

ANDREENKO



AN EXHIBITION OF WORKS
Oils and Gouaches



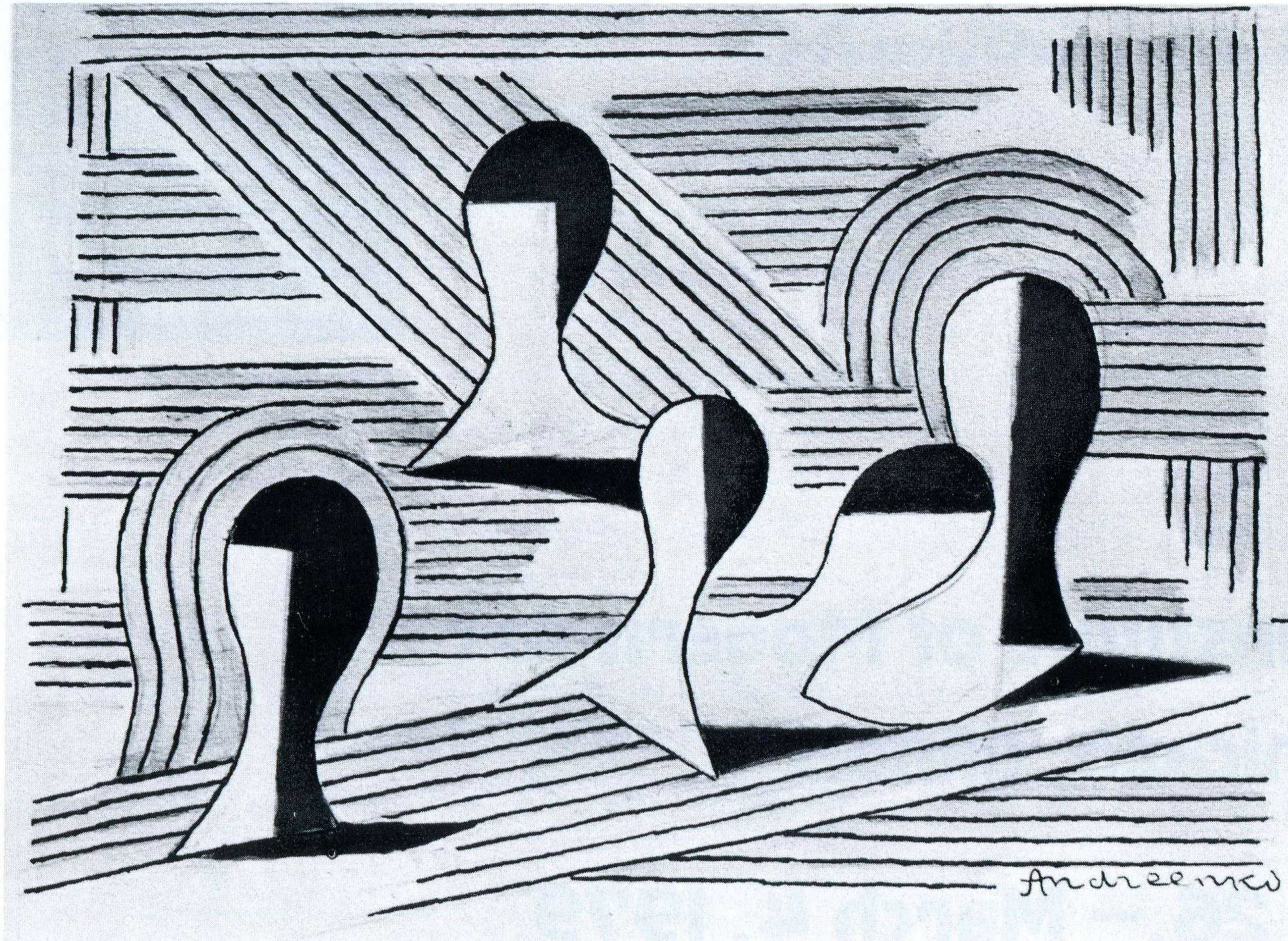
Ukrainian Institute of Modern Art
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ANDREENKO

"...who found rules and laws in his own heart, without the help of teachers or schools, who was absorbed only in his yearning for perfection and who followed, possibly for reasons not known to himself, the path his heart showed him."

