

## PAVEL TCHELITCHEW

- 1898 Born September 21 in the district of Kaluga near Moscow
- 1904 Begins drawing
- 1914 Becomes influenced by the romantic work of Gustave Doré, Mikhail Vrubel, and later Leon Bakst
- 1918 Revolution; family expelled from property; escapes to Kiev then in the hands of the White Army
- 1919 Studies at Kiev Academy under Alexandra Exter, an ex-pupil of Léger; makes street posters and stage sets for local theaters; joins White Army and meets the theatrical designer Sergei Yutkevitch; befriends Mr. and Mrs. Paul Kochanski and music critic Pierre Souvtchinsky and his mother who were to remain longtime intimates and patrons
- 1920 Transferred from place to place in General Denikin's retreating army; victim of fever, he eventually sailed to Constantinople on a French warship
- 1921 Studies and works in Kiev; moves to Berlin in autumn
- 1922 Designs sets and costumes for plays, ballets and the opera *Le Coq d'Or*, Berlin Staatsopera; meets Serge Diaghilev and American pianist Allen Tanner
- 1923 Moves to Paris partly on advice of Diaghilev and begins easel painting
- 1925 Salon d'Automne, Paris (group show—exhibits ground breaking *Basket of Strawberries* investigating recurring "wire basket form" for the first time); discovered by Gertrude Stein
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- 1926 Galerie Drouet, Paris (Neo-Romantics group show, with Christian Bérard, Eugène Berman, Léonid and Kristians Tonny); starts rejecting color, working in earth colors until his palette has tones of grey and white only; meets several American expatriates who were to remain close friends and supporters, including Lincoln Kirstein, Glenway Wescot, Monroe Wheeler, and George Platt Lynes; visits Tunis, then Stein in Bellay after summering in Toulon
- 1927 Galerie Pierre, Paris; visits Algeria in spring with Allen Tanner; spends first summer at Guermante in house lent by Mrs. Ford Maddox Ford; meets Edith Sitwell
- 1928 Claridge Gallery, London; designs *Ode* for Diaghilev's Ballets Russes; quarrel with Stein
- 1929 Galerie Pierre, Paris
- 1930 Museum of Modern Art, New York (group show)
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- 1931 Galerie Vignon, Paris; Balzac Galleries, New York (group show); Wadsworth Atheneum, Hartford (group show); meets poet Charles Henri Ford and becomes intimate friend; human interest of work increases with further portraits
- 1932 Esther Surrey Gallery, The Hague; Vassar College, Poughkeepsie (with Eugene Berman); palette now brightening; intimacy with Dame Sitwell ripening with fervid devotion to each other and heated quarrels
- 1933 Arthur Tooth & Sons, Ltd., London; Julien Levy Gallery, New York; designs *Errante* for George Balanchine and *Les Ballets 1933*
- 1934 Julien Levy Gallery, New York; visits Spain with Ford and Cecil Beaton; begins evolving triple perspective as well as foreshortened figure of 1928; Original sketch of later-developed theme for his large *Hide-and-Seek* made of tree on art patron Edward James' estate in Sussex; arrives in United States in the fall
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- 1935 Arts Club of Chicago; Arthur Tooth & Sons, Ltd., London; Wadsworth Atheneum, Hartford; Begins sketches for imminent large canvas, *Phenomena*, densely populated "universal" landscape, esoteric and mythical, using sideshow freaks and dramatic foreshortening; spends summer with Ford on Lake Garda, Italy
- 1936 Designs *Paper Ball* for Wadsworth Atheneum, Hartford; absorbed by portraiture and theater work
- 1937 Julien Levy Gallery, New York (portraits); Smith College, Northhampton; Vassar College, Poughkeepsie
- 1938 Arts Club of Chicago (portraits, including Edith Sitwell, Lincoln Kirstein, Charles Henri Ford and Ruth Ford); Arthur Tooth & Sons, Ltd., London (*Phenomena*); Julien Levy Gallery, New York; designs sets and costumes for *St. Francis*, a new work for Ballet Russe de Monte Carlo, with music by Paul Hindemith, choreographed by Massine, premiered at Covent Garden, London; summers in Yugoslavia, the Dolomites; first bad illness, results of which persist for many years

