

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

concerning the painting

***The Jewish Family* (1912)**

by Natalia Goncharova

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Report editors: Jilleen Nadolny and Petra Mandt
Location and date of the report: Museum Ludwig, Cologne, February 2017

1. Provenance

There are a few notes on the painting's provenance which are listed in the archive of the Museum Ludwig (comp. table 1). The painting *The Jewish Family* is of the artist's studio and it was part of Goncharova's estate until her death in 1962. On Goncharova's 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. *The Jewish Family* was acquired by Peter and Irene Ludwig and since 1984 it is part of the Ludwig collection in Aachen. There is an invoice (dated 2.10.1984) verifying the acquisition. In December 2011 it 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 Goncharova)
probably after Larionov's death in 1964	Paris, private collection of Alexandra Tomilina-Larionova (Michail Larionov's widow and second wife)
until 1984	Cologne, Gallery Gmurzynska (Köln, Galerie Gmurzynska)
since 1984	Aachen, collection Ludwig (collection of Peter and Irene Ludwig) 1984-2011: loan to the Museum Ludwig in Cologne
since 20.12.2011	Donation/ artistic legacy to the Museum Ludwig, Cologne

References in general for the painting's exhibition history and bibliography, see:

<https://www.kulturelles-erbe-koeln.de/documents/obj/05020007>

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.

