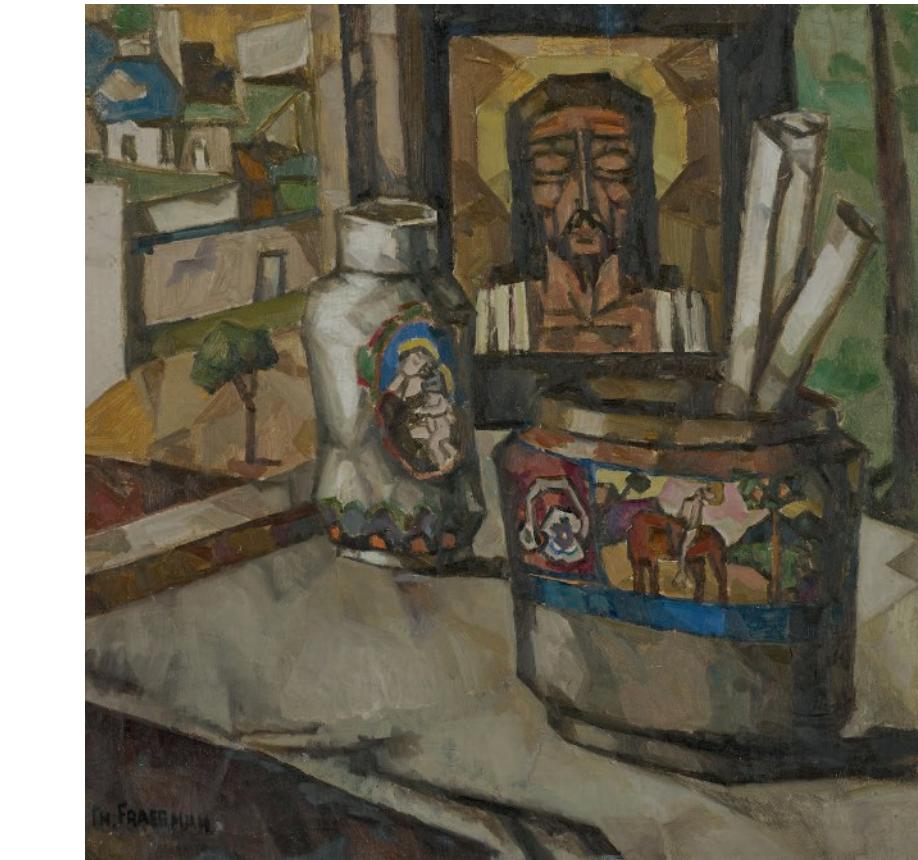
THEOPHIL FRAERMAN (1883, BERDYTCHIV - 1957, ODESSA)

Nature morte au vase, vers 1918

signé en cyrillique « T. Fraerman » (en bas à droite)
huile sur toile
96 x 56,8 cm.

LITERATURE:

L. Voiskoun, exhibition catalogue, *Odesskie parizhane. Proizvedeniia khudozhnikov-modernistov iz kollektsiy ikova Peremena [Odessan Parisians. Works by modernist artists from the collection of Yakov Peremen]*, Ramat Gan, Maria and Michael Zetlin Museum of Russian Art, 2006, illustrated p. 115 and listed p. 124, no. 108.
Exhibition catalogue, *[Obshchestvo Nezavisimykh] Community of Independent*, Kyiv, 2013.



THEOPHIL FRAERMAN (1883, BERDYCHIV - 1957, ODESA)

Still life with icon and scrolls, circa 1918

signed 'Th. Fraerman' (lower left)
oil on canvas
26 1/4 x 26 1/4 in. (66.5 x 66.7 cm.)

EXHIBITED:

Tel Aviv, Gertsliya Gymnasium, 1920, no. 133.
Tel Aviv, Neve-Sha'anah Hall, 1921-1922, no. 133.
Tel Aviv Museum, *Between Collection and Museum, 1920-1932. From the Peremen Collection through the Tel Aviv Museum*, 10 July-2 November 2002.
Ramat Gan, Maria and Michael Zetlin Museum of Russian Art, Odesskie parizhane. *Proizvedeniia khudozhnikov-modernistov iz kollektsiy ikova Peremena [Odessan Parisians. Works by modernist artists from the collection of Yakov Peremen]*, May 2006, no. 109.
New York, National Arts Club, *Ukrainian Avant-Garde Art: The Odessan Parisians*, 30 January-11 February 2012.
Kyiv, National Art Museum of Ukraine, *Tovarystvo nezalezhnykh [Community of Independents]*, 31 October-1 December 2013.
Odesa, Museum of Odesa Modern Art, *Oni vernulisi! [They have returned!]*, 31 August-28 September 2014.

