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-French, 1893-1943)
*Valet (Le valet de chambre)*, ca. 1927
Oil on canvas
Private Collection; L2023:79.2

Chaïm Soutine was born and raised in modern-day Belarus and moved to Paris in 1913 to study at the École des Beaux-Arts (School of the Fine Arts). He produced the majority of his work in the 1920s, becoming known for his expressionist still lifes, landscapes, and portraits. *Valet (Le valet de chambre)* is a portrait of a personal attendant, or valet, who would have been employed by a wealthy gentleman in Paris. Soutine painted many portraits of valets, delivery boys, shop girls, and janitors wearing their uniforms that indicate their social standing in a rapidly modernizing world.

*On view November 29, 2023 – March 3, 2024*
Chaïm Soutine (Russian-French, 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-French, 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 Pyrenées, 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*