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Federico Guglielmo Jehuda Pollack, known as Gino Parin  
Trieste, 1876 – Bergen-Belsen, 1944

*The poetess Fanny Tedeschi in purple and black*  
c. 1926

Oil on canvas  
140 x 130 cm.

## Provenance:

Stadion Trieste, Paintings, Furniture and Jewels 19th and 20th century, 1 June 2018, lot. no. 438

## Literature:

C. Ragazzoni, Gino Parin, Trieste, 2003, p. 301, n.511, cat. 220

The subject of this striking portrait is Fanny Tedeschi, the published poetess, lover and muse of the avant-garde painter from Trieste, Gino Parin (1876 – 1944). Looking skywards into the dreamy, golden light, Fanny Tedeschi stands with a head of fiery red hair, manuscript in hand, turning slightly to the side; her powerful and regal silhouette set against the swirling colours of gold, purple, black and white of the background, that merge with the diaphanous fabric of her dress, as if engulfed in an inferno of romantic desire. In this moment, the subject appears to have been captured in the midst of a scintillating performance, slowly raising her arm with great stage-craft, to deliver the final dramatic lines to one of her poems. The present painting, which is illustrated in the newly published monograph on the artist, is dated to around 1926 - at the height of their relationship and a year before she died. It is without doubt a tour de force and one of Parin's defining masterpieces, representing one of his finest and perhaps his last great portrait of his preeminent muse.

Gino Parin was born, Federico Guglielmo Jehuda Pollack, in Trieste on 25 August 1876, to Lodovico and Berta Glass, both German-speaking Jews, who had settled in the free port-city of Trieste in the second half of the 19th century, where they began working for the recently incorporated family shipping company founded by Lodovico's elder brother Giulio. They were very successful, and the Pollack family business soon branched out into transport, insurance, water, electricity and gas. As prominent members of the city's entrepreneurial bourgeoisie, they were engaged in social institutions, philanthropic enterprises. The young Federico received the encouragement to pursue his artistic ambitions and became apprenticed to the master Veronese painter Gerolamo Navarra, who had opened a studio in Corsia Stadion in 1890. He then continued his studies in Venice with the Paduan artist Girolamo Navarra. In 1895, Parin moved to Munich to attend the Art Academy there. For five years he attended the painting courses run by Karl Raupp, who introduced him to one of the most famous artistic associations in the city, the Münchner Künstlergenossenschaft, which gave him the opportunity to frequently exhibit his work at the 'Glaspalast' – the German equivalent of London's Crystal Palace.

While in Munich he met many artists involved in the Munich Secession movement and also his future wife, the American artist and musician Ella Auler and mother of his two children. Not much is known about Ella's biography, except that they were the same age and that they were married for 8 years. They were married in Munich on 8th July 1898 and in September of the same year their son Edgar Alan was born, followed, in 1901, by Marietta Aspasia. They separated in 1906 and Ella returned to the United States in 1922.

Fanny Tedeschi was born in Trieste on 25 July 1879, the daughter of a Hungarian-born official of the Adriatic Meeting of Sicurtà, Ernesto Lackenbacher, and Rachele Morpurgo. Fanny grew up surrounded by art, since the Lackenbacher family were prominent supporter of the city's artistic community. During the city's Carnival, she staged a fictitious "Musei Trieste" at the headquarters of the Circolo Artistico at the Portici di Chiozza and attended the Trieste Artistic Circle. Fanny also owned the house on Via Besenghi where Parin lived upon his return from Munich in 1914. Parin made a huge body of work with Tedeschi as the subject, which attests to the intensity of their relationship, which was tragically cut short due to her death in 1927 (Figs. 1-4).

In around 1901 Jehuda Pollack changed his name to Parin and went on to have a highly successful artistic career during the first third of the twentieth century. In 1913, he won a gold medal at the XI Internationalen Kunstausstellung in the Glaspalast and had two showings at the Biennale di Venezia. He also was invited to show at many exhibitions overseas and was awarded the gold medal at the Internazionale Quadriennale of Turin in 1923. Despite obtaining Swiss citizenship as early as 1898, as a Jew, he was targeted by the Nazi regime and was arrested and transported to the concentration camp of Bergen Belsen, where he died shortly after arrival. Parin's work was rediscovered by a wider international audience in 1989, when some of his paintings were included in the exhibition: Gardens and Ghettos: The Art of Jewish Life in Italy and his remarkable canvases are now beginning to receive the recognition they deserve.

