

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

concerning the painting

Portrait of Larionov (1913)

by Natalia Goncharova

Author of the report: Verena Franken
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 *Portrait of Larionov* 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. On his death in 1964, it became the property of his second wife¹, Alexandra Tomlina-Larionova, as part of her private collection, in Paris.² There is no information listed when the painting was acquired by the Gallery Marlborough Fine Art in London. In the book "*Gontcharova. Collection Art Modern*" published in 1972 it is mentioned that the painting *Portrait of Larionov* was then owned by the Gallery Marlborough Fine Art (Chamot 1972: 144)³. There is also no information when the collection of Luis Mestre Fine Arts in New York bought the painting. Mary Chamot mentions in her book "*Gontcharova. Stage Designs and Paintings*", published in 1979, a private collection in the United States of America as owner of the painting. Thus, it is supposed that it was in the collection of Luis Mestre Fine Arts since at least 1979, but probably a few years earlier. Afterwards it was acquired by the Gallery Gmurzynska, which was then located in Cologne⁴. *Portrait of Larionov* was part of the gallery's collection until 1980. It was acquired by Peter and Irene Ludwig after the exhibition "*Künstlerinnen der russischen Avantgarde. Women-Artists of the Russian Avantgarde 1910-1930*" organised by the Gallery Gmurzynska, which took place between December 1979 and March 1980. From 1980 it became part of the Ludwig collection in Aachen. In the archive of the Museum Ludwig there is an invoice (dated 1.4.1980) 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).

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 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 Larionov, 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 Chamot, M. *Gontcharova. Collection Art modern*. Paris: La Bibliothèque des Arts (1972), p. 144 (photo).

⁴ Founded 1965 in Cologne, Germany, Gallery Gmurzynska is now located in Switzerland.

Artist:Goncharova,Natalia

title,date: Portrait of Larionov, 1913

inventory number: ML1319

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)
undated	London, Gallery Marlborough Fine Art
undated	New York, collection of Luis Mestre Fine Arts
untill 1980	Cologne, Galerie Gmurzynska
since 1980	Aachen, collection Ludwig (collection of Peter and Irene Ludwig) 1980-2011: 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 literature, see:

<<https://www.kulturelles-erbe-koeln.de/documents/obj/05020008>



Plate 1. Natalia Goncharova, *Portrait of Larionov*, 1913, collection Museum Ludwig: Inv. Nr. ML 1319. Verso, visible light.

Rheinisches Bildarchiv Köln, Patrick Schwarz, rba_d050879_02, www.kulturelles-erbe-koeln.de/documents/obj/05020008

The painting is lined (loose-lining), no information on the verso visible.



Kunstaussstellung Der Sturm
Leitung. Herwarth Walden
Berlin W9, Potsdamer Straße
134a

Name des Künstlers:

Gontscharo...a

Titel des Kunstwerks:

Portrait Larionow

Berliner Katalog Nummer: 43

It is supposed that *Portrait of Larionov* should have been shown at an exhibition planned for autumn 1914 at the gallery “Der Sturm” (BIRTHÄLMER and FINCKH 2012: 31).⁵ The exhibition with artworks by Goncharova and Larionov. has been shown in the exhibition at Galerie Paul Guillaume in Paris before.⁶ “*Portrait of Larionov*” was listed in the catalogue published in Paris with No. 43 . So the No 43 inscribed on the paper –label here refers to this. Due to the outbreak of World War I the exhibition in Berlin was not realized. During the war H. Walden stored the artworks and sent them back to Paris after 1919. (BILANG 2013: 59; RAEV 2015: 118).⁷



Portrait de Larionov

1909

artiste: Gontcharova

[...] à l'exposition [note: first word is illegible]

à Bâle 1961

105 x 78,5



Galerie Beyeler

Basel/ Bâle

GONTCHAROVA

Portrait of Larionov

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⁵ *Der Sturm* [exhibition catalogue, exhibition "Der Sturm - Zentrum der Avantgarde", 13 March to 10 June 2012, Von der Heydt-Museum Wuppertal], 2 volumes (2012), vol. 1, von BIRTHÄLMER, A. and FINCKH, G. (ed.) Wuppertal: Von der Heydt-Museum (2012), p. 31.

⁶ *Natalie de Gontcharowa et Michel Larionow* [exhibition catalogue, 17 June to 30 June 1914, Galerie Paul Guillaume, Paris], editor not identified, Paris: Galerie Paul Guillaume (1914).

⁷ Bilang, K. *Frauen im >>STURM<<. Künstlerinnen der Moderne*. Berlin: Aviva (2013), p. 59.

