

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

concerning the painting

Rayonism, Red and Blue - Beach (1913)

by Mikhail Larionov

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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 (comp. table 1). There is a photo that shows Mikhail Larionov and Natalia Goncharova in Paris with their Rayonist works, including the painting *Rayonism, Red and Blue – (Beach)*. This photo was taken c. 1950-52 by Alexander Liberman.¹

It is documented that *Rayonism, Red and Blue (Beach)* was part of Boris Tcherkinsky's private collection in Paris. The exhibition catalogues "Larionov and Goncharova: a retrospective exhibition of paintings and designs for the theatre" published in 1961 and "Gontcharova – Larionov" published in 1963 both mention that the painting *Rayonism, Red and Blue – (Beach)* was then owned and lent by Boris Tcherkinsky.²

There is no information in the archive of the Museum Ludwig regarding when the painting was acquired by the Gallery Gmurzynska, which was located in Cologne³, from whom the painting was acquired by the Ludwigs. The painting *Rayonism, Red and Blue (Beach)* was part of the gallery's collection until 1982. The painting was purchased by Peter and Irene Ludwig (Ludwig collection in Aachen) in 1982. 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.

date unknown	Paris, private collection of Mr. Boris Tcherkinsky
until 1982	Cologne, Gallery Gmurzynska (Galerie Gmurzynska)
since 1982	Aachen, collection Ludwig (collection of Peter and Irene Ludwig) 1982-2011: 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/05020022>

¹ Source: < <https://www.icp.org/browse/archive/objects/mikhail-larionov-and-natalia-goncharova-with-their-rayonist-works-paris> > (17.02.2017).

² *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. 41.

Gontcharova – Larionov [exhibition catalogue, September to November 1963, Musee d'Art Moderne de la Ville de Paris], editor not identified, Paris: Musée d'Art Moderne de la Ville de Paris (1963), unpagged cat. no. 32.

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

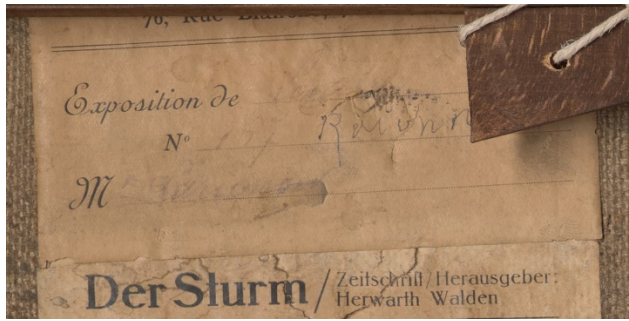


Plate 2. Michel Larionov, Rayonism, Red and Blue (Beach), 1911, collection Museum Ludwig: Inv. Nr. ML 1333. Verso, visible light.

Rheinisches Bildarchiv Köln, Patrick Schwarz, rba_d050875_02, www.kulturelles-erbe-koeln.de/documents/obj/05020022

Handwritten inscriptions 'LARIONOW Moscou 1911' (left part of canvas with name of artist and date of painting, applied by brush with a glossy black colour) and '43 Rue de Seine Paris VI' (right lower part of canvas with the artist's address where he lived since 1919 !).

On top right of the canvas there is a handwritten and hardly readable inscription which contains the artist's name and title ('Larionoff Meerufer und Badende') done in a blue tone. The handwriting differs from the other inscriptions. Underneath the artist's address: 43 Rue de Seine Paris is visible (done in a blue tone), in parts overlapped by the later added address inscription.

