

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

the painting

Portrait of a Man (Antosha Besval)

(1910)

by Mikhail Larionov

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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 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, Larionov's second wife¹, on his death in 1964 and became part of her private collection in Paris.² There is no information listed when the painting was acquired by the Gallery Gmurzynska, which was located in Cologne at that time.³ The painting *Portrait of a Man* was part of the gallery's collection until 1979. It 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 the death of Irene Ludwig 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	Collection Everest, 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 paintings exhibition history and bibliography, see:
<https://www.kulturelles-erbe-koeln.de/documents/obj/05020020>

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 Ms. 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 in 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.

Several labels and a stamp on the stretcher document exhibitions noted for this painting



Mikhail Larionov, Portrait of a Man, c. 1910, collection Museum Ludwig: Inv. Nr. ML 1306. Verso, visible light.

Rheinisches Bildarchiv Köln, Patrick Schwarz, rba_d050880_02, www.kulturelles-erbe-koeln.de/documents/obj/05020020



ACQUAVELLA GALLERIES, Inc.
18 EAST 79TH STREET. NEW YORK 10021
114 Portrait d'Homme
Oil 31 1/2 x 43 inches
by MICHEL LARIONOV



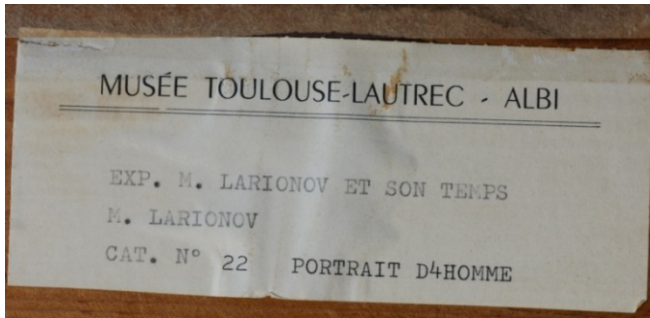
ACQUAVELLA GALLERIES, Inc.
18 EAST 79TH STREET. NEW
YORK 10021
Exhibition Michel Larionov
April 22 - May 24, 1969
Catalogue # 37

Michel Larionov [exhibition catalogue, 22 April to 24 May 1969, Acquavella Galleries], text by Daulte, F. (ed.?) New York: publisher not identified (1969), unpagged, cat. and photo no. 37.



MAISON DE LA CULTURE
Quai Pierre de Coubertin
NEVERS 61 39 39
- Jun 197 [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.



MUSÉE TOULOUSE-LAUTREC, ALBI
EXP. M. LARIONOV ET SON TEMPS
M. LARIONOV
CAT. N° 22 PORTRAIT D4HOMME
[spelling mistake]

Michel Larionov et son temps [exhibition catalogue, June to September 1973, Musée Toulouse-Lautrec, Albi], editor not identified, Albi: Musée Toulouse-Lautrec (1973), cat. no. 22.



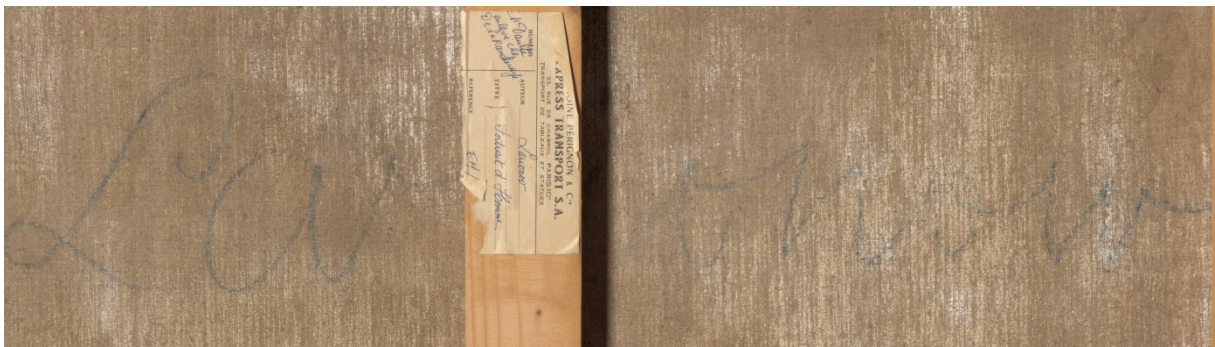
MUSÉE DES BEAUX-ARTS
D'IXELLES
RUE JEAN VAN VOLSEM, 71 -
BRUXELLES 5
Auteur LARIONOV
Titre Portrait
d'Homme
N° 38
Collection EVEREST -
LAUSANNE
Exposition LARIONOV-
GONTCHAROVA 29/4 au 5/5/76

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. 38.