LITERATURE:

Exhibition catalogue, *Between Collection and Museum, 1920-1932. From the Peremen Collection through the Tel Aviv Museum*, Tel Aviv, Tel Aviv Museum, 2002, illustrated pp. 40-57, no. 9.
L. Voiskoun, exhibition catalogue, *Odesskie parizhane. Proizvedeniia khudozhnikov-modernistov iz kollektsiy ikova Peremena [Odessan Parisians. Works by modernist artists from the collection of Yakov Peremen]*, Ramat Gan, Maria and Michael Zetlin Museum of Russian Art, 2006, illustrated p. 114 and listed p. 124, no. 109.
Exhibition catalogue, *[Obshchestvo Nezavisimykh] Community of Independent*, Kyiv, 2013.

THE PEREMEN COLLECTION: ODESAN PARISIANS
LA COLLECTION PEREMEN: LES PARISIENS D'ODESSA

THEOPHIL FRAERMAN (1883, BERDYCHIV - 1957, ODESSA)

The Prophet, 1919

signed and dated 'Th. Fraerman/1919' (upper right)
oil on canvas
62½ x 31 in. (159 x 78.7 cm.)

EXHIBITED:

Tel Aviv, Gertsliya Gymnasium, 1920, no. 137.
Tel Aviv, Neve-Sha'anah Hall, 1921-1922, no. 137.
Tel Aviv Museum, *Between Collection and Museum, 1920-1932. From the Peremen Collection through the Tel Aviv Museum*, 10 July-2 November 2002.
Ramat Gan, Maria and Michael Zetlin Museum of Russian Art, *Odesskie parizhane. Proizvedeniia khudozhnikov-modernistov iz kollektsiy Iakova Peremena [Odessian Parisians. Works by modernist artists from the collection of Yakov Peremen]*, May 2006, no. 111.
New York, National Arts Club, *Ukrainian Avant-Garde Art: The Odessan Parisians*, 30 January-11 February 2012.
Kyiv, National Art Museum of Ukraine, *Tovarystvo nezalezhnykh [Community of Independents]*, 31 October-1 December 2013.
Odesa, Museum of Odesa Modern Art, *Oni vernul'si! [They have returned!]*, 31 August-28 September 2014.