The present portrait has its art historical roots in the genre of 'Swagger' or the 'Grand manner' of portraiture that was defined by likes of Titian, Velazquez, Frans Hals and Van Dyck. Portraits inspired by this tradition saw somewhat of an international revival towards the end of the 19th century, particularly the work of John Singer Sargeant, who Rodin referred to as 'the Van Dyck of our times'. As the New York Times critic John Russell noted in his review of the 1989 exhibition Gardens and Ghettos: "There was also a painter called Gino Parin, trained in Munich, who brought to Jewish sitters the kind of perfect pitch, in visual terms, that John Singer Sargent had in America." Although working in a more avant-garde style, Parin could have been inspired by the power and popularity of Sargeant's portraiture and there is a notable similarity in the compositional style and spirit of this work and Sargeant's famed portrait of Madame X of 1884 (Fig. 5). Both compositional arrangements have their sitters in dramatic, armless, evening dresses, standing in profile, with shoulders tilted at a similar angle and set against the spatial void and abstract shapes that comprise their respective backgrounds. This does much to display each woman's elegant, powerful, serpentine silhouettes and charges both portraits with a palpable sexual energy.

Parin's early artistic training was under the Trieste painter Eugenio Scomparini, which then continued in Venice with the Paduan artist Girolamo Navarra. In 1895, Parin moved to Munich to attend its famous Academy, which at this time was a leading centre of European avant-garde artistic developments. Throughout this time he attended the painting courses run by Karl Raupp, who introduced him to one of the most famous artistic associations in the city, the Münchner Künstlergenossenschaft, which gave him the opportunity to frequently exhibit his work at the 'Glaspalast' – the German equivalent of London's Crystal Palace, alongside some of Europe's leading contemporary artists.

The city of Munich was, throughout the Fin de Siècle period, an important centre for both the avant-garde visual arts and progressive, intellectual thought. A key publication which inspired much of the activity and developments there was Freud's 'The Interpretation of Dreams', from 1899. It was mainly concerned with exploring the unconscious drives, sexual fantasies and anxieties that defined human behaviour, giving particular importance to the interpretation of dreams. In the present work, the ebullient, swirling, abstract clouds of purple, black and white that surround and envelop the subject of this portrait,

perhaps represents the subconscious, internal and psychological undercurrents and passionate emotions of the sitter, or the artist, that rage behind the social veneer presented by the figure of Fanny Tedeschi and her grand, theatrical gown – that both symbolises, and exists as, her material ‘surface’, her mask, cloak and front to the world.

When Parin studied at the Munich Academy from 1895, during the time of the avant-garde artistic movement known as the Munich Secession. Artists associated with the movement such as Von Stuck, Knopff and Klimt became titans of modern art, creating a new, avant-garde visual language which greatly inspired the young artist.

Franz Von Stuck attended the Munich Academy between 1881 – 1885 and soon after began to play an important role in the Munich art world, becoming one of the founders of the Munich Secession in 1892. From 1893, Von Stuck taught at the Munich Academy and his allegorical painting *Sin* (Munich, Neue Pin.) caused a great outcry when exhibited in the city. It therefore seems likely that Parin would have been very much aware of Von Stuck's presence during his student days and indeed, his early work evokes the sensual and mysterious paintings of Von Stuck's predominantly female subjects. There are a host of visual conceits and compositional arrangements seen in Von Stuck's oeuvre that one finds echoed in Parin's (Figs. 6 – 13). The influence of these images on the present painting is also self-evident, both in the handling of the paint and the square format of the canvas that was popularised by Von Stuck.