The inscription and the paper label indicate that the painting belong to the group of works which had been stored in Moscow during the years 1915-1925/27.



Paper-label with the letters “G” and “L” in Cyrillic : first letters of the artists names and numeration . Since 1915 Goncharova and Larionov lived in France, leaving a greater part of their works in Moscow. This paper-labels were stuck on the reverse of the canvas by N.D. Vinogradov (1885-1980) when the painting was removed from the flat of Goncharova and Larionov in Moscow and put into storage.



Handwritten inscription, written with a blue material.

The inscription “Larionow” was purportedly done by L.F.Zhegin (1892-1969) before sending the painting from Moscow to Paris between 1925-26. Except main works, a lot of these paintings which had been sent from Moscow to Paris, remain packed and unstretched in the studio in Paris.⁵

⁵ Gleb Pospelov: Der Nachlass von Natalja Gontscharowa. S.61-65. In Ausstellungskatalog *Natalia Gontscharowa. Zwischen russischer Tradition und europäischer Moderne*, Hrsg. Beate Kempfert mit Alla Chilova. 2009/10 Opelvillen, Rüsselsheim.

2. Art historical information

In former catalogue entries it was supposed that the painting is a portrait of the poet and critic Nikolai Burliuk (1890-1920), younger brother of the more famous David and Wladimir Burliuk. Larionow has already met them in 1907 and afterwards they became friends. In summer 1910 the Burliuk family invited many of their friends to their country estate in Tschernjanka in the Ukraine (Weiss 1986: 72; Weiss 1993: 143).⁶ There Larionow painted other portraits (of Khlebnikov and Wladimir Burliuk, which are similar to *Portrait of a Man* regarding to the composition and colour (Pospelow 1985: 49; Bowlt and Mislner 1993: 179).⁷ Now the sitter is clearly identified as Antosha Besval (1891-after 1939), the husband of Burliuk`s sister Nadeshda. Historic photographs dated 1911 and 1912 show him together with the Burliuk family.⁸ The Khardzhiev Collection holds a portrait of A. Besval, dated 1913 done by David Burliuk.⁹ B. Liwschiz (1886-1938)¹⁰ mentioned A. Besval in his memoirs entitled "The One and a Half-eyed Archer" as "secretary" of Hylea. .¹¹

6 *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. 72.

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. 143.

Rough translation of the following German text into English: „es handelt sich höchstwahrscheinlich um das Portrait des Dichters und Kritikers Nikolai Burliuk (1890-1920), des jüngeren Bruders der berühmteren David und Wladimir Burliuk. Diese lernte Larionow bereits 1907 kennen, es entstand eine sehr anregende Freundschaft. [...] Im Sommer 1910 luden die Burliuks viele ihrer Freunde auf ihren Landsitz in Tschernjanka (Ukraine) ein. Hier entstanden auch die im Aufbau und farblich sehr ähnlichen Portraits von Chlebnikow“.

⁷ Pospelow, G. G. *Moderne Russische Malerei - Die Künstlergruppe Karo-Bube*. Stuttgart et al.: Kohlhammer (1985), p. 49. Bowlt J. E., Mislner, N. *Twentieth-century Russian and East European painting. The Thyssen-Bornemisza Collection*. London: Zwemmer (1993), p. 179.

⁸ Yevgeny Demenok : *Making Modernism: Tracking The Burliuk Family in Odessa*, published 25.10.2016 , in: Odessa review. <http://odessareview.com/making-modernism-tracking-burliuk-family-odessa/>.

⁹ Geurt Imandse, Frank van Lamoen. *The Khardziev Collection*. Stedelijk Museum Amsterdam. Russian Avantgarde .Amsterdam 2013/14. Page 64, No. 015 Inv.no.4.2001(188).

¹⁰ Ida Junker: *Benedikt Liwschitz. Das dichterische Werk von 1908-1918 im literarischen Kontext. Eine Rekonstruktion*. München 2003.

¹¹ *Benedikt Liwschitz: Der anderthalbäugige Schütze*. Katalog Staatliches Russisches Museum, St. Petersburg. Palace editions 2004. Ed. Joseph Kibilitsky.