(Gogol, THE PORTRAIT)



35. Composition of Five Heads, Gouache.

Andreenko's work reflects almost all the artistic trends of our century. Beginning with 1915–1916, Andreenko exhibited cubist-constructivist work. By 1928 he switched from constructivistic stage designs and still-life paintings to surrealist oils and gouaches, which persisted into the nineteen thirties. Constantly developing, seeking, and overcoming post-impressionistic influences, Andreenko also painted Parisian scenes in a naturalist style during the pre-war and war years. In the post-war years, Andreenko continued to create works of figurative realism, works frugal in colors, reflecting the tragedy of war and imbued with existentialism. Andreenko returned to constructivist composition only in the late fifties. In this period he explored new problems of abstraction, not merely returning to older forms of his earlier years.

According to the critics Valentine and Jean-Claude Marcade, Andreenko's paintings are orchestrated from various elements of the visible concrete world. Extracted out of reality, the artist's shapes on canvas become his own reality. The artist invests his creation with his conscious individuality and with his subconscious moods.

Guido Marinelli, in the introduction to the catalog of Andreenko's retrospective held in 1964 in Paris, states that in Andreenko we have an artist who belongs to the avant garde grouping of abstractionists like Kandinsky, Malevich, and Larionov, with whom Andreenko maintained a close personal contact.

Pierre Courthion, a French critic, maintains that "in all that Andreenko has created, there is a perfection of balance, created through the association of forms to which Andreenko, as artist and former stage designer, assigns an original rhythm: spatial lines, spiral configurations, layerings, lateral arrangements, and vertical movements. The artist literally throws his compositions onto the canvas, distant visions appear in the textures and open multiple perspectives to the viewer."

Andreenko's colors are unusually delicate. Minor tones predominate, as has been pointed out by the French critic, Guy Dornand. The colors are accentuated graphically and are inflected with light. Andreenko's gouaches reflect the delicacy of his chromatic fugue and the certainty of his taste.

Volodymyr Popovych, author of a monograph on Andreenko in Ukrainian, has dwelt on the fine sensibility which appears in Andreenko's work through the interplay of feelings and the love of form. This poetic sensibility results in an intimacy of secrecy and depth, as are Andreenko's colors, which he simultaneously reveals and conceals. The monograph traces the periods in the artist's life and delineates the balance achieved by Andreenko between intellect and form.

Mychajlo Andreenko was born in Kherson, Ukraine, in 1894. His family belonged to the Ukrainian gentry, and since childhood, an atmosphere of art surrounded him. In 1910–1912, he was already painting and exhibiting landscapes in Kherson. His higher education was obtained simultaneously at the Law School of St. Petersburg University and at the Art School of the Imperial Society for the Encouragement of the Arts. His principal teachers at the latter were Bilibin and Roerich. In 1914 Andreenko showed some figurative work in oils, as well as some graphics. His first cubistic works were exhibited in 1915–1916 and a number of cubist-constructivist works date from that time.

Andreenko also studied stage design and assisted with stage sets at A. Suvorin's theater. In 1918 he left St. Petersburg and worked as stage designer in the Chamber Theater in Odessa. He distinguished himself by schematic and constructivist sets, with vivid colors for the costumes also designed by him.

From 1921 to 1923 Andreenko lived briefly in Bucharest and then in Prague, where he designed sets for various theaters. After 1923, Andreenko settled permanently in Paris, where he still lives, thereby fulfilling his old dream of living in that city.

ONE-MAN EXHIBITIONS

Houston-Brown Gallery, Paris, 1964.

Il Bilico Gallery, Rome, 1965.

Chalom Gallery, Paris, 1972.

"22" Gallery, Paris, 1974.

Werner Kunze Gallery (Alexandra Exter — Michel Andreenko),
Berlin, 1974.

Cour Saint-Pierre Gallery, Geneva, 1974.

d'Eendt Gallery, Amsterdam, 1976.

GROUP EXHIBITIONS

Premiere exhibition, benefit for artists' hospice, St. Petersburg,
1914.

"Contemporary Artists", St. Petersburg, 1916.

Regular exhibitions since 1923 in following salons: Salon des
Surindependants, Salon des Portraits Contemporains, Salon des
Independants, Salon d'Automne.

"Fifty Years of Collage", Musee des Arts Decoratifs, 1964.

"Resistance", Musee National d'Art Moderne, 1946.

"L'Art Abstrait. Premieres generations", Saint-Etienne, 1957.

"International Theater Exhibition", New York, 1926.

"Ballets Russes", London, 1933.

"Moderne Welt", Vienna, 1933.

Ukrainian National Museum, Lviv, 1932, 1933, 1934.

"Bild und Buhne", Wiesbaden, 1963.