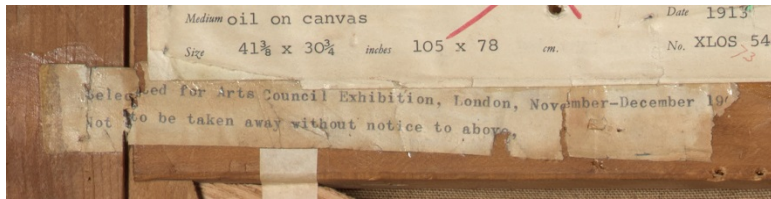
Raev, A. 'Natalja Gontscharowa: „Ich eröffne von Neuem den Weg nach Osten“', in: *Sturm-Frauen: Künstlerinnen der Avantgarde in Berlin 1910-1932 = Storm Women: Women Artists of the Avant-Garde in Berlin 1910-1932* [exhibition catalogue, 30 October 2015 to 7 February 2016, Schirn Kunsthalle, Frankfurt], Pfeiffer, I. and Hollein, M. (ed.) Cologne: Wienand (2015), pp. 116-131, esp. p. 118.

Artist:Goncharova,Natalia

title,date: Portrait of Larionov, 1913

inventory number: ML1319

Larionov, Gontcharova [exhibition catalogue, July to September 1961, Gallerie Beyeler, Basel], editor not identified, Basel: Galerie Beyeler (1961), pp. 32 and 33 (photo), cat. no. 32.

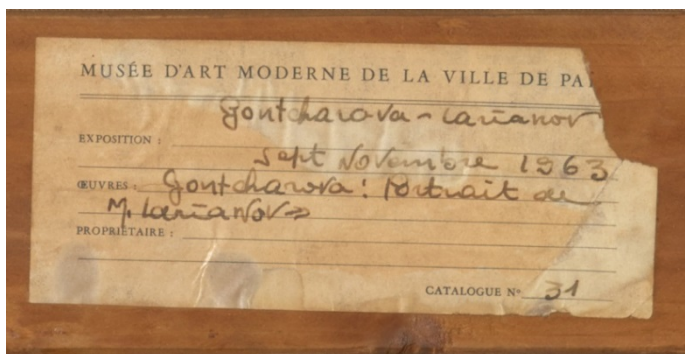


Selected for Arts Council Exhibition, London, November-December 19[...]
Not to be taken away without notice to above.



THE ARTS COUNCIL OF GREAT BRITAIN
4 St. James's Square, London, S.W.1 Whitehall 9737
EXHIBITION [] London
GoncharovaLarionov/
Goncharova
CATALOGUE NO. 29
CATALOGUE NO. 29
TITLE OF PICTURE 'Portrait of Larionov'
ARTIST Natali Goncharova
[] artist's collection NAME OF OWNER

Larionov and Goncharova: a retrospective exhibition of paintings and designs for the theatre [exhibition catalogue, 9 September to 16 December 1961, Leeds City Art Gallery; Museum and Art Gallery, City of Bristol; Arts Council Gallery, London], Chamot, M. and Gray, C. (ed.) London: Arts Council (1961), unpagged, cat. no. 117 L (with photo).



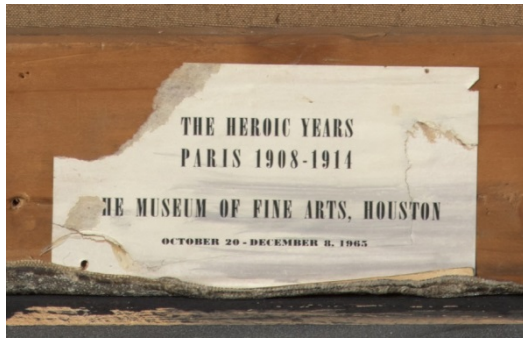
MUSÉE D'ART MODERNE DE LA VILLE DE PARIS
EXPOSITION: Gontcharova-Larionov
Sept Novembre 1963
OEUVRES: Gontcharova:
Portrait de M. Larionov
CATALOGUE No 31

Gontcharova - Larionov [exhibition catalogue, September to November 1963, Musée d'Art Moderne de la Ville de Paris], Dane, M.-C. (ed.?) Paris: publisher not identified (1963), unpagged, cat. no. 31.

