



**NATALIA
GONCHAROVA**
**WITH GAUGUIN, MATISSE
AND PICASSO**

**FIRENZE
PALAZZO STROZZI**

28 SEPTEMBER 2019
12 JANUARY 2020

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Natalia Goncharova
A woman of the avant-garde with Gauguin, Matisse and Picasso
Florence, Palazzo Strozzi, 28.09.2019–12.01.2020
#NataliaGoncharova

This autumn Palazzo Strozzi will present a major retrospective of the leading woman artist of the twentieth-century avant-garde, *Natalia Goncharova*.

Natalia Goncharova will offer visitors a unique opportunity to encounter Natalia Goncharova's multi-faceted artistic output. A pioneering and radical figure, Goncharova's work will be presented alongside masterpieces by the celebrated artists who served her either as inspiration or as direct interlocutors, such as **Paul Gauguin**, **Henri Matisse**, **Pablo Picasso**, **Giacomo Balla** and **Umberto Boccioni**.

Natalia Goncharova who was born in the province of Tula in 1881, died in Paris in 1962 was the first women artist of the Russian avant-garde to reach fame internationally. She exhibited in the most important European avant-garde exhibitions of the era, including the *Blaue Reiter* Munich, the *Deutsche Erste Herbstsalon* at the Galerie Der Sturm in Berlin and at the post-impressionist exhibition in London. At the forefront of the avant-garde, Goncharova scandalised audiences at home in Moscow when she paraded, in the most elegant area of the city with her face and body painted. Defying public morality, she was also the first woman to exhibit paintings depicting female nudes in Russia, for which she was accused and tried in Russian courts. For over fifty years she lived and worked together with her partner and fellow artist Mikail Larionov in a free and open way, coming to marriage only in the last years of her life in order to protect their work. A heroine of the Russian avant-garde she lived as an exile in Paris from 1919, a move that allowed her to continue working without constraints.

Through her art she created an original and powerful fusion of tradition and innovation, East and West, making her work a unique example of experimentation across artistic styles and artistic genres. Goncharova united iconic elements of Russian popular and religious tradition with the demands of modern Western art, moving from the heroic art of the First World War and 1920s Paris, the 'primitivism' of Gauguin and the kaleidoscopic colours of Matisse through to the Picasso's experimentation with Cubism and the dynamism of Italian Futurists, Boccioni and Balla.

The exhibition will comprise approximately 130 exhibits loaned by major international institutions and collections such the **Tretyakov Gallery**, the **State Russian Museum in St. Petersburg** in Russia and the **Tate**, the **National Gallery**, the **Estorick Collection** and the **Victoria and Albert Museum** in London. There will also be key loans from major national institutions including the **Museo del Novecento** in Milan, the **Gabinetto dei Disegni** of the Castello Sforzesco, and the **Mart** in Rovereto.

Taking visitors on a journey from Moscow to Paris, the exhibition will reveal the astonishing energy and vibrancy of this highly original and pioneering artist. The exhibition will immerse visitors in Goncharova's world and creativity with the exhibition design embracing her love of strong colours and recreating decorative motifs from Goncharova's books of illustrations. The full spectrum of her creative output will be celebrated with exhibits including her work with the Ballet Russes that brought her international fame. Invited to Paris in 1914 by Sergei Diaghilev, Goncharova became known for her vibrant set and costume designs for landmark productions including *Coq d'or* and the *Oiseau de feu*. Period footage will accompany the exhibits, bringing to life the artist's era and world with scenes of rural and urban life in Russia before the Revolution, the Russian Orthodox church as well as Goncharova's life in Paris working for the Ballet Russes.

Highlights of the exhibition will include early paintings such as *Self-Portrait with Yellow Lilies* (1907-1908), *Peasants Picking Apples* (1911), formerly owned by the Morozov family, one of the great art collectors of the early 20th century; monumental parts of *The Harvest* (1911); and her scandalous paintings of nudes, the first public display of which led to her trial for obscenity. A section of the show will be dedicated to her religious works including the *Four Evangelists* (1911), a four-panel work which shocked audiences in St Petersburg,