To a lesser extent, one can also see traces of works by the Belgian painter Fernand Khnopff work on Parin's early paintings and drawings. Khnopff, was a leading Belgian Symbolist, took part in the exhibitions organised by the German and Austrian Secessionists. Khnopff was also a regular exhibitor at the Munich Secessionist shows at the Glaspalast from 1894, so it seems likely that Parin would have known his work well, explaining his impact on Parin's early artistic development and the clear visual similarities between their styles. There are also comparisons to be made with the portraiture of Hans von Marées, along with the British Pre-Raphaelites more generally and the work of James Ensor and Felicien Rops.

The famed Norwegian painter Edvard Munch's development of a fluid, Expressionist style that rejected ‘prettiness’ and conventional modes of beauty, to create haunting images that are filled with foreboding, clearly infiltrated the creative imagination of Gino Parin. A number of works he made at the turn of the century, clearly recall those of Edvard Munch and it seems impossible that the present work could have been made without works like Munch's *Madonna* from 1834, with its the intense emotional expressionism and the swirling and serpentine forms (Fig. 14) and a myriad of others with one can see traces of in Munch's oeuvre (Figs. 15 – 17).

Parin's travels to Vienna allowed him to experience the painting of Gustav Klimt, who founded, and led the Vienna Secession group as its first President until 1903 - a group whose *raison d'être* was the rejection of the predominant classical academic style in favour of individual experimentation. From 1904, Parin began to participate in the exhibitions of the Viennese ‘Hagenbund’ association, becoming a member who exhibited throughout the interwar period and so would have been very familiar with Klimt's block-buster pictures. However, it was the paintings Klimt made just before the turn of the century that perhaps had the greatest impact on the young artist, before the Austrian's style moved in a different direction with his mixed media, ‘golden phase’ (Figs. 26).

Therefore, from these visual comparisons it can be concluded that many of Parin's paintings evoke the spirit and characteristics of Belgian symbolism, whilst combining the pictorial language of works from the Munich and Vienna secessionist movements. However, although Parin integrated many elements from

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the leading artists of these styles, his work is very much his own and resists an easy categorisation; it exists in a separate idiosyncratic category, somewhere in between Trieste, Munich and Vienna. Some of Parin's contemporaries and fellow pupils of Eugenio Scomparini in Trieste such as Vito Timmel and Argio Orell – also followed the developments of the Vienna and Munich Secession movements but again, worked manifestly in their own styles. Arturo Rietti is an artist comparable to Gino Parin, in that they both illustrated the influence of symbolist and secessionist artistic trends in Trieste. Rietti was a contemporary of Parin's at the Munich Academy between 1884 -1886 and was later influenced by the work of Eugène Carrière – the enveloping atmosphere and tonal nuances (Fig. 27).