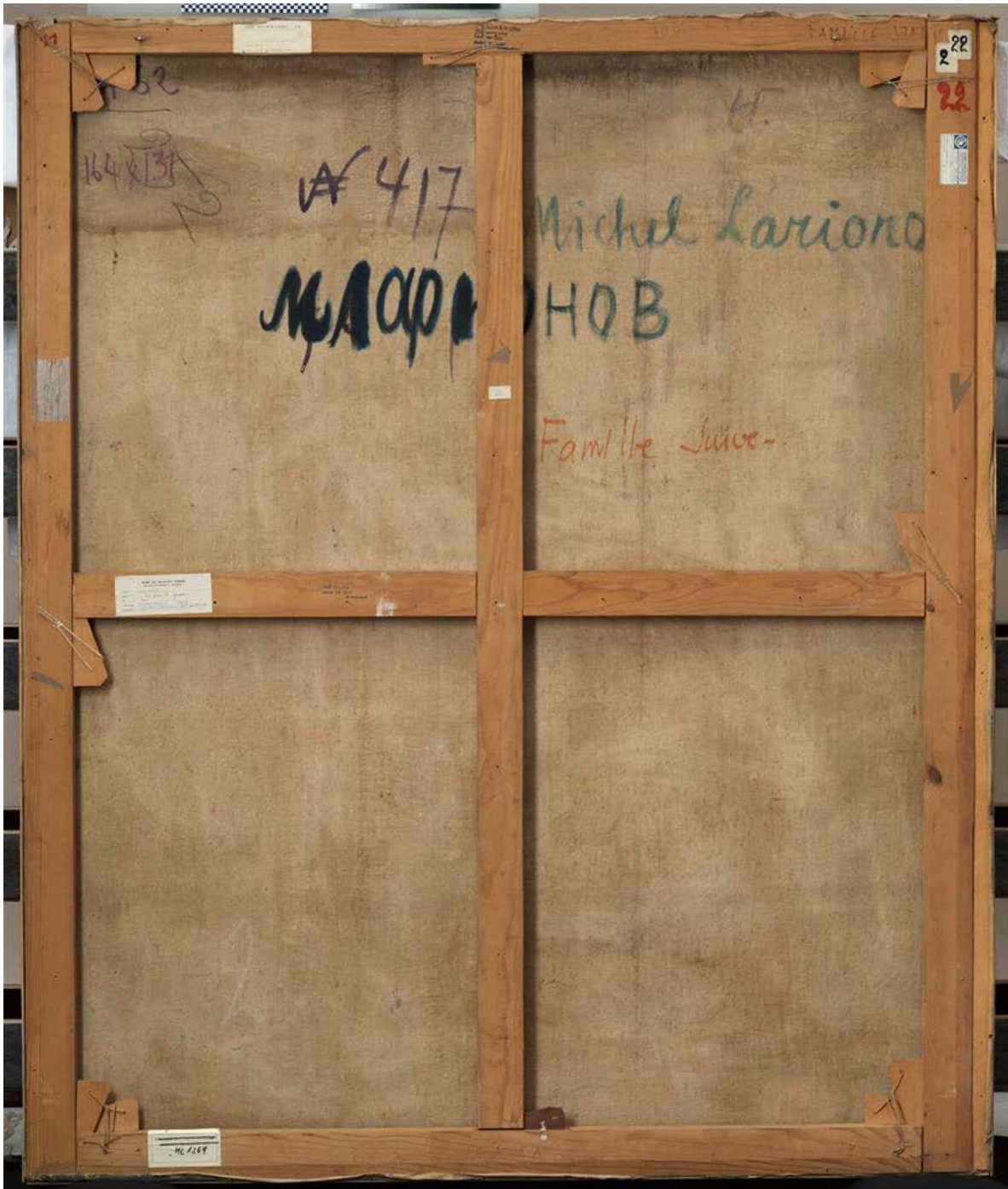


Plate 1. Natalia Goncharova, *The Jewish Family*, 1912, collection Museum Ludwig: Inv. Nr. ML 1369. Verso, visible light.

Rheinisches Bildarchiv Köln, Patrick Schwarz, rba_d050886_02, www.kulturelles-erbe-koeln.de/documents/obj/05020007

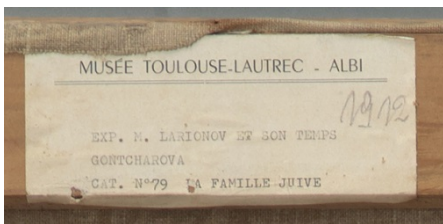
The double inscription of the name “Michel Larionov” on the reverse, written in French and in Cyrillic, indicates that the painting was stored in Moscow during the years 1915-1925/27. The inscriptions were purportedly done by L.F.Zhegin, before sending the paintings to Paris. In this case the name referred to the addresses not to the author of the work.⁴

⁴ I.A.Vakar. Annotation to catalogue of works of Natalia Goncharova. State Tretykov Gallery. Collection catalogue . Painting of the 1st half of the 20th cent., Vol.6, book one (A-I), Moscow 2009, p.191.



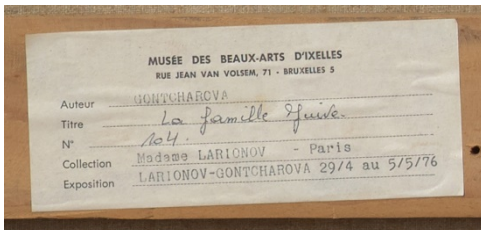
maison de la culture
[illegible]
Bourges [illegible]
[illegible]

Rétrospective Gontcharova [exhibition catalogue, 14 April to 3 June 1973, Maison de la culture de Bourges], editor not identified, Bourges: publisher not identified (1973), unpagged, cat. no. 36 (with photo)



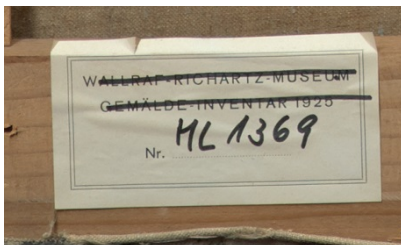
MUSÉE TOULOUSE-LAUTREC ALBI
EXP. M. LARIONOV ET SON TEMPS
GONTCHAROVA
CAT. N° 79 LA FAMILLE JUIVE
1912

Musée Toulouse-Lautrec, Albi
„M. Larionov et son temps“
Juin-Septembre, 1973, No.79.



MUSÉE DES BEAUX-ARTS D'IXELLES
RUE JEAN VAN VOLSEM, 71 BRUXELLES 5
Auteur GONTCHAROVA
Titre La Famille Juive
N° 104
Collection Madame LARIONOV - Paris
Exposition LARIONOV – GONTCHAROVA 29/4 au 5/5/76

Rétrospective Larionov, Gontcharova [exhibition catalogue, 29 April to 6 June 1976, Musée d'Ixelles, Brussels], text by Goldman, J. and Daulte, F. (ed.?) Brussels: Musee D'Ixelles (1976), cat. no. 104.