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Russia in 1914 and led to the works being taken down by the authorities. The exhibition will also present a newly restored **screen** that Natalia Goncharova was commissioned to create in 1927 for the Arts Club of Chicago by the great American collector, Rue Winterbotham Carpenter. The exhibition also presents a comparison with important works by Italian futurists, such as the studio for *Study for The City Rises* by Boccioni and *Abstract Speed - The Car has Passed* by Giacomo Balla. The combination of studies for *Dynamism of a Cyclist* by Umberto Boccioni and the *Cyclist* by Goncharova allows visitors to appreciate analogies and differences between Italian and Russian Futurism and to trace the relationship with Filippo Marinetti and with the artists with whom she was in touch in Rome between 1916 and '17. The section dedicated to Natalia and Mikhail Italian stay includes works such as the *Four Evangelists*, exhibited for the first time since it was premiered, and the previously unseen, *Saviour*.

Natalia Goncharova is curated by Ludovica Sebregondi for the Fondazione Palazzo Strozzi and by Matthew Gale, Head of Displays, and Natalia Sidilina, Curator of International Art, for the Tate Modern

“Hot on the heels of the outstanding success achieved with its Marina Abramović show,” says Fondazione Palazzo Strozzi's Director General *Arturo Galansino*, *“Palazzo Strozzi is getting ready to celebrate another woman, Natalia Goncharova, one of the leading women in the Avant-garde movement of the early 20th century, who drew international attention with her multi-faceted and original output that merges the language of Russian tradition with the tenets of Western modernity. The exhibition will allow visitors to immerse themselves in the world of an artist who proved capable of combining different cultures in a resolutely unconventional and often provoking manner. The project is the product of a synergy with the Tate Modern in London, thus confirming Palazzo Strozzi's talent for creating original projects of international quality as part of its ongoing dialogue with the world's leading cultural institutions”*.

“Devoting an exhibition to Natalia Goncharova is of particular significance,” explains Ludovica Sebregondi, who is curating the Italian version of the exhibition, *“not only because it underscores the driving role that she played in the avant-garde movement, but also because it illustrates her ability to explore different styles which she incorporated into her own vision of the world. She was an unconventional spirit and unwavering in her approach, she became the first woman in Russia to paint nudes, to be hit by censorship over her religious works, to perform in cabaret and to show up in Moscow's most elegant venues with a painted face. Her name in the context of the theatre is a legend in its own right and her paintings go for record figures in auctions. It's high time a broader audience became acquainted with her work as a whole”*.

The exhibition is promoted and organised by the **Fondazione Palazzo Strozzi** and the **Tate Modern**, London, in conjunction with the **Ateneum Art Museum** in Helsinki, with the support of the Comune di Firenze, Regione Toscana and Camera di Commercio di Firenze and with a contribution from the Fondazione CR Firenze.



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FACT SHEET

Title	<i>Natalia Goncharova a woman of the avant-garde with Gauguin, Matisse and Picasso</i>
Venue	Florence, Palazzo Strozzi
Dates	28 September 2019-12 January 2020
Exhibition curated by	Ludovica Sebregondi, Fondazione Palazzo Strozzi, and Matthew Gale, Head of Displays, Natalia Sidilina, Curator, International Art, Tate Modern
Promoted and organized by	Fondazione Palazzo Strozzi and Tate Modern, London
With the collaboration of	Ateneum Art Museum, Helsinki
With the support of	Comune di Firenze, Camera di Commercio di Firenze, Regione Toscana
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Admission	Full € 13,00; Reduced € 10,00; € 4,00 Schools



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PHOTO SHEET

High resolution images available from the press area on www.palazzostrozzi.org

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1.3	Paul Gauguin (Paris 1848–Hiva Oa 1903) <i>Bowl of Fruit and Tankard before a Window</i> c. 1890, oil on canvas, 50.8 x 61.6 cm. London, National Gallery, NG6609. Bequeathed by Simon Sainsbury, 2006 © The National Gallery, London	
1.5	Henri Matisse (Le Cateau-Cambrésis 1869–Nizza 1954) <i>André Derain</i> 1905, oil on canvas, 39.4 x 28.9 cm. Purchased with assistance from the Knapping Fund, the Art Fund and the Contemporary Art Society and private subscribers, 1954 © Tate, London 2019 © Succession H. Matisse, by SIAE 2019	
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1.8	Pablo Picasso (Malaga 1881–Mougins 1973) <i>Busto di donna</i> 1909, olio su tela, cm 72,7 x 60. Londra, Tate, N05915 © Tate, London 2019 © Succession Picasso, by SIAE 2019	