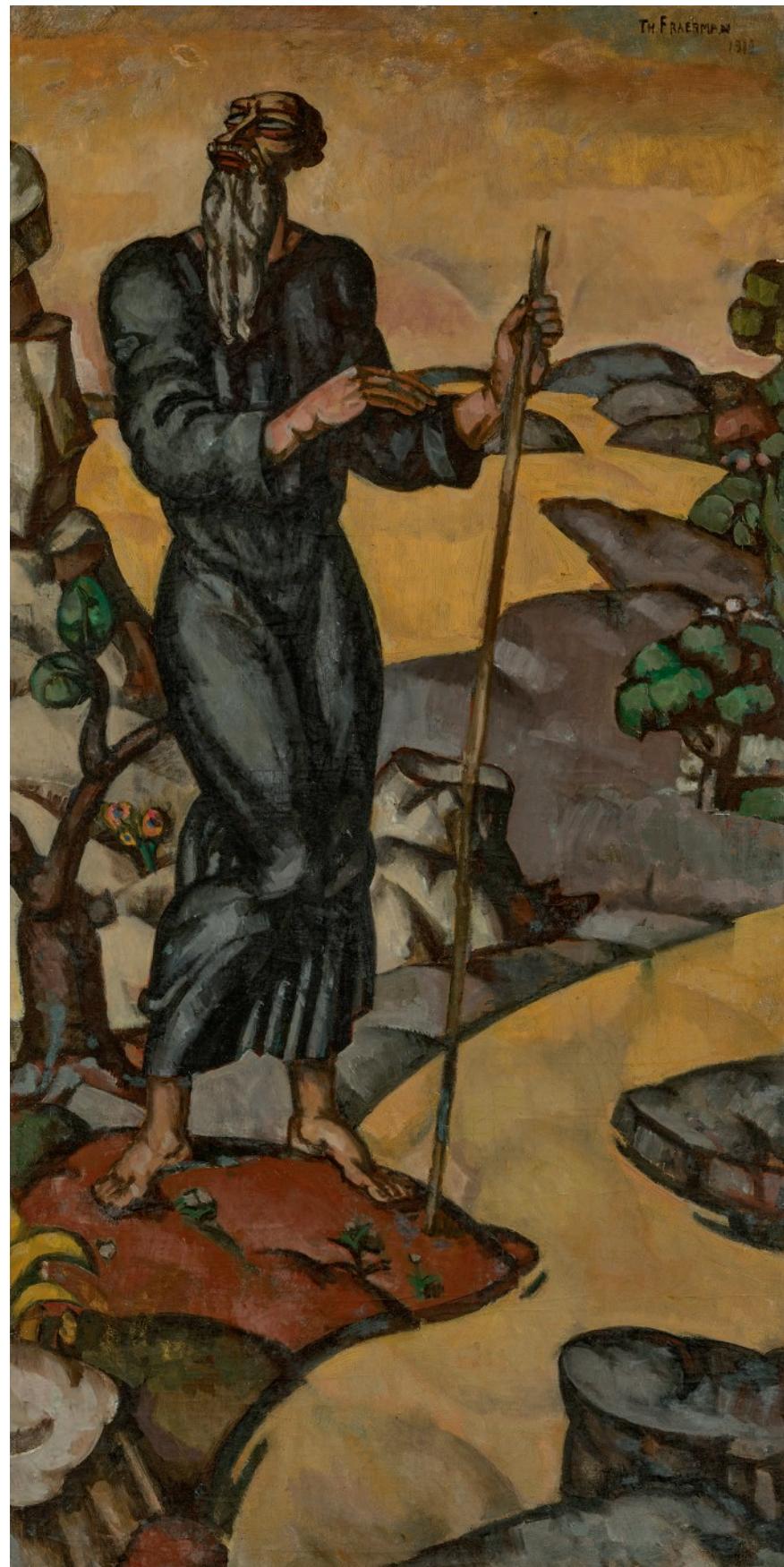
LITERATURE:

Exhibition catalogue, *Between Collection and Museum, 1920-1932. From the Peremen Collection through the Tel Aviv Museum*, Tel Aviv, Tel Aviv Museum, 2002, illustrated p. 57, no. 8.
L. Voiskoun, exhibition catalogue, *Odesskie parizhane. Proizvedeniia khudozhnikov-modernistov iz kollektsiy Iakova Peremena [Odessian Parisians. Works by modernist artists from the collection of Yakov Peremen]*, Ramat Gan, Maria and Michael Zetlin Museum of Russian Art, 2006, illustrated p. 119 and listed p. 124, no. 111.
Exhibition catalogue, *[Obshchestvo Nezavisimykh] Community of Independent*, Kyiv, 2013.

