

**Report on the content of the Museum Ludwig
archives
on the painting
Orange Seller (1916)
by Natalia Goncharova**

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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 *Orange Seller* is of the artist's studio and it was part of Goncharova'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, upon his death in 1964. It then became part of Alexandra Tomilina-Larionova's private collection which remained in Paris.² There is no information listed when the painting was acquired by the Gallery Gmurzynska, which was then located in Cologne³. In the book "Goncharova: stage designs and paintings" published in 1979, a private collection in Paris (Chamot 1979: 70)⁴ is mentioned as the owner, indicating that the artwork *Orange Seller* was still in the private collection of Alexandra Tomilina-Larionova. The painting *Orange Seller* was acquired by Peter and Irene Ludwig (Ludwig collection in Aachen) in 1980. The delivery note (dated 7.5.1990) and the invoice (dated 11.1.1990) verify 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 1990	Cologne, Gallery Gmurzynska (Galerie Gmurzynska)
since 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 painting's exhibition history and bibliography, see:

<https://www.kulturelles-erbe-koeln.de/documents/obj/05021026>

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 Now Gallery Gmurzynska is located in Switzerland.

⁴ Chamot, M. *Goncharova: stage designs and paintings*. London: Oresko (1979), p. 70.

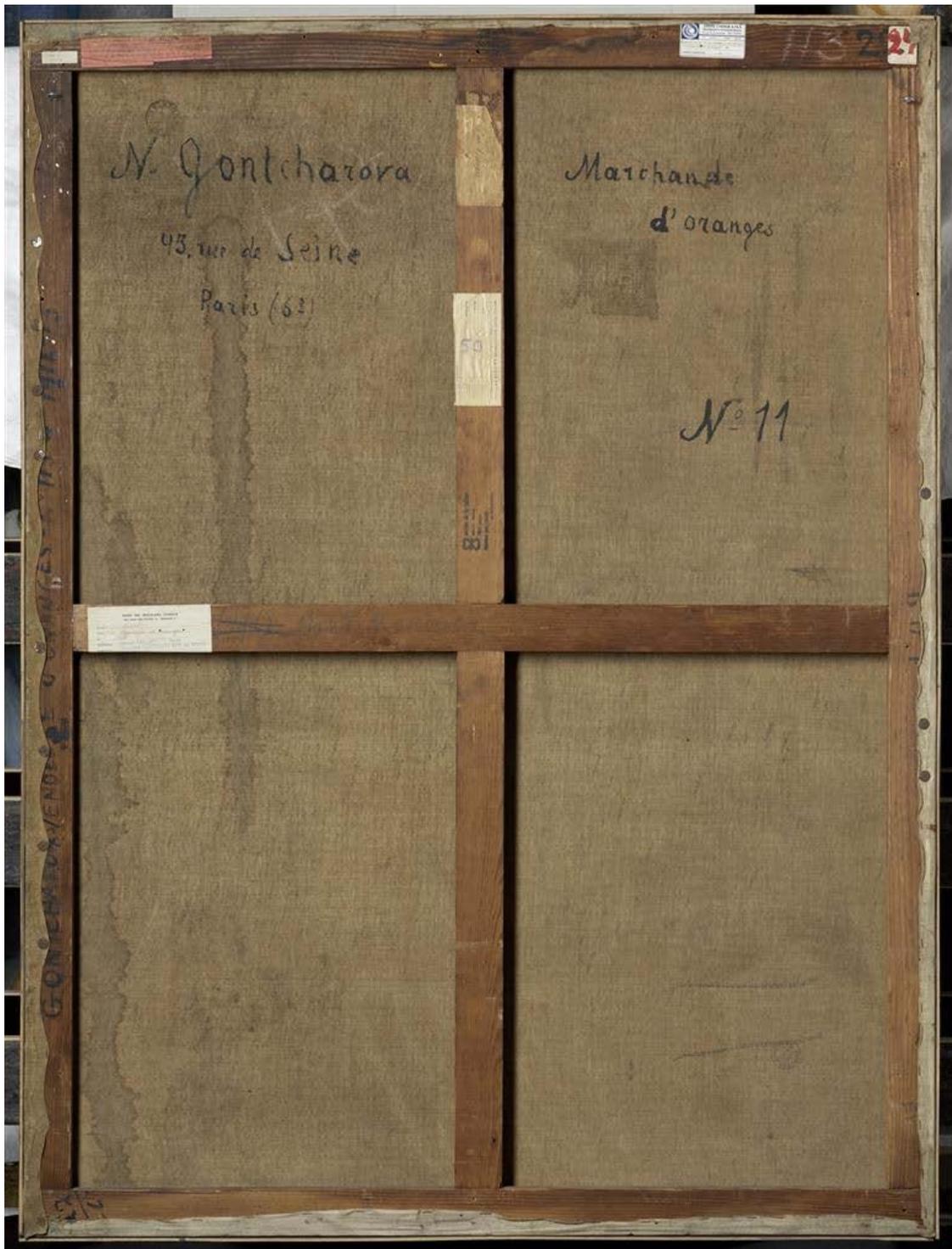


Plate 1. Natalia Goncharova, The Orange Seller, 1916, collection Museum Ludwig: Inv. Nr. ML 1484. Verso, visible light.

Rheinisches Bildarchiv Köln, Patrick Schwarz, rba_d050885_02, www.kulturelles-erbe-koeln.de/documents/obj/05021026



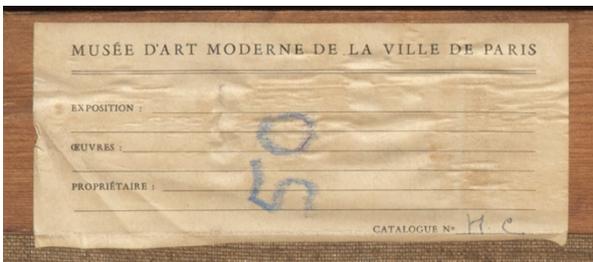
“Marchande d’oranges”

Possibly the earliest label on the strainer bars
(discoloured paper, no optical brighteners)



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), unpagued, cat. no. 38.



MUSÉE D'ART MODERNE DE LA VILLE DE
PARIS
EXPOSITION:
OUEVRES:
PROPRIÉTAIRE:
50
CATALOGUE N° [illegible]

Gontcharova - Larionov [exhibition catalogue,
September to November 1963, Musee d'Art Moderne de
la Ville de Paris], Dane, M.-C. (ed.?) Paris: publisher not
identified (1963), unpagued

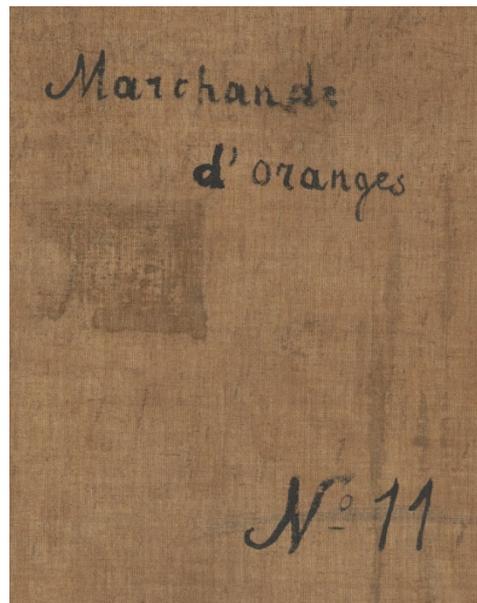


ANDRÉ CHENUÉ & FILS
TRANSPORTS INTERNATIONAUX
5, rue de la Terrasse 75017 PARIS
(1) 763.03.11 TELEX 660149
EXPOSITION “SIX FEMMES PEINTRES”
“Vendeuse d’Oranges” de
“Vendeuse d’Oranges” de
GONTCHAROVA N° 7
Exhibition?