"Avant-garde 1910-1930", Berlin, 1967.

"Collages", Frankfurt, 1968.

"Collages", Zurich, 1968.

"The Non-Objective World", London, Paris Milan, 1971.

"Vision Russe", Heidelberg, 1974.

"Stage Designs and the Russian Avant-Garde", Washington, 1976-
1978.

"Foire de l'Art Moderne", Basel, 1977.

ACQUISITIONS OF MUSEUMS

"Nature morte" — acquired by the French government, 1947;

"Composition"
1922 — acquired by the French government, 1964;

"Collage" 1924 — Municipal Museum of the City of Paris;

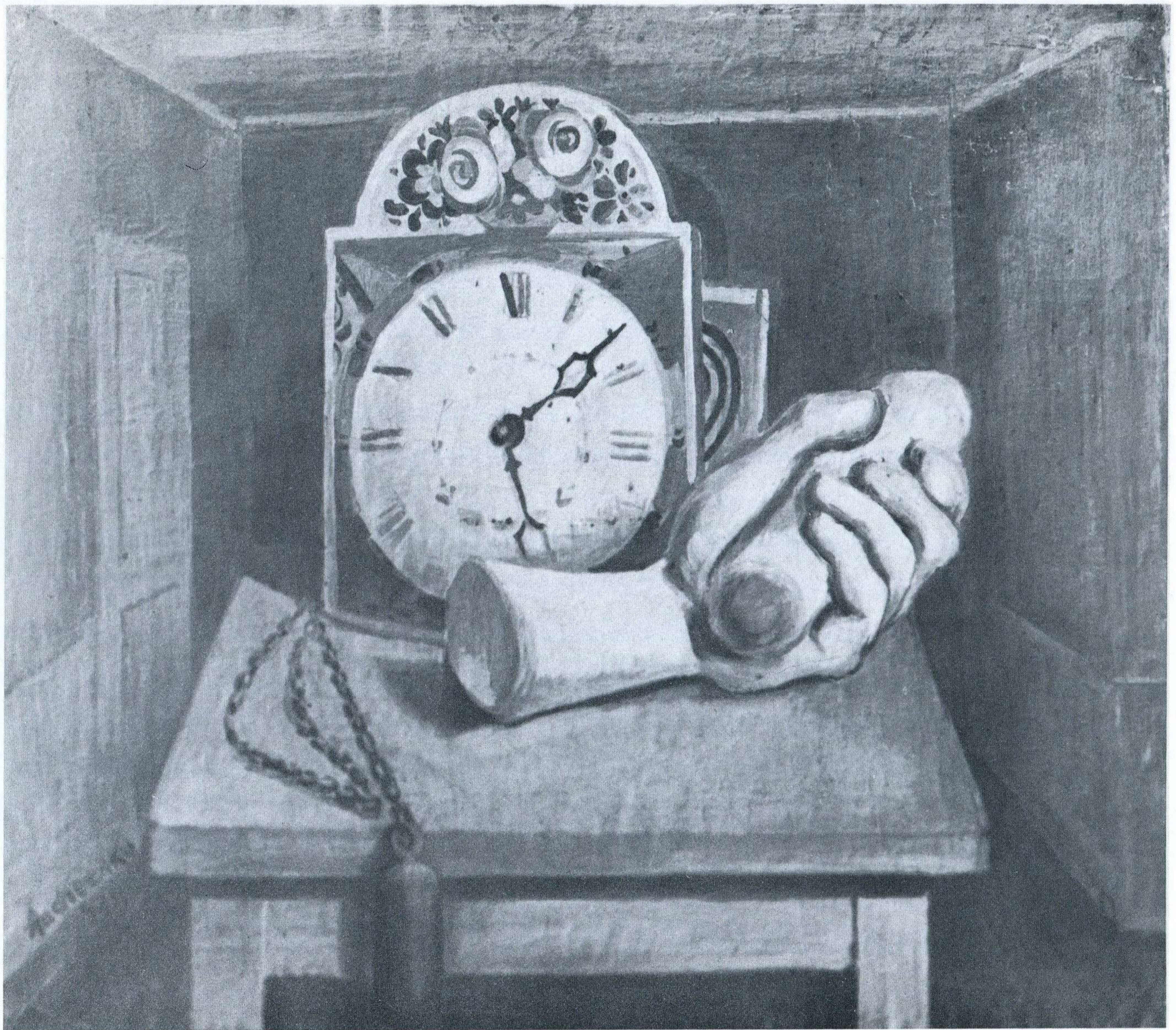
Stage design and
costume designs — Bibliotheke d'Arsenal, Paris, acquired 1964;