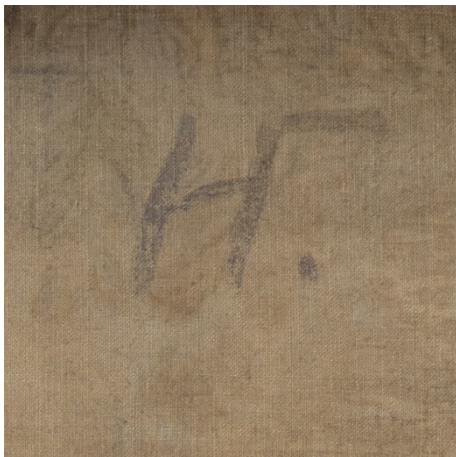
Old Inv. Paper-label
Wallraf-Richartz-Museum
Gemälde Inventar 1920
Inv. Nr. ML 1369



“No 417”⁵ was applied by brush with a dark turquoise paint. Underneath this number – now covered by the inscription *M Lario* done in Cyrillic presumably first the price for the artwork was given, applied with the same turquoise colour.



It was painted over twice first done in light blue color and then again with black color – to make the price unreadable.



The first letters N G in Cyrillic: Natalia Goncharova

⁵ “No 417” refers to the famous show in Moscow 1913 (Art salon of K. Mikhailova), where Goncharova presented more than 750 paintings, created in the years 1900 to 1913.

2. Art historical information: a few notes

Goncharova painted several Jewish scenes in the years between 1911 and 1914. It is supposed that *The Jewish Family* is one of five Jews compositions listed under the year 1912, with the addition in the “primitive” style, in I. Zdanevich’s publication (1913).⁶ The painting was presented twice shortly after its creation: first at the one-woman show at Claudia Mikhailowa’s Art Salon in Moscow on 30 September 1913, second – also as a solo exhibition – in March 1914 at the Art Bureau of N. Dobychina in St. Petersburg.⁷

Cheryl Kramer in 2002 gave a detailed description and interpretation of the painting in her article and pointed out Goncharova’s criticism of the official position on Jews given by the government at that time:

In the *Jewish family* a seated woman comforts one child, while another looks on. A second woman, standing on her left, focuses her attention on the man alongside her in the doorway, who in turn stares at the seated woman. A diagonal fence separated the figures from the tree-framed window of the house behind them. Here Goncharova highlights the conflict between the old and new and offers a critique of the policy of assimilation. This is most obvious in the depiction of the two women. The seated woman has her head lowered and wears a modest robe whereas the standing figure wears a contemporary form-fitting dress with a decorative collar....The slightly open door could symbolize the freedom offered to Jews through conversion to Christianity (Kramer 2002:19).⁸

In her graphic oeuvre some studies can be linked with the paintings. A study now in the Russian Museum corresponds to *The Jewish Family* (Solonovich 2002:156).⁹

A photo in the archive of the State Tretyakov Gallery shows Goncharova in her studio in front of the painting *The Jewish Family*. This photo was taken in the early 1940’s in Paris.¹⁰

⁶ Eganbury, Ely [Ilya Zdanevich], Natalia Goncharova, Mikhail Larionov, Münster, Moscow 1913.

The complete list of works also published in: *Natalia Goncharova. The Russian Years*. St. Petersburg Ed. The Russian State Museum, St. Petersburg .2002. Appendix 2, p.301-308.

⁷ This exhibition was a condensed version of the Moscow exhibition in 1913.

⁸ Kramer, Cheryl. Natalia Goncharova. Her Depiction of Jews in Tsarist Russia. *Womans Art Journal* 23 Part1 (2002), p. 17-23. Published by Woman’s Art Inc. Plate 20 included in this article shows a reversed image of the painting in a former condition.

⁹ Solonovich Y.. Drawing. Pastels. Watercolours p.155-158, in; *Natalia Goncharova. The Russian Years*. St. Petersburg Ed. The Russian State Museum, St. Petersburg. 2002. Cat. No. 205 Jewish Family . Modello for Jewish Family (1912, Ludwig Mus. Cologne) graphite pencil on lined paper, 22 x 17,2 cm. Russ. Mus. P-56629.

¹⁰ *Natalia Goncharova: between east and west* [exhibition catalogue, 16 October 2013 to 16 February 2014, Tretyakov Gallery], Iovleva, L. (ed.) Moscow: State Tretyakov Gallery (2013), p. 415 (photo no. 54).