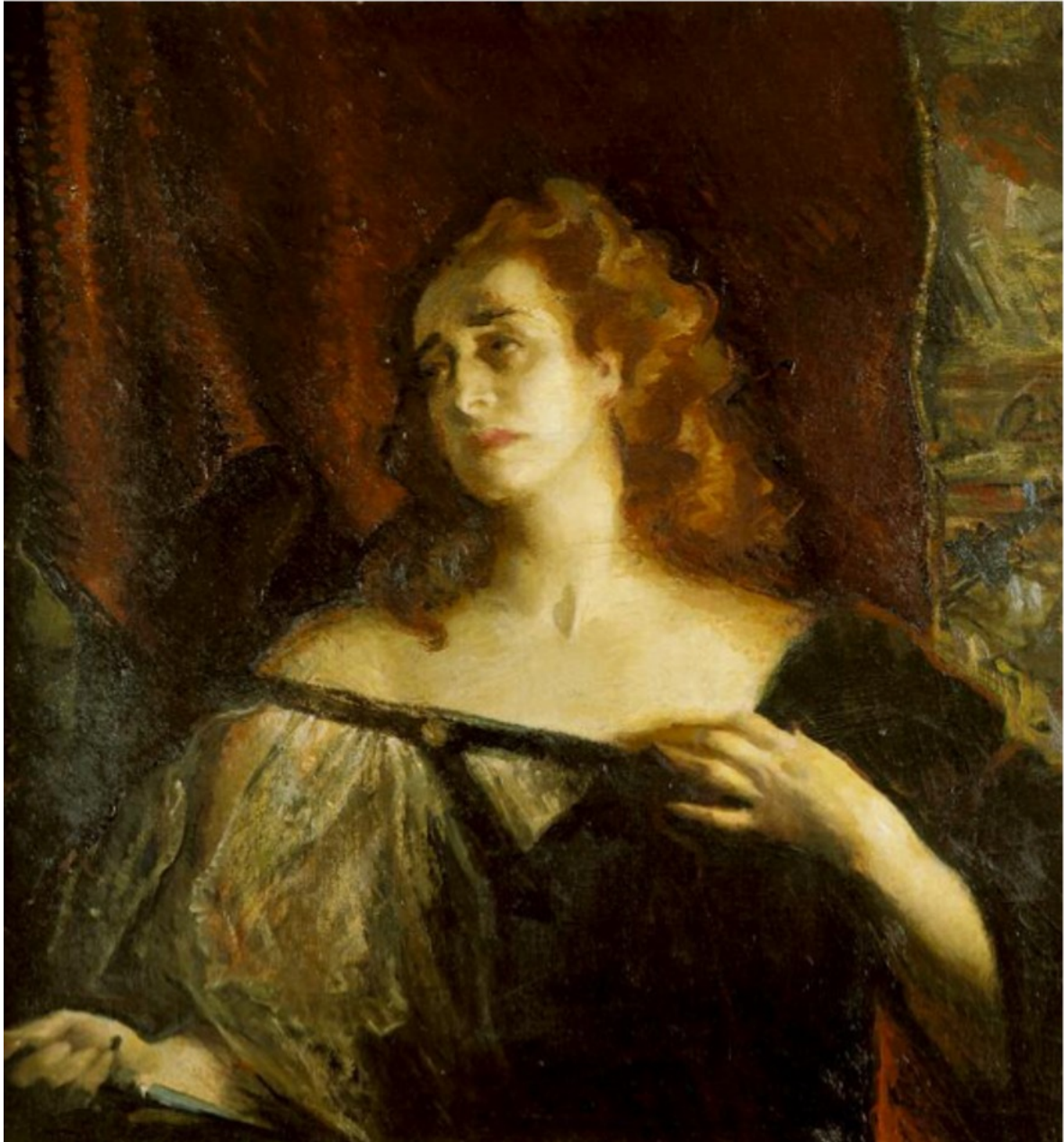


Fig.1 Gino Parin, *Disperazione*, c.1926/27  
Oil on canvas, 86 x 86 cm. Private collection, Trieste

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Figs. 2 and 3 Gino Parin and Fanny Tedeschi



Fig.4 Gino Parin, Fanny Tedeschi, *Portrait in Black*, 1914  
Oil on canvas, 56 x 56 cm. Private collection, Trieste





Fig.5 John Singer Sargent, *Portrait of Madame X*, 1884.

Oil on canvas, 235 x 110 cm.

Museum of Modern Art, New York



Fig.6 Franz von Stuck, *Frau Braun*, 1896

Pastel on cardboard, 69 x 58 cm.