Stage designs — Victoria and Albert Museum, London;

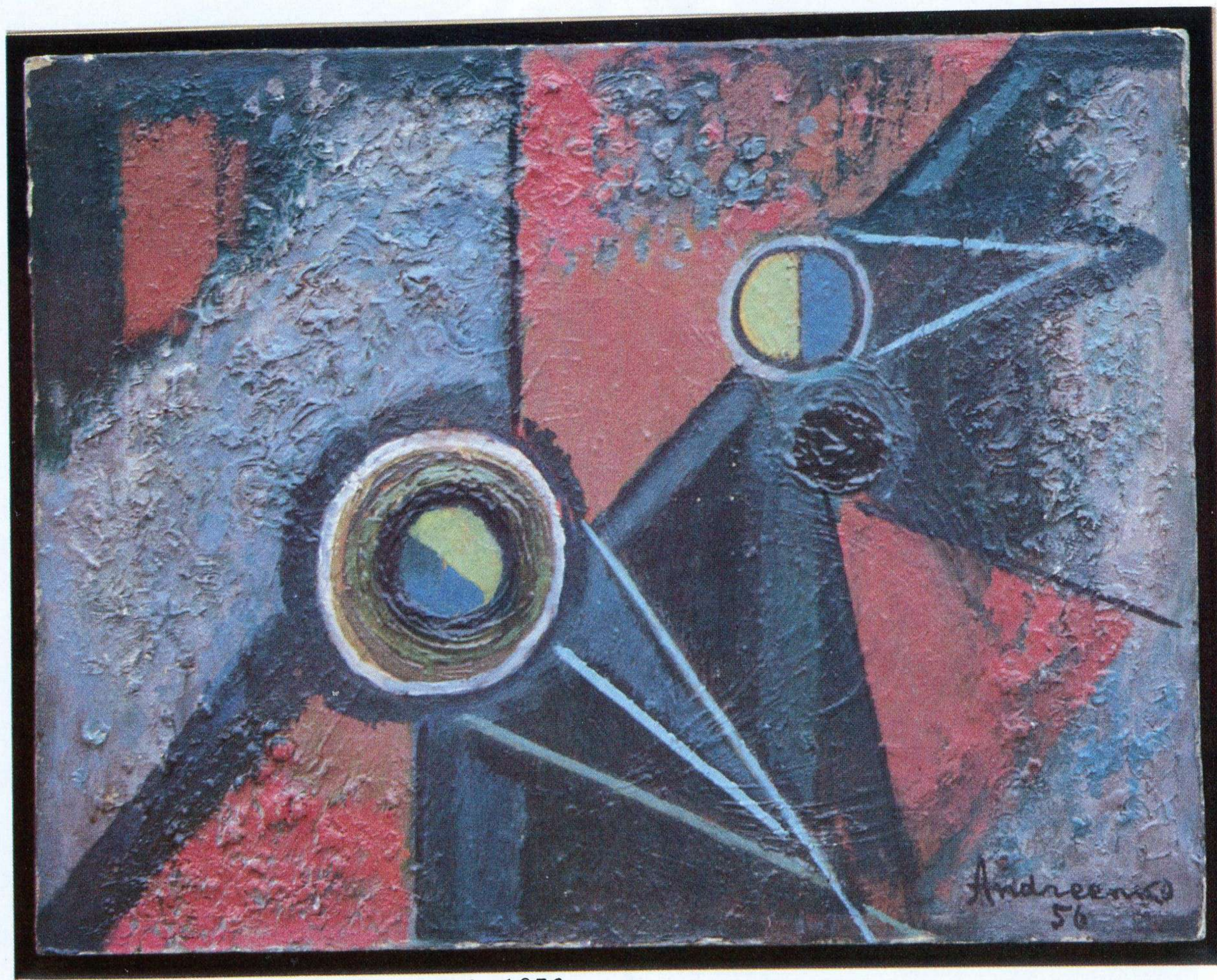
"Collage" 1927 — National-Bibliotheke, Vienna;

5 compositions,
1924—1933 — Ukrainian National Museum, Lviv;

