

**Report on the content of the Museum Ludwig
archives**

concerning the painting

Landscape of Tiraspol (1905)

by Natalia Gontcharova

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1. Provenance

There are a few notes on the painting's provenance which are listed in the archive of the Museum Ludwig. (compare table 1). The painting *Landscape of Tiraspol* is of the artist's studio and it was part of Gontcharova's estate until her death in 1962. On her death it passed to Michail Larionov. It was probably inherited by Alexandra Tomilina-Larionova, Michail's second wife¹ and his widow, on Michail Larionov's death in 1964 and became part of Alexandra Tomilina-Larionova's private collection in Paris.² There is no information listed when the painting was acquired by the Gallery Gmurzynska which was located in Cologne that time³. It was part of the gallery's collection until 1990. It was acquired by Peter and Irene Ludwig in 1990 (Ludwig collection in Aachen). The invoice (dated 11.1.1990) as well as a delivery note verify the acquisition. In addition a letter written by the Gallery Gmurzynska holds the information that there was a certificate for the painting *Landscape of Tiraspol* which was issued by "Madam A. Larionow" (Alexandra Tomilina-Larionova). In December 2011 the painting *Landscape of Tiraspol* was donated as artistic legacy to the Museum Ludwig in Cologne after Irene Ludwig's death in 2010 (28th November 2010).

table 1: listing of the painting's provenance.

until 1962	Paris, artist's studio/ estate of the artist (Natalia Gontcharova)
after Larionov's death in 1964	Paris, private collection of Alexandra Tomilina-Larionova (Michail Larionov's widow and second wife)
until January 1990	Cologne, Gallery Gmurzynska (Galerie Gmurzynska)
since January 1990	Aachen, collection Ludwig (collection of Peter and Irene Ludwig) 1990-2011: loan to the Museum Ludwig in Cologne
since 20.12.2011	Donation/ artistic legacy to the Museum Ludwig, Cologne

References in general for the paintings exhibition history and bibliography, see:
<https://www.kulturelles-erbe-koeln.de/documents/obj/05021025> > (08.02.2017).

¹ Michail Larionov and Alexandra Tomilina married in 1963 and she became Ms. Tomilina-Larionova "Tomilina, who had been his mistress for more than 30 years, moved into his apartment on the rue Jacques-Callot, and in May 1963 they were married." (Akinsha et al. 1997: 80).

Akinsha, K., Kozlov, G. and Hochfiel, S. 'The Strange, Illegal Journey of the Larionov-Goncharova Archive', *ARTnews*, March (1997), pp. 80-85, esp. p. 82.

² Generally it is known that "on her death in the early 1990s, Madame Tomilina-Larionov left the entire collection of works in her possession to the Soviet State.

"Tomilina's property consisted of the archive and the art collection of her husband, Mikhail Larionow, and his first wife, Natalia Goncharova." (Akinsha et al. 1997: 80). "Tomilina's estate had two parts. The first consisted primarily of the extensive Larionov-Goncharova archive. In addition to the archive, there were some artworks. All these things were kept in Tomilina's apartment. The second part of the estate consisted entirely of artworks: more than 600 paintings and works on paper, including some of the most important canvases by both artists. These were kept in an art-storage warehouse in Paris." (Akinsha et al. 1997: 82).

³ Founded in 1965 in Cologne, Germany Gallery Gmurzynska is now located in Switzerland.