Private collection

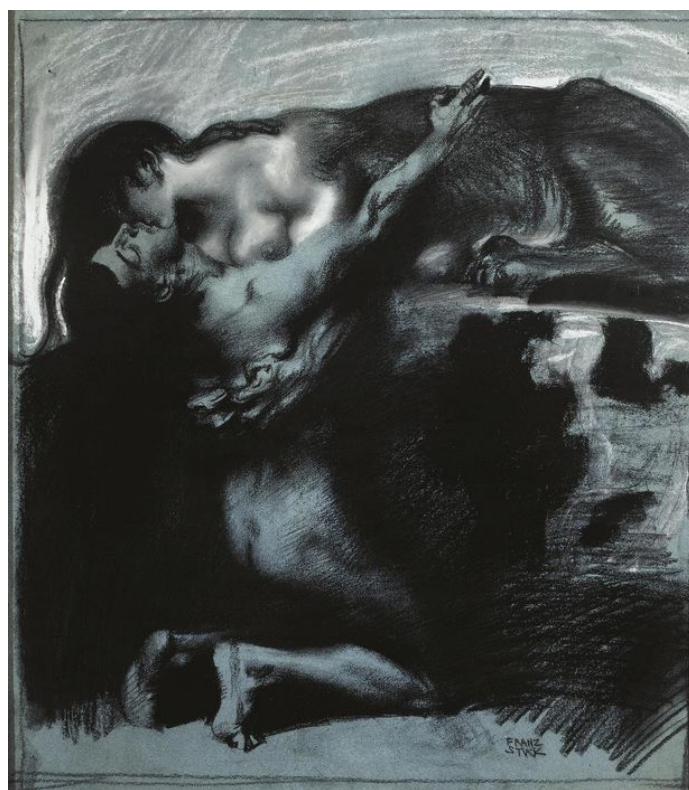


Fig.7 Franz von Stuck, *Kiss of a Sphinx*

Pastel, The State Hermitage Museum – St. Petersburg, Russia



Fig.8 Franz von Stuck, *Mary in a Red Chair*, 1916  
Oil on canvas, 107 x 93.5 cm., Private collection



Fig.9 Gino Parin, *Harmony in white and red*, 1914  
Oil on canvas, 100 x 91 cm. CMR, Trieste (inv. 383: acquired 1915)





Fig.10 Franz von Stuck, *Sin*, 1893  
Oil on canvas, 88 x 53.3 cm. Private collection



Fig.11 Gino Parin, *Portrait of Maria Trevisi*, 1918  
Oil on paper, 56 cm x 42 cm. Private collection, Lucinicco

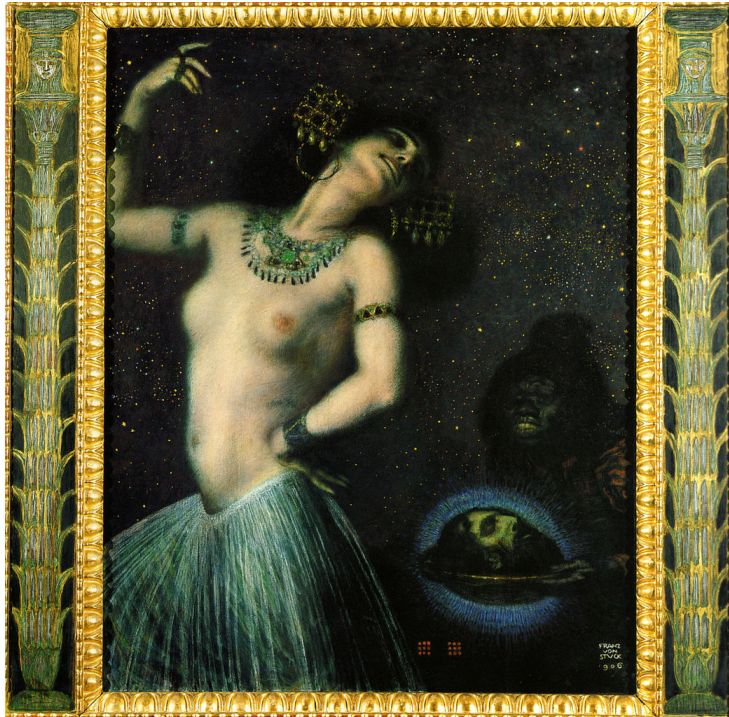


Fig.12 Franz von Stuck, *Salome II*, 1906  
Oil on canvas, Stadtische Galerie im Lenbachhaus – Munich



Fig.13 *Portrait of a young oriental*, 1898  
Oil on canvas. Private collection, Trento