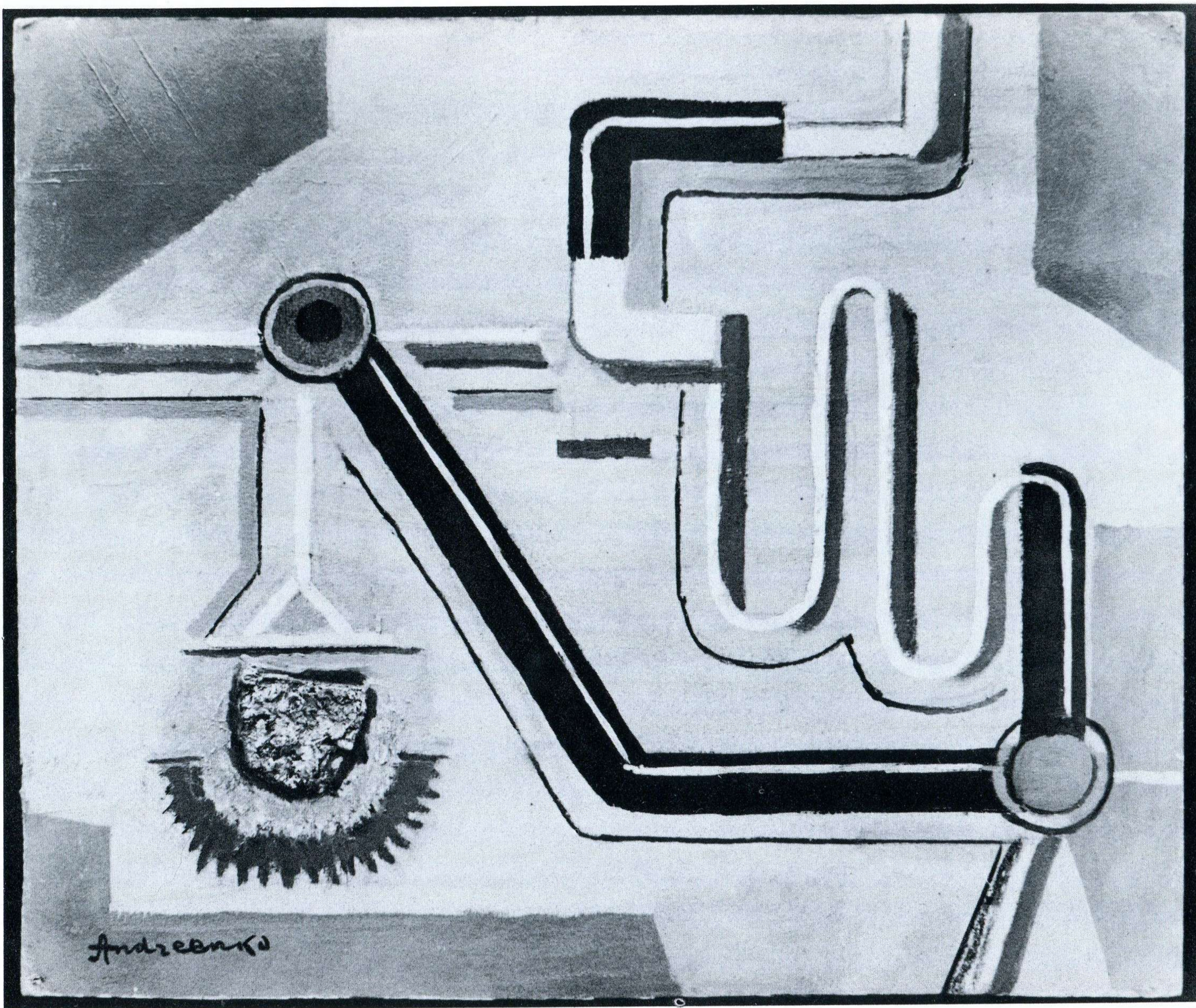
Stage designs — Metropolitan Museum of Art, New York.