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Video 3	<p><i>Les Noces, Russian choreographic scenes with song and music, music by Igor Stravinsky, scenes and costumes by Natalia Goncharova</i></p> <p>Moscow, Tretyakov State Gallery, Department of Manuscripts</p>	
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7.8	<p>Natalia Goncharova <i>Cyclist</i> 1913, oil on canvas, 79 x 105 cm. St Petersburg, Petersburg, State Russian Museum, ZHB-1600</p> <p>© Natalia Goncharova, by SIAE 2019</p>	
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8.5	<p>Umberto Boccioni <i>Study for Dynamism of a Cyclist</i> 1913, black ink applied with a pen, on paper, 150 x 243 mm. Milan, Civico Gabinetto dei Disegni del Castello Sforzesco, inv. 824 B 308</p>	





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BIOGRAPHY IN PICTURES

1	Natalia Goncharova with her mother Ekaterina and cousin Nina dressed in traditional peasant clothes of the Tula Province , 1907 Moscow, State Tretyakov Gallery, Manuscripts Department	
2	Natalia Goncharova, 31 years old, in Moscow, 1912 Moscow, State Tretyakov Gallery, Manuscripts Department	
3	Natalia Goncharova with “Basis make-up for an actress of the futurist theatre” published in <i>Teatr v karrikaturakh</i> ”, 21 September 1913 Moscow, State Tretyakov Gallery, Manuscripts Department	
4	Mikhail Larionov (first on the left) and Natalia Goncharova (only woman), among other artists at the exhibition <i>The Target</i> , Moscow 1913 Moscow, State Tretyakov Gallery, Manuscripts Department	










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5	Natalia Goncharova and Mikhail Larionov at the Bolshoi Theater working at the scenes of <i>Le Coq d'or</i> , 1914 Moscow, State Tretyakov Gallery, Manuscripts Department	
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EXHIBITION WALKTHROUGH

Room 1

Natalia Goncharova

Natalia Goncharova is the first modern woman artist to benefit from a monographic exhibition at Palazzo Strozzi: painter, costume designer, illustrator, graphic artist, set designer, decorator and stylist, but also an actress on the silver screen and a pioneering performance artist in the early 20th century, she was one of the leading female figures in the avant-garde movement. Natalia lived for art, creating an original and powerful fusion between tradition and innovation, East and West that resulted in her work being a unique example of experimentation with artistic styles and genres ranging from Neo-primitivism and Rayonism to painting, graphic art and work for the theatre. The first woman artist to enjoy international success and to become a role model for her generation, Natalia developed a highly personal style merging iconic elements of Russian popular and religious tradition with the tenets of Western modernity, looking to Gauguin, Matisse and Picasso and interacting with the Futurists. Her experience made of her a uniquely unorthodox female figure who achieved success thanks to her outstanding and eclectic talent. Taking the visitor on a virtual journey from the Russian countryside to Moscow and Paris, the exhibition illustrates Natalia's world through her art but also with video footage and photographs exploring her unconventional life, while a revisitation of decorative motifs taken from her work as an illustrator highlights her exuberant talent as a colourist.

A Biography in Pictures

Born in Tula Province in central Russia in 1881, Natalia Goncharova lived in the area until her adolescence on estates owned by her family, minor nobility. Her father was a great-nephew of the eponymous and very beautiful wife of poet Alexander Pushkin, who died from wounds received in a duel sparked by his wife's alleged unfaithfulness. Her mother was the daughter of a professor at Moscow's Academy of Theology. Moving with her family to Moscow, Natalia was educated at the school of painting, sculpture and architecture, exploring current trends in Paris, the world capital of art at the time, where her work was first shown in 1906. With her partner Mikhail Larionov, whom she met in 1901, she became a central figure in the avant-garde, showing her work in all the exhibitions of the most innovative artistic movements in Russia, Munich (*Blaue Reiter*), London and Berlin. She began to work as a set and costume designer for Serge Diaghilev's Ballets Russes in 1913, leaving Moscow with Larionov in 1915 and travelling to Spain and Rome – both of them working for Diaghilev – in 1916 and '17, prior to moving to Paris for good. They were never to return to Russia (known as the Soviet Union following the October Revolution). Natalia designed costumes and sets for Diaghilev until his death in 1929, after which she worked for other theatre companies, taught painting and worked with fashion houses, publishers and magazines. Natalia and Mikhail lived together for fifty years (an open couple) but only married in 1955 to ensure that the surviving partner could inherit the other's work. Goncharova died in 1962, Larionov in 1964 after a second marriage with Alexandra Tomilina, his work and life partner of long standing, who inherited both their estates. Despite their decision “not to return”, Natalia and Mikhail wanted their work to go to museums in their country of origin. Their wish was fulfilled in 1989.