Artist:Goncharova,Natalia

title,date: Portrait of Larionov, 1913

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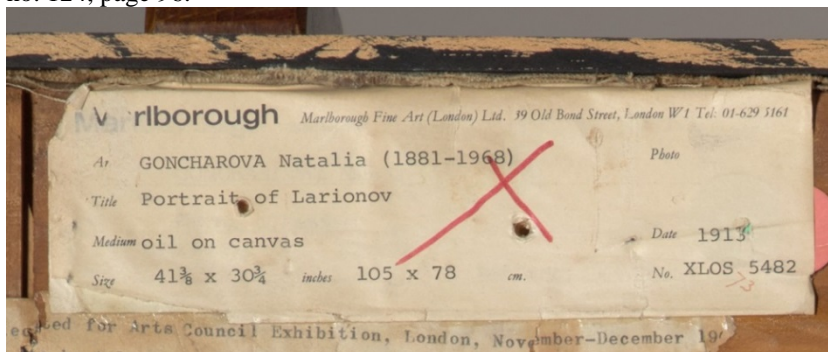
THE HEROIC YEARS
PARIS 1908-1914
THE MUSEUM OF FINE
ARTS, HOUSTON
OCTOBER 20 – DECEMBER
8, 1965

The Heroic Years: Paris 1908-1914 [exhibition catalogue, 20 October to 8 December 1965, Museum of Fine Arts, Houston], editor, publisher and date of publication not identified.

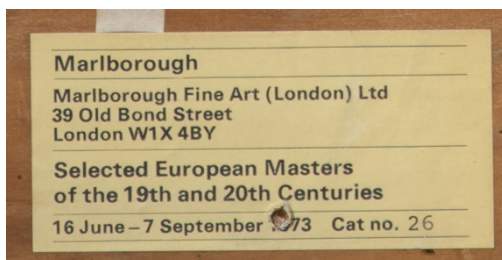


WOMEN ARTISTS: 1550-1950
LOS ANGELES COUNTY
MUSEUM OF ART
Los Angeles, California
No.: ex.76.1746 Cat. # 124
ARTIST: Natalia Goncharova
TITLE: PORTRAIT OF
LARIONOV, 1913
MEDIUM: Oil on canvas

Women Artists 1550-1950 [exhibition catalogue, Los Angeles County Museum of Art; University Art Museum, University of Texas at Austin; Museum of Art, Carnegie Institute; Brooklyn Museum, 1976/ 1977] Sutherland Harris, A. and Nochlin, L. (ed.?) New York: Knopf (1976), cat. no. 124, page 96.



Marlborough *Marlborough Fine Art (London) Ltd. 39 Old Bond Street, London W1 Tel: 01-629 5161*
Artist GONCHAROVA Natalia (1881-1968)
Title Portrait of Larionov
Medium oil on vancas
Date 1913
Size 41 ³/₈ x 30 ³/₄ inches 105 x 78 cm. No. XLOS 5482



Marlborough
Marlborough Fine Art (London) Ltd.
39 Old Bond Street
London W1X 4BY
Selected European Masters of the 19th and 20th Centuries
16 June - 7 September 1973 Cat. no. 26

Selected European Masters of the 19th and 20th Centuries [exhibition catalogue, Marlborough Fine Art Limited, London, 16 June to 7 September

1973], editor not identified, London: Marlborough Fine Art Ltd. (1973), cat. no. 26.

2. Art historical information: a few notes

The catalogue of the exhibition at Gallery Paul Guillaume in 1914 describes 1913 as date of origin for the painting *Portrait of Larionov*. Mary Chamot first dated it to 1911 but corrected the date to 1913 as well as the exhibition catalogue of the exhibition at Gallery Gmurzynska (Ruhrberg 1981: 16).⁸ According to Mary Chamot “this painting was in Larionov’s and Goncharova’s studio in the autumn of 1913 when Fokine visited them with Diaghilev to arrange for Goncharova to design the décor for *Le Coq d’Or*. [...]The entire room was covered with paintings, all paintings facing the wall” (Chamot 1979: -48).⁹ According to Mary Chamot the “portrait is unlikely to have been produced before the summer of 1913” (Chamot 1979: 48).

The painting *Portrait of Larionov* marks a new phase in the artist's development. Goncharova attempts to apply the Rayonist style to the portrayal of her companion. It was the outstanding work in the Rayonist exhibition and probably represents the sole surviving example of a portrait in this style. Rayonism was an attempt to capture the emanations of a personality as opposed to those of inanimate things. In Goncharova's portrait this is achieved by means of chromatic rays and sweeping diagonals, creating the impression of a man of great force and charisma. Goncharova’s *Portrait of Larionov* reveals a typically fragmented use of colour, especially around the edges. Despite its abstract tendency, those who knew Larionov considered the portrait a quite faithful likeness. Recently a new interpretation has been advanced by Ellen Thormann who sees a dual portrait of Larionov and Goncharova in the depiction (Scheps, Hermann et al. 1996: 242).¹⁰

⁸ *Neuerwerbungen 1980/81* [exhibition catalogue, 12 May to 28 June 1981, Museum Ludwig, Cologne], Ruhrberg, K. (ed.) Cologne: Museum Ludwig (1981), p. 16.