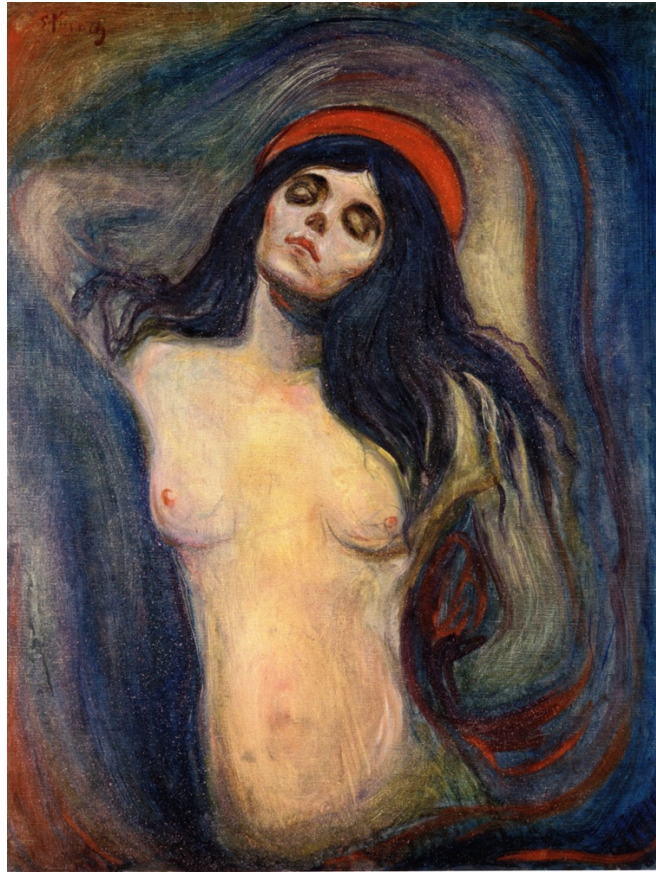


Fig.14 Edvard Munch, *Madonna*, 1894  
Oil on canvas, 90 x 68.5 cm., Munch-museet, Oslo