Section 1 - Room 1

Looking to the West

In early 20th century Moscow two of the world's foremost collectors, the extremely wealthy industrialists Sergei Shchukin (1854–1936) and Ivan Morozov (1871–1921), collected icons, Post-Impressionist art, Fauve and Cubist works by leading artists, which they bought for the most part in Paris. Shchukin's collection – he opened his sumptuous home, the former Troubetzkoy Palace, to the public on Sunday mornings in 1908/9 – comprised over 250 works including 37 Matisses and 50 Picassos. Morozov owned over 200 works covering the development of modern painting, and he bought paintings by Goncharova and Larionov along with works by other young Russian artists. The two collections, along with art magazines, played a major role in the formation of Russia's avant-garde movement, which sought its inspiration in the work of Cézanne, Van Gogh, Derain, Le Douanier Rousseau, Toulouse Lautrec and Picasso. When Maurice Denis and Henri Matisse were in Moscow (Denis in 1910, Matisse in 1911) to oversee the hanging of their paintings in the two collectors'



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homes, the event could not help but make its mark on Natalia. This room hosts important work by Cézanne, Gauguin, Matisse, Derain and Picasso, all of them represented in the Moscow collections that influenced Natalia, along with a picture she painted in 1907, redolent of the world of Toulouse Lautrec and Van Gogh yet already revealing an interest in the Fauves.

"Here's what one madman painted and another madman has bought".

Sergei Schukin to Léonid Pasternak, talking about his Gauguins

Section 2 - Room 2

Natalia Goncharova's Russia

Familiarity with the work of Cézanne, Gauguin, Matisse, Le Douanier Rousseau and Picasso influenced the work of young Russian artists, including Goncharova and Larionov who subscribed to the search for ways of transcending Naturalism and Symbolism. The lure of primitive art took on a unique character in Russia where, between 1907 and 1912, we see the development of Neo-primitivism inspired not by distant civilisations, as was the case in France, but by Russia's own traditions, folklore and cultural roots. In her two self-portraits Natalia offers a conflicting image of herself: in one she sports the kind of elegant attire that was fashionable in her eponymous ancestress's day, bowing to the aesthetic standards of her social class, but in the other she is simply dressed in the garb of an artist in front of her work, her strong facial features mercilessly captured, her gaze direct and aware. She has no need of brushes to prove that she is a painter, and in her overlarge hand she clutches yellow lilies, lending her an oriental air. The paintings in this room explore life on Natalia's family estates and her years in the country that allowed her to discover peasant life and culture, prompting her to seek inspiration in wood carvings, painted items for everyday use, popular prints (*lubki*) and even the extremely ancient stone sculptures in ancestral shapes known as *kamennye babies*. Larionov, a serious student of folklore and a collector of *lubki*, was the son of a military pharmacist and medic. After his military service, he frequently addressed military topics, conveying them in a childish style with echos of shop signs and of the toys sold at fairs. The video conjures up a picture of Natalia's Russia – in a ceaseless interplay between the country, where she spent the spring and summer months, and the city where she lived in winter – using period photographs and footage from the documentary *The Fall of the Romanov Dynasty* (1927) and from the films *The Peasant Women of Ryazan* by Olga Preobrazhenskaya (1927) and *Old and New* by Sergei Eisenstein (1929). Moscow in the snow with the Kremlin, collector Sergei Shchukin's home with its "Pink Room" in which Matisse hung his own works, contrast with the Russian countryside depicted in moments of work and leisure.

"The art of my country is incomparably deeper than anything known to the West".