10. Still Life with Clock, Oil, 1931.

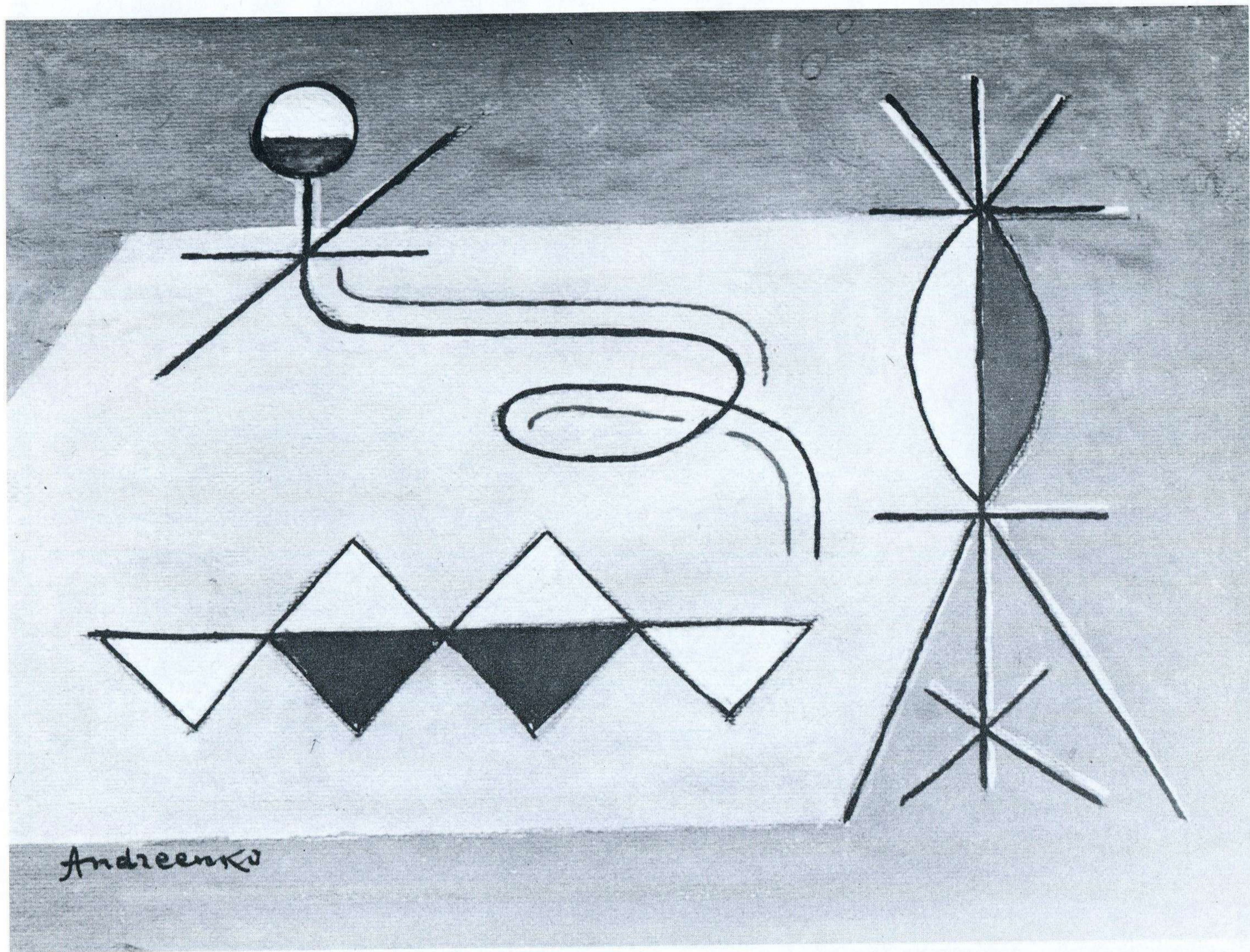