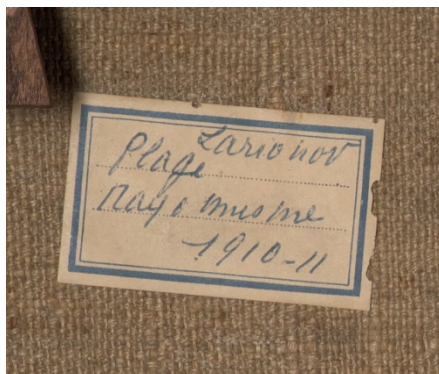


Label mounted with overlap to the exhibition label
'P. NAVEZ
EMBALLAGES TABLEUX & OBJECTS D'ART
76, Rue Blanche, 76 PARIS
Exposition de Larionov [name of artist, spelling
barely legible]
N° 167
Raionnisme [word possibly added later]
M Larionow'



DER STURM/ Zeitschrift/ Herausgeber: Herwarth
Walden
Ständige Ausstellungsräume
~~Berlin W 40/ Königin Augustastraße 51~~
Korrespondenzadresse: Berlin W 9/
Potsdamerstraße ~~48~~ 154a
Name des Künstlers Mikail Larionoff
Wohnung Russland Moskau Twerskaja Strasse
Trehprudny/ Trekprudny pereulok Haus N 2/7 W
10
Titel des Kunstwerks Meerufer und Badende
[...] [word in blue tone is illegible and was
possibly added later]
Preis M 1000 Berliner Katalog Nr. '

Erster deutscher Herbstsalon, Berlin 1913 [exhibition
catalogue, Der Sturm, Berlin, 1913], Walden, H. (ed.?)
Berlin: (1913), p. 23.
<<https://archive.org/details/ersterde00wald>> (07.02.2017).



'Larionov
Plage
rayonisme
1910-11'



Inventory label Museum Ludwig

2.- Art historical information, a few notes

Rayonism, Red and Blue (beach) is one example for Larionovs theory and style he expounded in the years 1912-1913.

Here the contours of the bather are fractured and erased so that only the vestiges of a silhouette remain. The figure has been dematerialized, as it were, and integrated with the rayist context of shifting and intersecting planes of colour that the beach generates by its reflectivity (Parton 1993: 65).⁴ This description relates to the title of the artwork *Meerufer und Badende/ Sea shore and Bather(s)*.

First shown at the famous exhibition “*Erster Deutscher Herbstsalon*” organised by Herwarth Walden Gallery “Der Sturm” in Berlin 1913, the artwork is listed with this title in the exhibition catalogue (Walden 1913: 23).⁵

A photograph appears in the catalogue of the exhibition *No.4*⁶ organized by Larionov in March 1914 in Moscow where it was entitled *Lady/Beach pneumo rayonism* (Campton 1980:84).⁷

The exhibition catalogue Gallery Paul Guillaume Paris published the same year listed three paintings entitled simply *plage/ beach rayonisme/ rayonism* –all with the date 1911, being the first catalogue to exhibit a conscious attempt at redating (predating especially the rayist works) (Sharp 2006:281).⁸

The date of 1913 for *Rayonism, Red and Blue (Beach)* today is accepted.

⁴ Parton, A: *Mikhail Larionov and the Russian Avant Garde*, Princeton Univ. Press, 1993, p.65.

⁵ *Erster deutscher Herbstsalon, Berlin 1913* [exhibition catalogue, Der Sturm, Berlin, 1913], Walden, H. (ed.?) Berlin: publisher not identified (1913), p. 23, cat. no. 250. . <https://archive.org/details/ersterde00wald>
See also the exhibition label and the handwritten inscription with the title on the reverse of the canvas.

⁶ *No. 4: Vystavka kartin Futuristy, Luchisty, Primitiv* [No. 4: exhibition of pictures by Futurists, Rayonnists and Primitives] Moscow, March-April 1914 ,cat. no.93.

⁷ *Abstraction Toward s a New Art of Painting 1910-1920*. [exhibition catalogue, 6 February to 13 April 1980, Tate Gallery , London] Compton, S.(ed.?), London Tate Gallery p.84.

⁸ Sharp, J.A.: *Russian Modernism between East and West. Natal'ia Goncharova and the Moscow Avant-Garde*. Cambridge Univ. Press , Cambridge 2006, p.281 annotation 62.