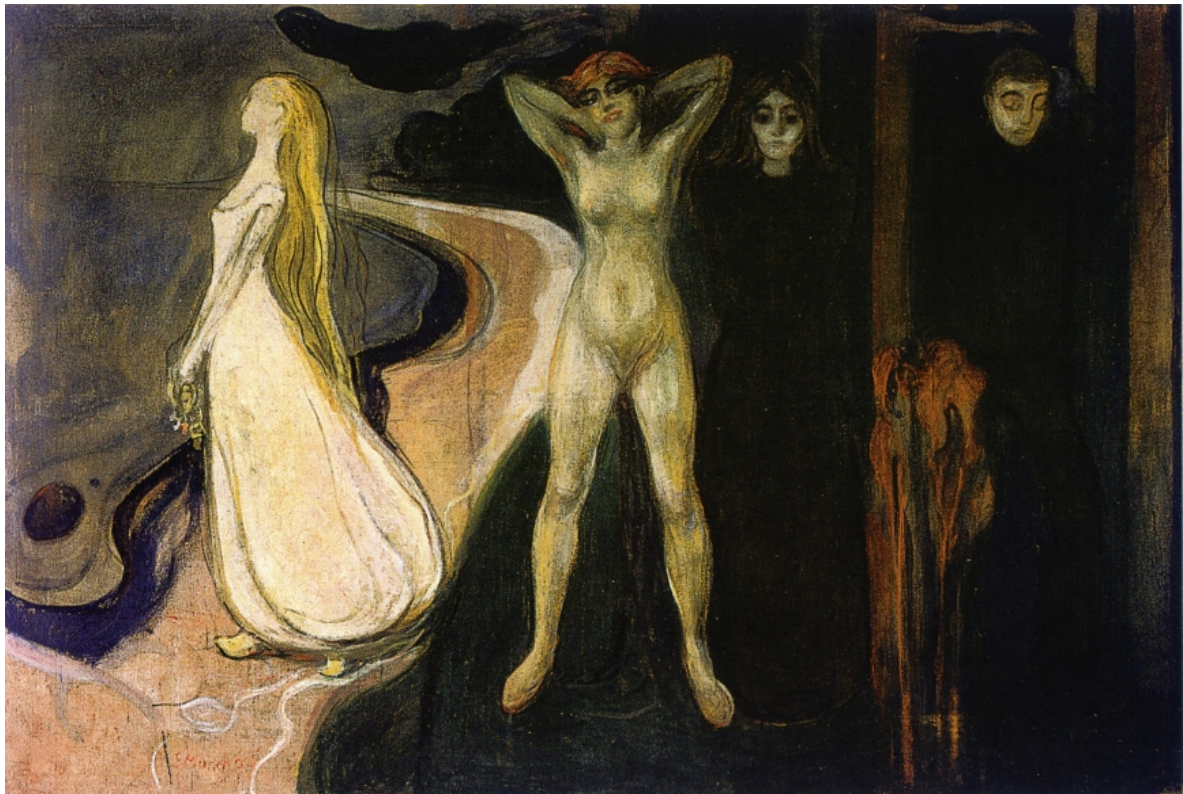


Fig. 15 Edvard Munch, *The Woman in Three Stages*, 1894  
Oil on canvas, 164 cm high, Bergen Kunstmuseum, Bergen, Norway



Fig.16 Edvard Munch, *Moonlight*, 1893  
Oil on canvas. Nasjonalmuseet for Kunst, Oslo



Fig.17 Gino Parin, *Solitudine*, 1909  
Oil on canvas, 55 x 32 cm.





Fig. 18 Gustav Klimt, *Lady in an Armchair*, 1897  
Oil on canvas, 52 x 52 cm. Private collection



Fig.19 Gino Parin, *Signora con cappello e paltò*, 1919  
Oil on paper, 68 x 46.5 cm. Private collection



Fig. 20 Gustav Klimt, *Portrait of a Lady*, 1897.  
Pastel, Private collection



Fig. 21 Gino Parin, *Ritratto di signora di profilo*, 1915  
Oil on canvas, 70.5 x 47 cm. CMR, Trieste





Fig. 22 Gustav Klimt, *Lady with Cape and Hat*, 1897 – 1898  
Black and red chalk, 45 x 32 cm. Albertina, Vienna

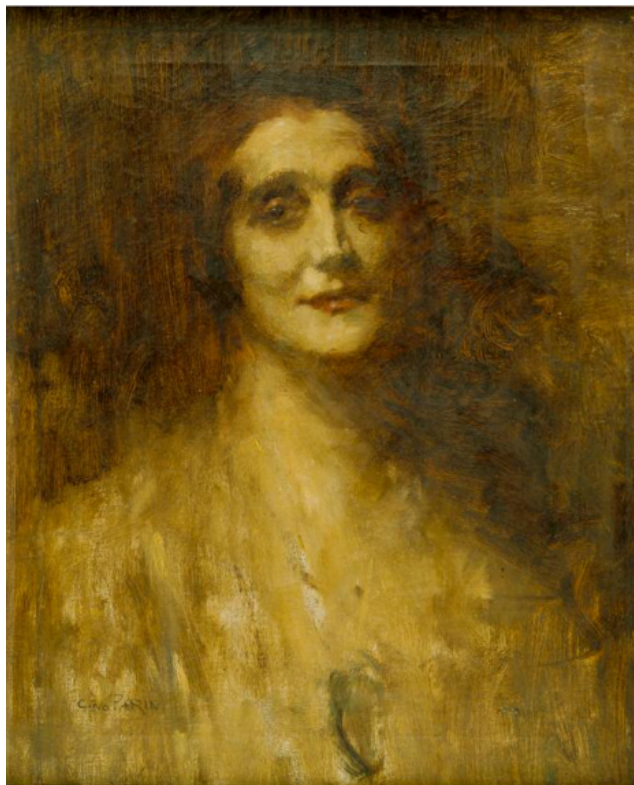


Fig. 23 Gino Parin, *Ritratto di Delia Benco*, 1926/27  
Oil on canvas, 57.5 x 47 cm. CMR Trieste



Fig. 25 Gustav Klimt, *Portrait of a Woman from the Front*, 1898 – 1899  
Oil on board, 43.2 x 33.7 cm., Private collection



Fig. 26 Gino Parin, *Ritratto di signora*, c. 1926  
Oil on paper, 45 x 38 cm. Private collection, Trieste