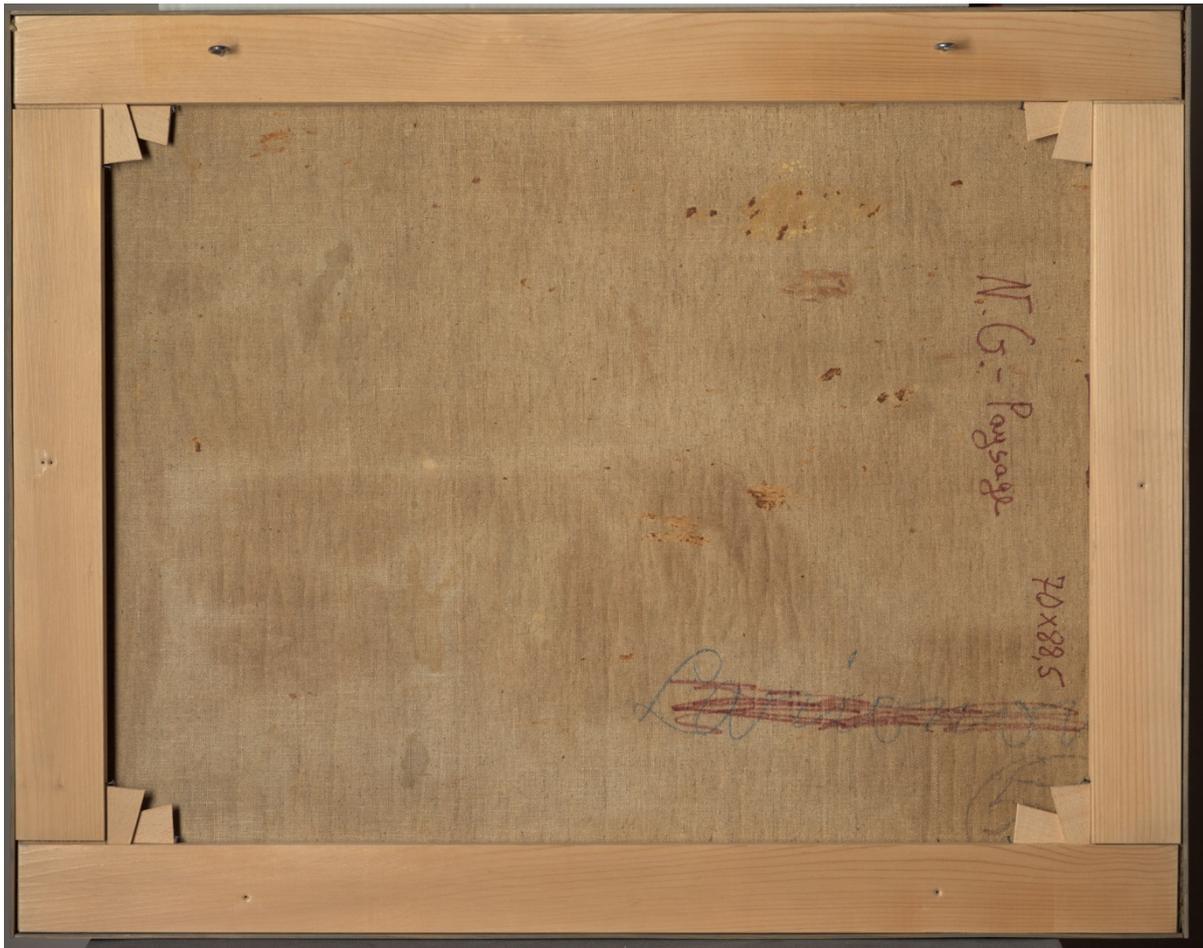


Plate 1. Natalia Goncharova, Paysage de Tiraspol (Tiraspol Landscape), 1905, collection Museum Ludwig: Inv. Nr. ML 01483. Verso, visible light.

Rheinisches Bildarchiv Köln, Patrick Schwarz, rba_d050882_02, <http://www.kulturelles-erbe-koeln.de/documents/obj/05021025>

Inscription including the artist's name, the painting's title and its size ('N. G. Paysage 70 x 88,5'). It is written in vertical direction in dark red tone (possibly with a red felt-tip pen) and presumably done by Alexandra Tomilina-Larionova.

Inscription "Larionov" written in a blue tone (now crossed over) presumably done by L.F. Zhegin (1892-1969) before sending the painting from Moscow to Paris between 1925/27.⁴

⁴ Gleb Pospelov: Der Nachlass von Natalja Gontscharowa. S.61-65. [exhibition catalogue: *Natalia Gontscharowa. Zwischen russischer Tradition und europäischer Moderne*, Ed. Beate Kempfer with Alla Chilova.] 2009/10, Opelvillen, Rüsselsheim.

2. Art historical information: a few notes

Both Natalia Gontcharova and Ilya Zdanevich in his monograph called the first stage of the artist's oeuvre – up to and including 1906 the period of Impressionism and “division of the paints”. Natalia Goncharova's technique relates to what we now call Post-Impressionism. Painted in thick and vigorous brushstrokes and depicting objects with contrasting contours.. (Basner 2002:11).⁵

The painting *Landscape of Tiraspol* shows the region where Gontcharova and Larionov met the first time (Weiss 1993: 121).⁶ This painting is influenced by the French art which Gontcharova got to know in Moscow (Weiss 1995: 153).⁷

⁵ Basner, E. The Artist Richest in Colours, p.11. in: *Natalia Goncharova. The Russian years.*[exhibition catalogue, State Russian Museum St. Petersburg) Palace Editions 2002.

⁶ *Von Malewitsch bis Kabakov: Russische Avantgarde im 20. Jahrhundert. Die Sammlung Ludwig* [exhibition catalogue, 16 October 1993 to 2 January 1994, Josef-Haubrich- Kunsthalle], Weiss, E. (ed.) Munich: Prestel (1993), p. 121.

⁷ *20-seiki-bijutsu-no-chōsen: Rūtovihi-Bijutsukanten/ Meisterwerke des Museum Ludwig Köln* [exhibition catalogue, 11 February 1995 to 10 October 1995, Japan], Weiss, E. (ed.) Tokyo: Howaito PR (1995), p. 153.