

**Report on the content of the Museum Ludwig
archives
concerning the painting
Rayonistic Sausage and Mackerel (1912)
by Mikhail Larionov**

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Report editors: Jilleen Nadolny, 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 is of the artist's studio. It was inherited by Alexandra Tomilina-Larionova, Mikhail's second wife¹ and his widow, on Mikhail 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 time.³ The painting *Rayonistic Sausage and Mackerel* was part of the gallery's collection until 1979. The painting was acquired by Peter and Irene Ludwig (Ludwig collection in Aachen) in 1979. 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.

probably after Larionov's death in 1964	Paris, private collection of Alexandra Tomilina-Larionova (Mikhail Larionov's widow and second wife)
1976	Everest Collection - Lausanne ⁴
until 1979	Cologne, Gallery Gmurzynska (Galerie Gmurzynska)
since 1979	Aachen, collection Ludwig (collection of Peter and Irene Ludwig) 1979-2011: 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/05020024>

¹ Mikhail 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 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 Founded 1965 in Cologne, Germany, Gallery Gmurzynska is now located in Switzerland.

⁴ Mentioned on the paper label for the exhibition: *Rétrospective Larionov, Gontcharova*, 29 April to 6 June 1976, Musée d'Ixelles, Brussels.

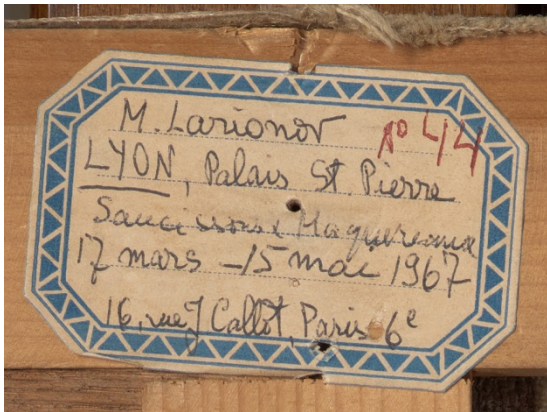


Plate 1. Mikhail Larionov, *Rayonistic Sausage and Mackerel*, 1912, collection Museum Ludwig: Inv. Nr. ML 1307. Verso, visible light.

Rheinisches Bildarchiv Köln, Patrick Schwarz, rba_d050876_02, www.kulturelles-erbe-koeln.de/documents/obj/05020024

On top of the canvas there is a handwritten inscription which contains the name of artist as well as title, date and size of the painting. The name of the artist - written in capital letters - ('M. LARIONOV') and the painting's size ('46, 5 x 61') are written on the verso (top area) with marker pen in dark red colour. In contrast, the French title (*Saucisson et maquereaux rayonnistes*), the date of object ('1912') and the title repeated in Cyrillic (*Lučistaja kolbasa I skumbrija*) are written in black (marker pen).

On lower part of the canvas there is the handwritten inscription 'Larionoff' (upside down). It is written with a hard greyish drawing material of mat appearance - maybe with charcoal.



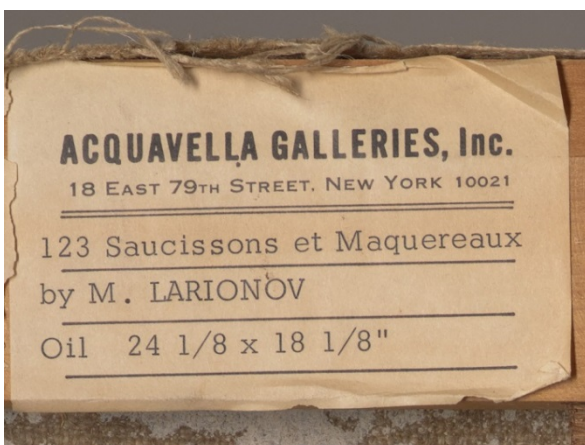
M. Larionov N° 44
LYON, Palais St. Pierre
Saucisson[s et] Maquereaux [a few
letters hardly readable]
17 mars – 15 mai 1967
16, rue J. Callot, Paris 6^e

Michel Larionov [exhibition catalogue, 1967, Musée de Lyon],
editor not identified, Lyon: publisher not identified (1967),
unpaged, photo no. 13, cat. no. 44.



ACQUAVELLA GALLERIES, Inc. 18
EAST 79TH STREET, NEW YORK
10021
Exhibition Michel Larionov
April 22-May 24, 1969
Catalogue # 38

Michel Larionov [exhibition catalogue, 22 April to 24 May 1969,
Acquavella Galleries], text by François Daulte (ed.?) New York:
publisher not identified (1969), unpaged, cat. and photo no. 38