GONTCHAROVA VENDEUSE D'ORANGES – N^o 11[...] 1912-13

Handwritten inscription, possibly written with black felt-tip pen, localisation: left strainer bar, with an earlier date given for the painting.



The present inscription includes the artist's name, address⁵, the painting's title and a number written in horizontal direction done with black paint:

⁵ Since 1919 Larionow and Goncharova lived in Paris in a small apartment, located in the street: 43, rue de Seine Paris (16, rue Jacques-Callot). Source: Mikhail Fedorovich Larionov, Solina de Vigneral, Michel Hoog: *Michel Larionov. Une Avant-garde explosive*, Lausanne 1978, p. 164.

2.-Art historical information, a few notes

In 1916 Goncharova and Larionov accompanied Sergei Diaghilev and his Russian Ballet to San Sebastian in the Basque Country in Spain. Goncharova was deeply impressed by the country and started painting Spanish motifs. This work was made immediately after the journey to Spain, probably in connection with costume designs for Diaghilev productions of the two Spanish ballets *Espagna* by Maurice Ravel and *Triana* by Isaac Albéniz (Weiss 1993: 121, 122.).⁶ It is supposed that the work *Orange Seller* was painted after her collaboration on these two ballets (Baudin 2010: 72).⁷

Although dated 1912-13⁸ in the 1961 Arts Council exhibition catalogue, this artwork was clearly painted after the artist's visit to Spain and bears no resemblance to any of Goncharova's Russian paintings. A photograph of this picture in the Witt Library is inscribed in Goncharova's hand: 'Costume pour Albéniz 1916' but at the 1921 Russian exhibition at the Whitechapel Art Gallery the painting *Orange Seller* was dated 1918 in the catalogue. Perhaps this painting was intended for one of the 'figurants' described in Vorms: 'Costume and décor can be related to one another sometimes in a highly complex manner. For example, there is nothing to prevent the designer from inventing new forms of scenic properties which fall between traditional costume and scenery. The projects for *Espagna* and *Triana* designed in 1916 envisaged painted and cut-out figures, larger and smaller than real life, fixed on mobile chassis which could slide from side to side, parallel to the footlights. The dancers in ordinary costume could move sometimes in front and sometimes behind these mobile chassis, and their evolution on one or other plane produced effects of unusual perspective' (Chamot 1979: 70).⁹

Goncharova combines her interest in intensive colours and decorative elements in the Spanish folk art with the reception of the Synthetic Cubism. In San Sebastian she started to paint Spanish women in different sizes and colours. She created series of works related to the motif of an orange seller and Spanish women in the late 1910's and 1920's. It is supposed that the painting *Orange Seller* is a draft for motifs that are painted or cut out and used for stage sets (Baudin 2010: 72).

There is a sketch available with the same presentation of an orange seller, titled *Woman Selling Oranges* (graphite pencil on paper 48,8 x 31,5 cm, Tretyakov Gallery, inv. No. P-4572) also dated to 1916 (Iovleva 2013: 266/267, 425).¹⁰ *Woman Selling Oranges* is one of Goncharova's first paintings of the series Spanish Women. It was based on sketches made by Goncharova during her trip to Spain in 1916 (Iovleva 2013: 425).

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), pp. 121, 122. Rough translation of the entire passage into English.

⁷ Baudin, K. *Der Kubofuturismus und der Aufbruch der Moderne in Russland. Russische Avantgarde im Museum Ludwig*. Cologne: Wieland (2010), p. 72.

⁸ See also the inscription and date given on the left strainer bar!

⁹ Chamot, M. *Goncharova: stage designs and paintings*. London: Oresko (1979), p. 70.

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), pp. 266, 267 (photo), p. 425, cat. no. 219.