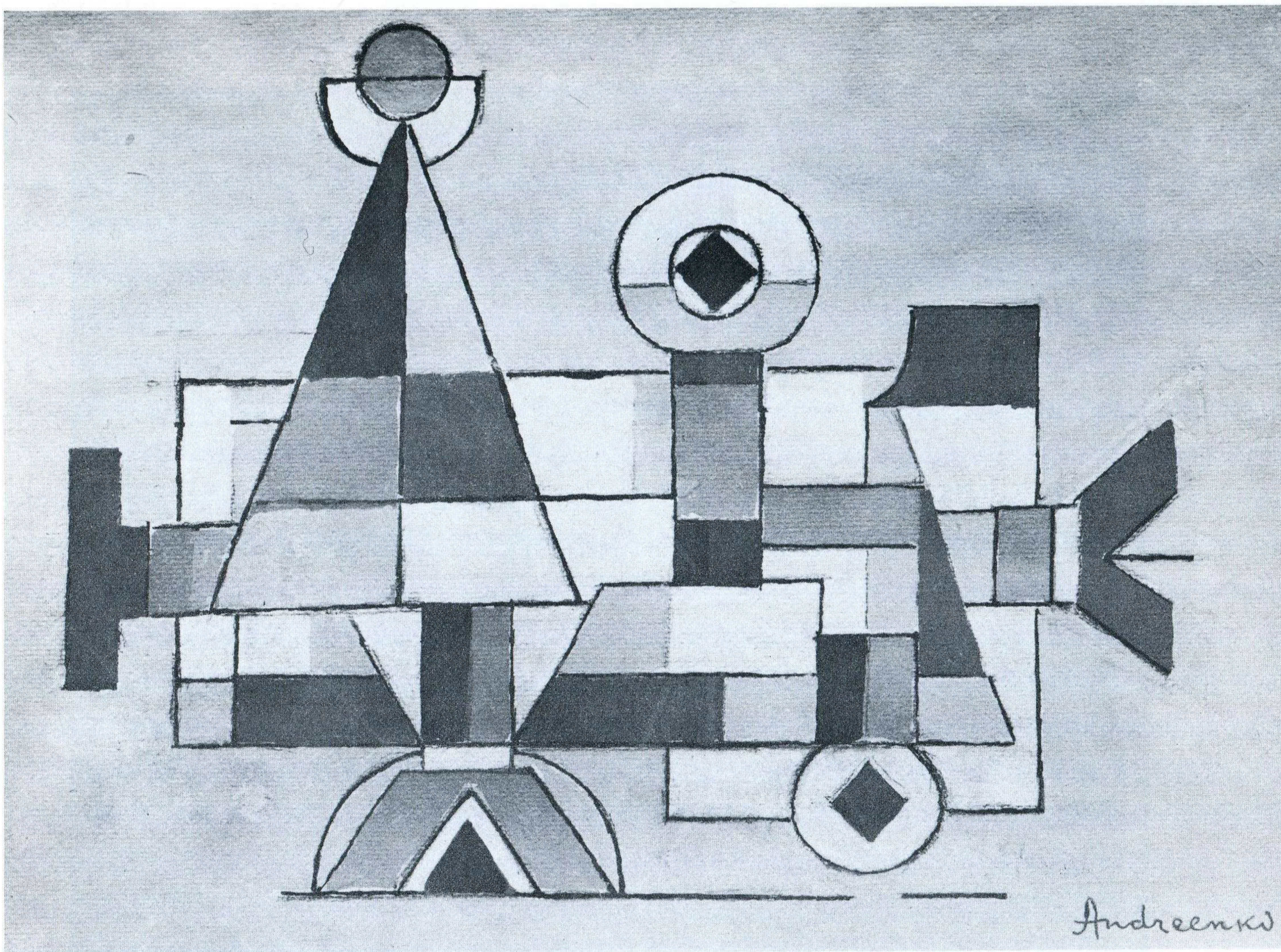
21. Abstract Composition, Oil, 1956.