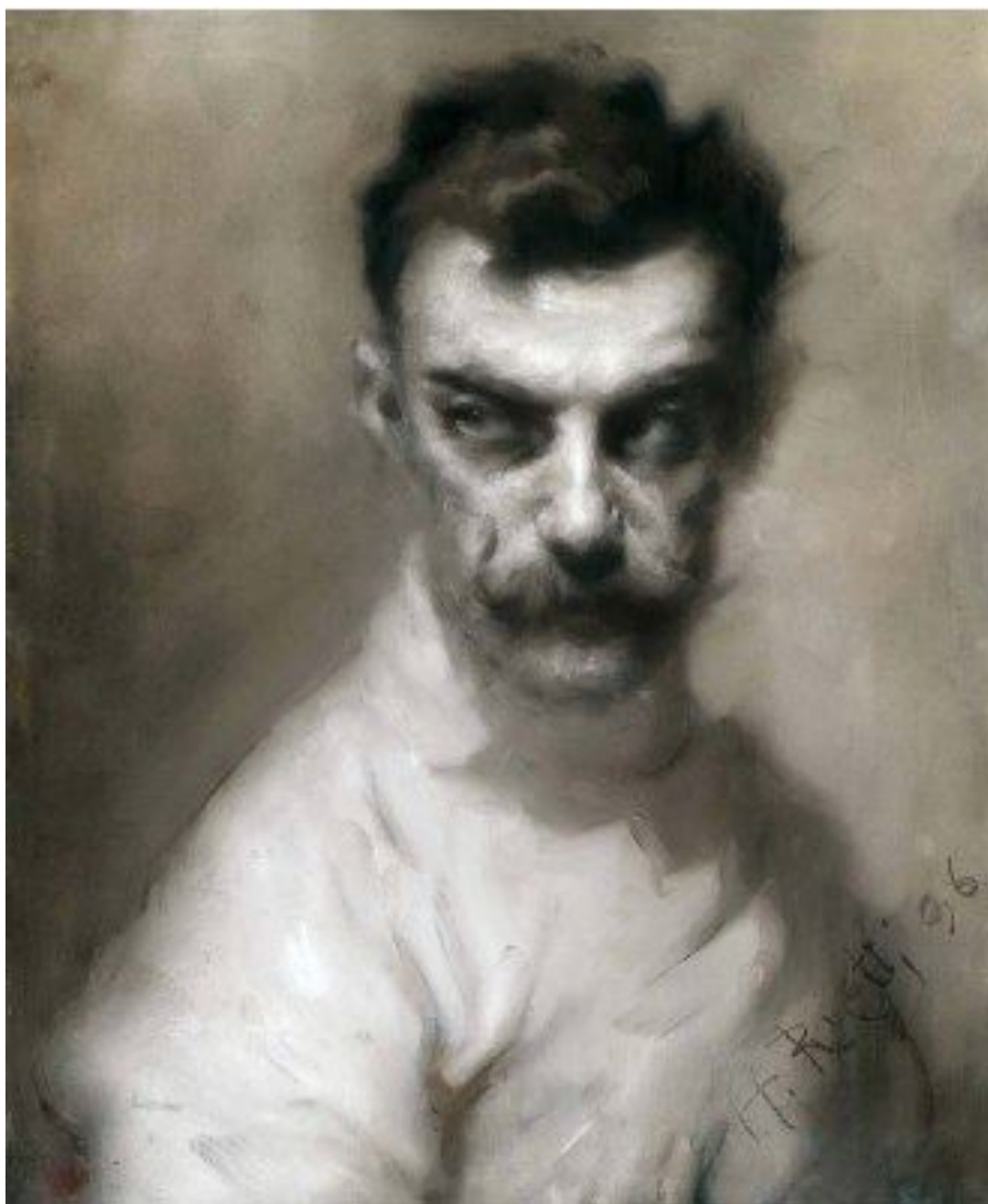


Fig. 27 Arturo Rietti, *Ritratto del Maestro Barbasetti*, c.1907  
Museo Civico Revoltella- Galleria d'Arte Moderna, Trieste