Rough translation of the following German text into English:

“Zur Datierung des Bildes. Der Ausst.-Kat. Der Galerie Paul Guillaume, Paris 1914, bez. als Entstehungsjahr 1913; M. Chamot, N. G., Paris 1972, S. 144, dat. 1911, korrigiert aber später ebenfalls auf 1913; so auch der Ausst.-Kat. Galerie Gmurzynska; Köln 1980.“ (Ruhrberg 1981: 16)

⁹ Chamot, Mary: *Gontcharova. Stage Designs and Paintings*. London : Oresko Books Ltd. (1979), p. -48.

¹⁰ Scheps, M., Hermann, B., Schilling, C. et al. *Kunst des 20. Jahrhunderts. Museum Ludwig Köln*. Cologne et al.: Taschen (1996), p. 242.

Rough translation of the following German text into English: „Das rayonistische *Porträt von Larionow* (1913) markiert die nächste Phase in Natalia Gontscharowas künstlerischer Entwicklung. Es war ein Höhepunkt der im gleichen Jahr veranstalteten rayonistischen Ausstellung und ist wahrscheinlich das einzige existierende Beispiel für ein rayonistisches Porträt. Hier ging es in erster Linie darum, die >>Ausstrahlung<< einer Persönlichkeit - nicht die von Objekten – einzufangen, die Lebendigkeit des Gesichtes musste im Vordergrund stehen. Das Gemälde lebt von chromatischen Strahlen und diagonalen Bewegung von intensiver Dynamik. Trotz der Abstraktion bescheinigten Zeitgenossen diesem Porträt ein hohes Maß an Ähnlichkeit. Eine neue Interpretation gibt Ellen Thormann für das Porträt Larionows: Sie sieht in der Darstellung ein Doppelbildnis von Larionow und Natalia Gontscharowa.“ (Scheps, Hermann et al. 1996: 242).

A sketch titled *Self-portrait* shows similarities to the painting *Portrait of Larionov* (comp. *Self-portrait*, 1913, pencil, 25,8 x 17,5 cm, private collection in Paris¹¹). Because of similarities between this sketch and the painting *Portrait of Larionov* it is suggested that the painting was realised after the sketch as programmatic portrait (Weiss 1986: 46; Ruhrberg 1981: 16).¹²

¹¹ Photo of the artwork *Self-portrait* in: Loguin, T. *Gontcharova et Larionov cinquante ans à Saint Germain-des-Prés*. Paris: Klincksieck (1971), photo no. 37.

¹² *Russische Avantgarde 1910-1930, Sammlung Ludwig, Köln* [exhibition catalogue, 16 April to 11 May 1986, Sammlung Ludwig, Josef-Haubrich-Kunsthalle, Cologne], Weiss, E. (ed.?) Munich: Prestel (1986), p. 46. Rough translation of the following German text into English: "Eine Zeichnung von Larionow enthält skizzenhaft die Merkmale dieses Bildes (*Selbstporträt*, 1913, Bleistift, 25,8 x 17,5 cm, Privatbesitz Paris, Abb. in: T. Loguin >Gontcharova et Larionov<, Paris, 1971, Abb. 37). Die überraschende Ähnlichkeit zwischen dieser Zeichnung und dem Gemälde der Gontscharowa läßt vermuten, daß letzteres ach dem Entwurf Larionows als programmatisches rayonistisches Porträt ausgeführt wurde." (Weiss 1986: 46). Rough translation of the following German text into English: "Eine Stütze für dieses Datum bietet ein in diesem Kontext wenig beachteter Entwurf für ein Selbstporträt von M. Larionow (1913, Bleistift, 25,8 x 17,5 cm, Priv.-Bez. Paris, abgeb. bei T. Loguin: *Gontcharova et Larionov cinquante ans à Saint Germain-des-Prés*, Paris, 1971, Taf. 37). Die überraschenden Parallelen zwischen dieser Zeichnung und dem Gemälde Gontscharowas lassen vermuten, daß letzteres nach dem Entwurf Larionows als programmatisches „rayonistisches“ Porträt ausgeführt wurde." (Ruhrberg 1981: 16).

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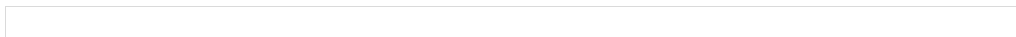
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