24. Construction in Gray, Oil.

37. Abstract Composition in Orange and Gray, Gouache.





36. Construction, Gouache.



27. Abstract Composition, Oil.



25. Abstract Composition, Oil.

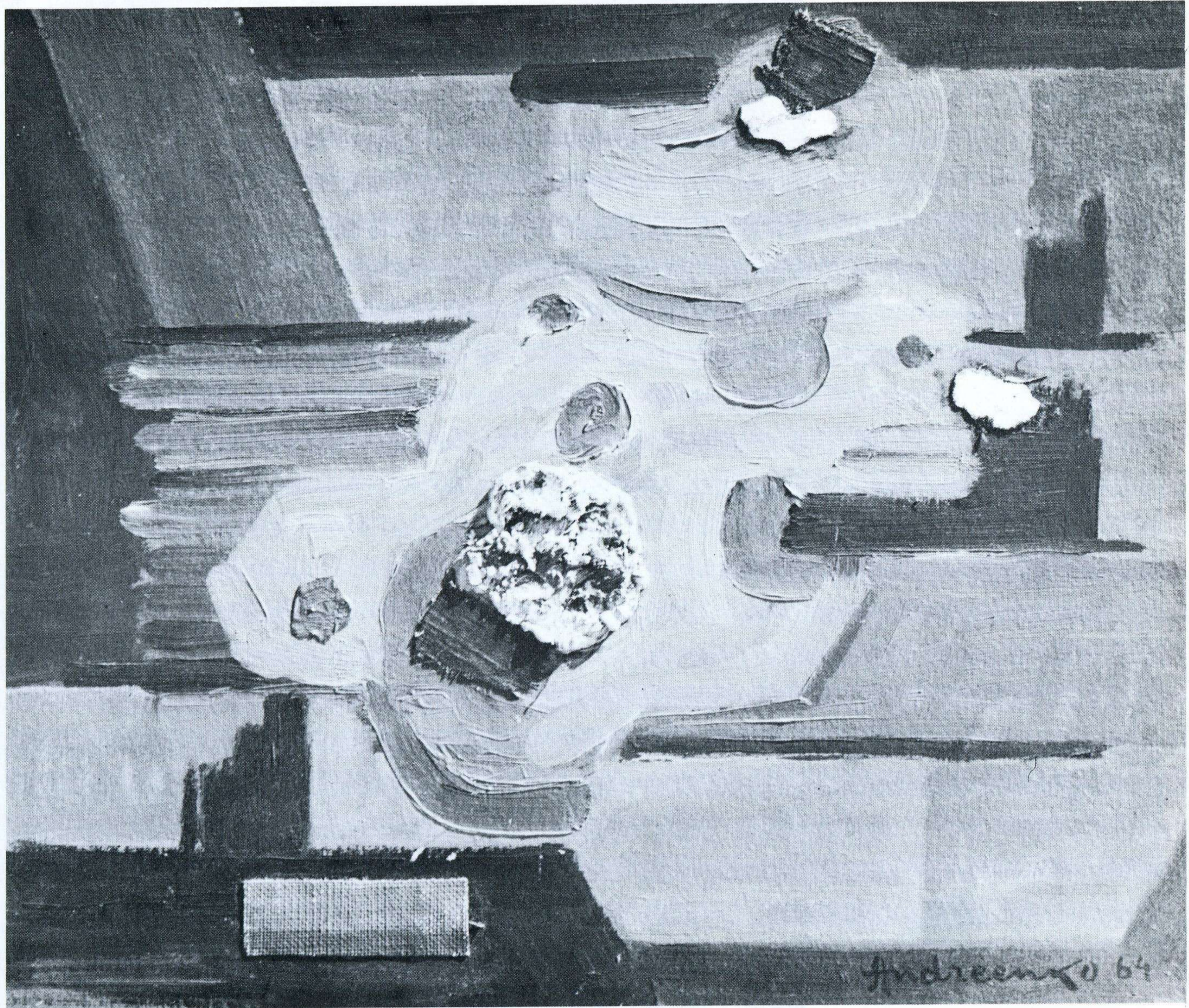
19. Barcelona, Oil, 1955.



12. Abstract Composition, Oil, 1926.



22. Abstract Composition, Collage, 1964.



LIST OF WORKS

1. Costume Design for an Empress, Gouache, 1923.
2. Stage Design. JAN HUS. 1922.
3. Stage Design, Gouache, 1927.
4. Stage Design, Collage, 1926.
5. Tree Stump on Window, Gouache, 1931.
6. Tree Stump and Flowers on Window, Gouache, 1930.
7. Sea Shell and Rock, Gouache, 1931.
8. Abstract Composition, Oil, 1929.
9. Abstract Composition, Oil, 1928.
10. Still Life with Clock, Oil, 1931.
11. Abstract Composition, Collage, 1927.
12. Abstract Composition, Oil, 1926.
13. Cathedral of Chartres, Oil.
14. Winter Scene, Oil, 1941.
15. Relaxing, Oil, 1943.
16. Street Fair, Oil, 1950.
17. Canal of Ourcq, Oil, 1946.
18. Amsterdam, Oil, 1955.
19. Barcelona, Oil, 1955.
20. Street Scene, Oil.
21. Abstract Composition, Oil, 1956.
22. Abstract Composition, Collage, 1964.
23. Abstract Composition, Collage.
24. Construction in Gray, Oil.
25. Abstract Composition, Oil.
26. Abstract Composition, Oil.
27. Abstract Composition, Oil.
28. Abstract Composition in Gray, Oil.
29. Construction, Oil.
30. Construction, Oil, 1962.
31. Construction, Gouache.
32. Abstract Composition, Colored Pencil and India Ink.
33. Abstract Composition, Gouache.
34. Abstract Composition, Gouache.
35. Composition of Five Heads, Gouache.
36. Construction, Gouache.
37. Abstract Composition in Orange and Gray, Gouache.
38. Abstract Composition, Gouache.
39. Abstract Composition, Gouache.
40. Abstract Composition, Gouache.
41. Abstract Composition, Gouache.
42. Abstract Composition, Gouache, 1972.
43. Still Life, Gouache, 1974.
44. Abstract Composition, Gouache.
45. Construction, Gouache.
46. Abstract Composition, Gouache.
47. Abstract Composition, Gouache.
48. Construction, Lithograph Artist Proof.
49. Abstract Composition, Lithograph Artist Proof.
50. Abstract Composition, Lithograph Artist Proof.

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