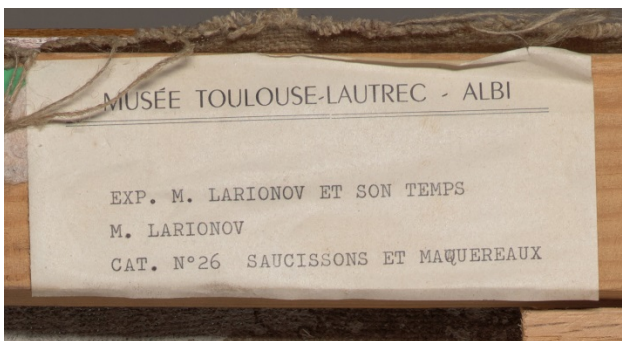
ACQUAVELLA GALLERIES, Inc.
18 EAST 79TH STREET, NEW YORK
10021
123 Saucissons et Maquereaux
by. M. LARIONOV
Oil 24 1/8 x 18 1/8"

artist: *Larionov, Mikhail* title, date: *Rayonistic Sausage and Mackerels* (1912) inv. number: *ML 1307*



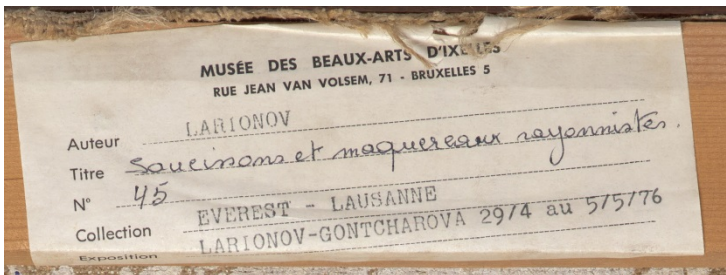
JUIN 1972
MAISON DE LA CULTURE
Quai Pierre de Coubertin
NEVERS [illegible]

Rétrospective Larionov [exhibition catalogue, 3 June to 29 July 1972, Maison de la culture de Nevers et la Nièvre], texts by Goldman, J. and Daulte, F. (ed.?) Lausanne: Maison de la culture de Nevers et la Nièvre (1972), unpagged, photo no. 47.



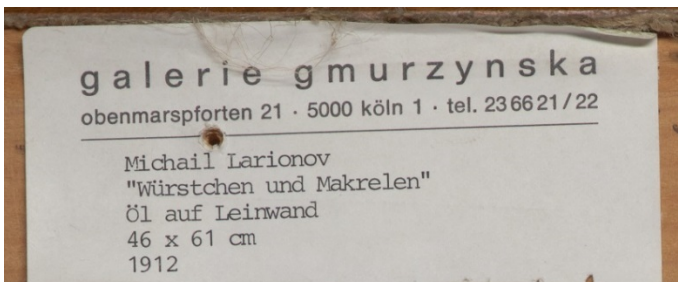
MUSÉE TOULOUSE-LAUTREC, ALBI
EXP. M. LARIONOV ET SON TEMPS
M. LARIONOV
CAT N° 26 SAUCISSESS ET
MAQUEREAUX

Michel Larionov et son temps [exhibition catalogue, June to September 1973, Musée Toulouse-Lautrec, Albi], editor not identified, Albi: Musée Toulouse-Lautrec (1973), photo no. 26



MUSÉE DES BEAUX-ARTS
D'IXELLES
RUE JEAN VAN VOLSEM, 71
BRUXELLES 5
Auteur LARIONOV
Titre Saucissons et maquereaux
rayonnistes
N° 45
Collection EVERST – LAUSANNE
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: Musée D'Ixelles (1976), cat. no. 45.



galerie g murzynska
obenmarspforten 21 5000 köln 1
tel. 236621/22
Michail Larionov
„Würstchen und Makrelen“
Öl auf Leinwand
46 x 61 cm
1912

RARP – report on archive review written by Verena Franken (conservator at Museum Ludwig, Cologne), 2/2017

2. Art historical information : a few notes

Larionov's first rayist works took the form of "realistic" rayism in which the artist depicted both objects and rays of light reflected on them. In *Rayonistic Sausage and Mackerels* clusters of rays spring from the end of sausages, from the corners of the fish and from the nearby objects (Parton 1993:46).⁵

The painting was exhibited twice in the years 1912/13: first in the St. Petersburg *Union of Youth* sho , second at the *Target* exhibition in Moscow (Baudin 2010: 76/ 77; Howard 1992: 141,150-152; Gordon 1974: 709).⁶

Listed in the catalogue with its comic title (as) an evident parody of the traditional still-life, (that) also illustrates a particular Russian or rather Larionovian attitude towards art (Weiss 1993: 144).⁷

⁵ Parton, A: *Mikhail Larionov and the Russian Avant Garde*, Princeton Univ. Press, 1993, p.46.

⁶ *Der Kubofuturismus und der Aufbruch der Moderne in Russland. Russische Avantgarde im Museum Ludwig*. Museum Ludwig. Baudin, K. (ed.) Cologne: Wienand (2010), pp. 76, 77 (note no. 4).

Howard, J. *The Union of Youth: An Artist's society of the Russian Avant-Garde*. Manchester et al.: Manchester Univ. Press (1992), pp. 141, 150-152. Gordon, D. *Modern Art Exhibitions 1900-1916* (2 volumes), vol. 1 (1974). Munich: Prestel (1974), p. 709.

⁷ *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.144. Weiss quoting an unpublished Manuscript of John Bowlt. .