

Artist Resources – Chaïm Soutine (Russian (1893-1943))

[Soutine at Musée d'Orangerie](#)

[Soutine at the Barnes Foundation](#)

[Soutine in Tatz Collection](#)

In 1950, MoMA and the Cleveland Museum of Art co-sponsored [the largest Soutine retrospective](#) to date, comprised of 75 oil paintings spanning the entirety of his career from 1915 to 1942. Archival resources include a [digital catalogue](#).

American painter Jack Tworkov [reviewed the retrospective in a thought-provoking profile](#) of the artist. “Soutine’s work, in some ways, [was] the most revolutionary and shocking of its day... For it reflected the upheaval of our time: the brutality and pity, disquietude and religious quests, alternating despairs and frantic jubilations,” wrote Tworkov. “Nevertheless, Soutine’s posture before the world, revealed in his painting, is anything but pathetic; on the contrary, it is passionate, arrogant.”

[Cheim Read](#) paired landscapes and still lifes by Soutine with post-war and contemporary painters in 2006 to discuss Soutine’s impact on generations of gestural and expressive painters, including Willem de Kooning, Richard Diebenkorn, Jean Dubuffet, Joan Mitchell, Francis Bacon, and Jackson Pollock.



Soutine, 1928



Soutine, 1927
Photography: Kluver/Martin
Archive

Soutine scholars and co-authors of his multi-volume catalogue raisonné contributed to the [Kasmin Gallery’s 2014 showcase](#) of sixteen rarely exhibited works exploring the artist’s affinity for depicting death.

In the first exhibition to visit the UK in 35 years, [The Courtauld Gallery](#) highlighted a rarely remembered facet of Soutine’s portraiture, which he practiced in Paris throughout the 1920s, establishing his reputation as a prominent painter through sensitive depictions of Parisian hotel and restaurant workers.

[New York’s Jewish Museum](#) highlighted over thirty works by Soutine in 2018, celebrating the artist’s skill with still life and the rendering of animal flesh through paint in some of his most famed paintings. Digital resources include installation views, critical resources, and gallery guides. A panel of [contemporary painters discussed Soutine’s legacy](#) in expression, gesture, and still life. Also in 2018, [scholars reflected](#) on Soutine’s underrecognized oeuvre.

[Naked Soul: Chaïm Soutine and Israeli Art](#) at the Mishkan Museum of Art marked the first public showcase of Soutine’s work in Israel in 50 years. The 2019-2020 exhibition celebrated the artists continuing relevance through pairings with three generations of Jewish artists, from those working in Paris alongside Soutine, to contemporary painters, with a special emphasis on the founder of the museum, [Chaim Atar](#). A small but influential Kibbutz museum, the Mishkan [acquired 18 rare paintings](#) by Soutine while planning the show. [Curator Yaniv Shapiro gave a gallery talk](#) in February 2020.

Beginning in March 2021, [The Barnes Foundation](#) in Philadelphia and Paris’ [Musée de l’Orangerie](#) will host *Soutine / De Kooning*, a new perspective exploring the Russian-Jewish painter’s influence and impact on the expressive late-twentieth century abstractions of Willem de Kooning, focusing on gesture, figure, and facture. Soutine collector [Shmuel Tatz discussed Barnes’ discovery](#) of the painter and the collection’s enduring significance.

Chaïm Soutine (Russian, 1893-1943)

La femme en rouge au fond bleu, ca. 1928

Oil on canvas

Private Collection; L2021:79.1

Born the tenth of eleven children in present-day Belarus, Chaïm Soutine emigrated to Paris in 1913 to study at the École des Beaux-Arts. As an influential member of the Expressionist movement in France, Soutine specialized in still lifes, landscapes, and portraits. **La femme en rouge au fond bleu** features one of Soutine's signature melancholic figures. However, this portrait departs from others in the artist's oeuvre that are much more distorted and caricatured. The woman sits anxiously – her clasped hands and furrowed brow indicate a deep worry – but she remains composed against her bright blue background.

On view September 1 – December 5, 2021





Chaïm Soutine (Russian, 1893-1943)

Paysage de Gréolières, ca. 1920

Oil on canvas

Private Collection: Toni Fellman Bloomberg; L2020:130.1

Born in Lithuania (now Belarus) as one of eleven children to a poor Jewish tailor, Chaïm Soutine dreamed of his artistic future since childhood and began painting portraits in his village at the age of sixteen. He settled in France in 1913 as a student at L'École des Beaux Arts and began travelling throughout the country as he developed his painting practice, buoyed by influential artistic friendships with such artists as Amedeo Modigliani. From 1919 to 1922, Soutine lived in the village of Céret in the Pyrénées, sparking a transformative and prolific period inspired by the sublime landscape around him. He frequently traveled east during this time, to Cannes and surrounding villages such as Gréolières, on the southern slope of Mount Cheiron near Nice. Characteristic of this period, **Paysage de Gréolières** delivers a compressed, shifting, fragmented landscape in which thick, gestural brushstrokes and vivid color choices bring the artist's chosen landscape to life and introduce the mature style for which he is celebrated. Less than half of Soutine's paintings from this time survive, making this canvas a rare gem.

On view March 3 – June 6, 2021