- 1939 Chez René Drouin, Paris (*Phenomena*); developed brilliant palette inspired by Connecticut autumn for his “leaf metamorphoses” as origin of *Hide-and-Seek*
- 1940 Julien Levy Gallery, New York; works at Rupert Mountain, near Pawlet, Vermont; works on *Hide-and-Seek* and experiments with ‘automatic metamorphoses’
- 1941 Designs *Balustrade* for George Balanchine and Ballet Russe de Monte Carlo in collaboration with Igor Stravinsky
- 1942 Museum of Modern Art, New York (retrospective, first exhibition of *Hide-and-Seek*); Durlacher Brothers, New York
- 1943 Begins anatomical research for *Interior Landscapes*, inspired by metamorphosis of human body hinted in his first clown and *portraits nature-mortes* except that now based on true anatomy; spends summer in New York with trips to Long Island
- 1944 Museum of Modern Art, New York, *Art and Progress, Modern Drawings*; summers at Wellfleet on Cape Cod
- 1945 Durlacher Brothers (first exhibition of *Interior Landscapes*)
- 1946 Produces luminous *Interior Landscapes* in gouache and oil (heads, torsos, eyes); continues wintering in New York; spends most of Summer in Bermuda
- 1947 Coronet Theater, Los Angeles (group show); drives across country, visiting Max Ernst and Dorothea Tanning in Arizona
- 1948 Durlacher Brothers, New York (early work: 1925–1933)
- 1949 Hannover Gallery, London (*Celestial Physiognomies*); Institute of Modern Art, Buenos Aires (retrospective); begins traveling in Europe and visits Peggy Guggenheim in Venice
- 1950 Galleria dell’Obelisco, Rome; simplifies *Interior Landscapes* heads to rhythmic spiral line modifying various anatomic structures; loses New York apartment
- 1951 Durlacher Brothers, New York
- 1952 Detroit Institute of Art (works on paper); Worth Avenue Gallery, Palm Beach; becomes U.S. citizen; settles in Italy; spends summer in Italy on Ischia and at Grottaferrata outside Rome
- 1953 Visits sister at his old studio quarters in Paris; renews friendly relations with Leonor Fini; becomes close to Italian painters Leonardo Cremonini, Fabrizio Clerici and Afro; lives and works in Grottaferrata with Ford and participates in Roman artistic society
- 1954 Arts Club of Chicago; Galleria dell’Obelisco, Rome; Galerie Rive Gauche, Paris; moves to Frascati
- 1955 Galleria dell’Obelisco, Rome; Naviglio Gallery, Milan; spiral anatomy style grows more complicated; expects it to bring in third member of his great trilogy: “Paradise”, following “Hell” (*Phenomena*) and “Purgatory” (*Hide-and-Seek*)
- 1956 Galerie Rive Gauche, Paris; suffers heart attack and double pneumonia
- 1957 Dies July 31 in Salvator Mundi hospital, Rome
- 1958 John and Marble Ringling Museum of Art, Sarasota, FL and Wadsworth Atheneum, Hartford, *A. Everett Austin, Jr.: A Director’s Taste and Achievement*
- 1964 Catherine Viviano Gallery, New York; Gallery of Modern Art, New York (retrospective); Lincoln Kirstein suggests to Parker Tyler during opening that *Inachevé*, Tchelitchev’s last and unfinished, almost abstract work, can be considered his “Paradise”
- 1967 Publication of Parker Tyler’s seminal biography, *The Divine Comedy of Pavel Tchelitchev*
- 1972 Alpine Club, London
- 1974 Alpine Club, London; New York Cultural Center, New York, *Leonid and His Friends: Tchelitchev, Berman and Bérard*
- 1991 Michael Rosenfeld Gallery, New York
- 1992 Museum of Modern Art, *Art of the 1940s*
- 1993 Michael Rosenfeld Gallery, New York
- 1994 DC Moore Gallery, New York
- 1997 Boca Raton Museum of Art, Boca Raton, FL, *Surrealism and American Art 1932–1949*
- 1998 Katonah Museum of Art, Katonah, NY, *Pavel Tchelitchev: The Landscape of the Body* (retrospective, with catalogue essays by Michael Duncan and Barbara Bloemink)
- 2000 Yale University, Jonathan Edwards College, New Haven, CT, *Private Realisms: American Paintings 1934–1949*