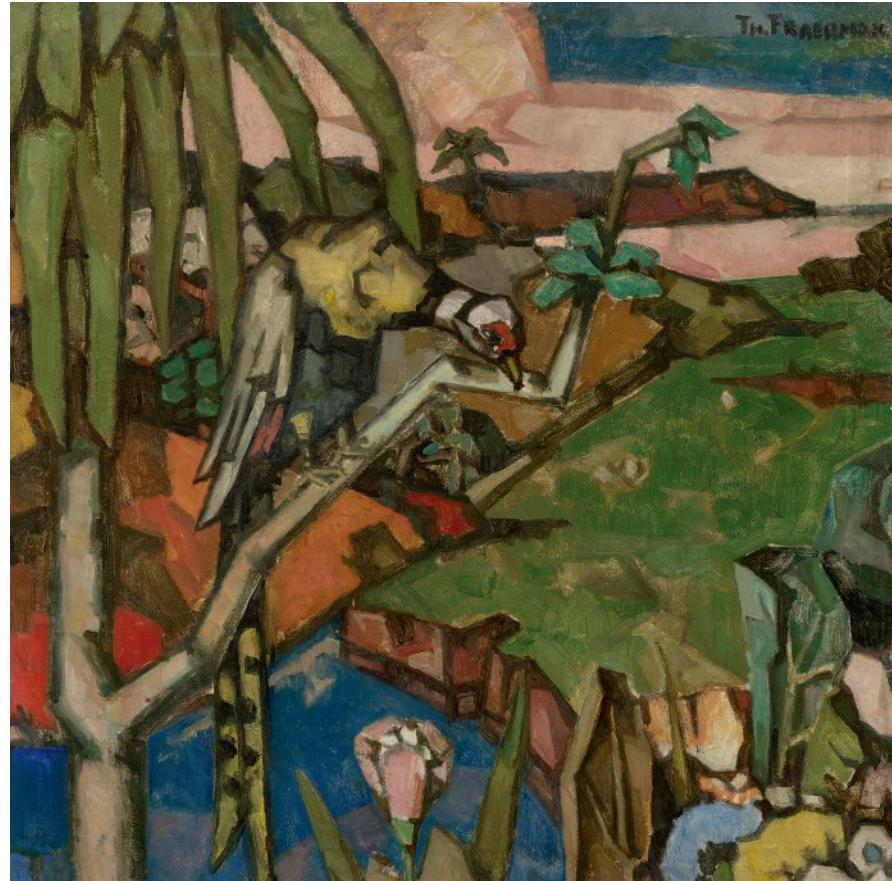
THEOPHIL FRAERMAN (1883, BERDYTCHIV - 1957, ODESSA)

Le Prophète, 1919

signé et daté « Th. Fraerman/1919 » (en haut à droite)
huile sur toile
159 x 78,7 cm.



THE PEREMEN COLLECTION: ODESSAN PARISIANS
 LA COLLECTION PEREMEN: LES PARISIENS D'ODESSA



THEOPHIL FRAERMAN (1883, BERDYCHIV - 1957, ODESA)

Parrot, 1918

signed 'Th. Fraerman' (upper right)
 oil on canvas
 26½ x 26½ in. (66.5 x 66.5 cm.)

EXHIBITED:

Tel Aviv, Gertsiya Gymnasium, 1920, no. 139.
 Tel Aviv, Neve-Sha'anah Hall, 1921-1922, no. 139.
 Ramat Gan, Maria and Michael Zetlin Museum of Russian Art, Odesskie parizhane. *Proizvedeniia khudozhanikov-modernistov iz kollektsiy ikova Peremena [Odessan Parisians. Works by modernist artists from the collection of Yakov Peremen]*, May 2006, no. 104.
 New York, National Arts Club, *Ukrainian Avant-Garde Art: The Odessan Parisians*, 30 January-11 February 2012.
 Kyiv, National Art Museum of Ukraine, *Tovarystvo nezalezhnykh [Community of Independents]*, 31 October-1 December 2013.
 Odesa, Museum of Odesa Modern Art, *Oni vernulis! [They have returned!]*, 31 August-28 September 2014.

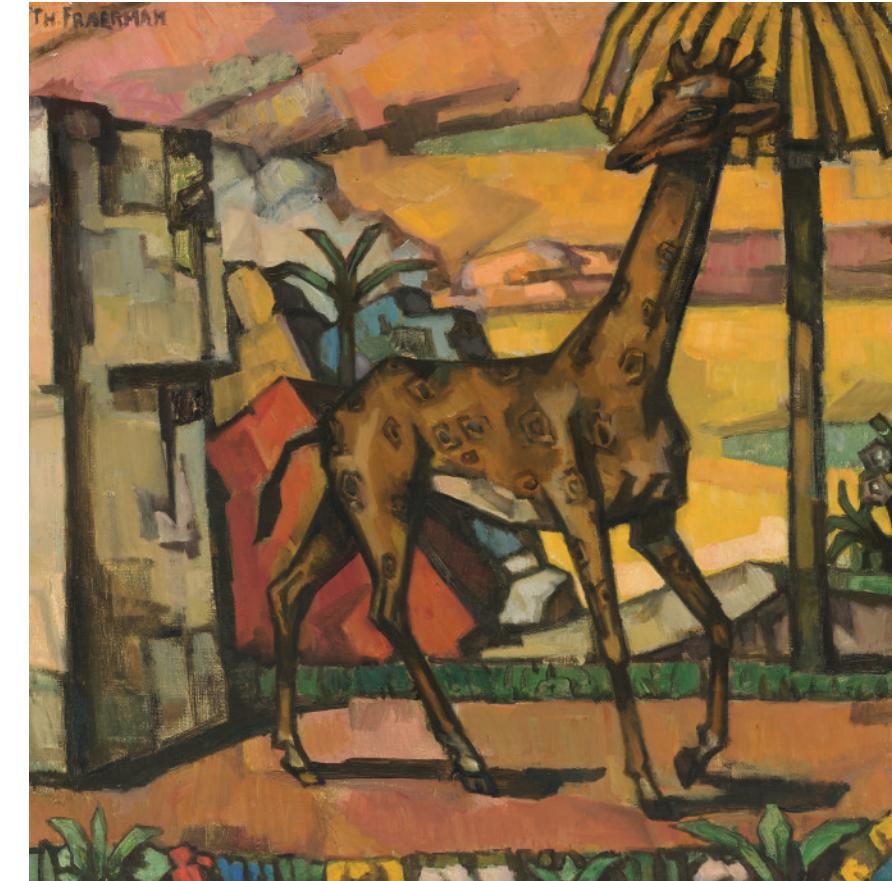
LITERATURE:

L. Voiskoun, exhibition catalogue, *Odesskie parizhane. Proizvedeniia khudozhanikov-modernistov iz kollektsiy ikova Peremena [Odessan Parisians. Works by modernist artists from the collection of Yakov Peremen]*, Ramat Gan, Maria and Michael Zetlin Museum of Russian Art, 2006, illustrated p. 113 and listed p. 124, no. 104.
 Exhibition catalogue, *[Obshchestvo Nezavisimykh] Community of Independent*, Kyiv, 2013.

THEOPHIL FRAERMAN (1883, BERDYTCHIV - 1957, ODESSA)

Perroquet, 1918

signé « Th. Fraerman » (en haut à droite)
 huile sur toile
 66,5 x 66,5 cm.



THEOPHIL FRAERMAN (1883, BERDYCHIV - 1957, ODESA)

Giraffe, 1918

signed 'Th. Fraerman' (upper left)
 oil on canvas
 25½ x 25½ in. (65 x 65 cm.)

EXHIBITED:

Odesa, City Museum of Art, Society of Independent Artists, November-December 1917, no. 193.
 Tel Aviv, Gertsiya Gymnasium, 1920, no. 141.
 Tel Aviv, Neve-Sha'anah Hall, 1921-1922, no. 141.
 Ramat Gan, Maria and Michael Zetlin Museum of Russian Art, Odesskie parizhane. *Proizvedeniia khudozhanikov-modernistov iz kollektsiy ikova Peremena [Odessan Parisians. Works by modernist artists from the collection of Yakov Peremen]*, May 2006, no. 102.
 New York, National Arts Club, *Ukrainian Avant-Garde Art: The Odessan Parisians*, 30 January-11 February 2012.
 Kyiv, National Art Museum of Ukraine, *Tovarystvo nezalezhnykh [Community of Independents]*, 31 October-1 December 2013.
 Odesa, Museum of Odesa Modern Art, *Oni vernulis! [They have returned!]*, 31 August-28 September 2014.

LITERATURE:

L. Voiskoun, exhibition catalogue, *Odesskie parizhane. Proizvedeniia khudozhanikov-modernistov iz kollektsiy ikova Peremena [Odessan Parisians. Works by modernist artists from the collection of Yakov Peremen]*, Ramat Gan, Maria and Michael Zetlin Museum of Russian Art, 2006, illustrated p. 112 and listed p. 124, no. 102.
 Exhibition catalogue, *[Obshchestvo Nezavisimykh] Community of Independent*, Kyiv, 2013.