Natalia Goncharova, 1913

Section 3 - Room 3

1913: A One-Woman Show

Gallery owner Klavdia Mikhailova's Art Salon hosted a retrospective of Goncharova's work on 30 September 1913 showcasing some 800 paintings, watercolours, sculptures, pastels, designs for the theatre, fabrics, fashion plates, embroidery, wallpaper and *lubki*, providing Natalia with an opportunity to display 10 years' worth of work covering her entire career to date and testifying to her unflagging energy. The work on display included her Post-Impressionist experiments, her Neo-primitivist works, her work inspired by traditional Russian art and the products of her most recent and most innovative research. It was the first ever one-woman show of work by a female avant-garde Russian artist but its 12,000 visitors decreed it a success, if a controversial one, and consecrated Goncharova as a charismatic figure of the avant-garde. The catalogue was reprinted three times. Natalia, who had never managed to hang such large works as the *Harvest* polyptych on the walls of her studio, was finally able to see them displayed together. The first woman artist ever to show paintings depicting female nudes, in 1910, she was charged and tried three times for offending public morality and pornography but was always acquitted. Three of her works were bought by the Tretyakov Gallery, the first Russian museum of national art, suggesting that the gallery recognised Natalia as one of the country's leading contemporary artists

"This woman drags the whole of Moscow and the whole of St. Petersburg behind her; they don't just imitate her work, they imitate even her personality". Serge Diaghilev, 1913



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Section 4 - Room 4

Religion

Natalia Goncharova devoted her energy to depicting religious themes chiefly in 1909 and 1910, although she continued to address the topic until 1916. Her religious works are deliberate provocations, not only because they were by a woman (women are forbidden to paint icons in the Orthodox tradition, men alone being allowed to do so because they alone are created in God's image and likeness) but also because they merge traditional sources such as *lubki* or the paintings on Byzantine iconostases, considered sacred in the Orthodox world, with the secular style of modernity, placing them on the same level. Hence the controversy and clashes with the authorities and the Church. Her religious works were considered parodies and eight of them were impounded at the *Donkey's Tail* exhibition in 1912, also on the grounds that they were inappropriate in an exhibition with such an irreverent title. At her one-woman show in Moscow in 1913, Goncharova hung all her religious paintings in a separate room and they were considered to rank among her strongest works, but in a smaller version of the show in St. Petersburg the following year the 22 religious works, including her *Evangelists* polyptych, were impounded by order of the Holy Synod and Natalia was reported for blasphemy, though she was later acquitted. The video uses footage from Sergei Eisenstein's *Old and New* (1929) to explore the Orthodox Church, church processions and marches, all of them crucial rituals in Russian religious practice.

"Women [...] you must believe that everyone, including women, have intellects in the image and likeness of God, that there is no limit to the human will or the human mind"

Natalia Goncharova, 1913

Section 5 - Room 4 bis

The Great War

Her last Russian work, published in the autumn of 1914, consisted of a series of lithographs entitled *Mystical Images of War* depicting the conflict – which had begun a few months earlier and in the course of which Larionov was seriously wounded – as a universal, planetwide catastrophe. The countries taking part in the war are represented by Russia and her enemies: the two-headed imperial eagle, transformed into the bird of light, holds in its beak a crescent moon alluding to the Ottoman Empire and clutches in its claws the black eagle representing the central empires, while Russia's allies are characterised by their respective symbolic beasts, a lion for England and a cock for France.

The series opens and closes with the ancient Russian saints George of Cappadocia and Alexander Nevsky and includes the two warrior monks Peresvet and Oslabia who beat the Golden Horde at the Battle of Kulikovo in 1380. Allusions to the Great War include angels involved in a dogfight in biplanes, in other words modernity as a symbol of the forces of evil, Russian soldiers led by angels, and the enemy lying in a mass grave, devoured by birds. The series also contains allusions to the Apocalypse: *The Maiden on the Beast*, an image of the satanic forces; *St. Michael the Archistrategus*, the archangel and first horseman of the Apocalypse sounding a bugle above the flames; angels throwing rocks onto Babylon, depicted as a modern city with factory chimneys; or *The Pale Horse*, the last of the four horsemen of the Apocalypse carrying Death on his saddle. Goncharova sought inspiration for her subjects and poses in icons and for her broken lines in *lubki*, merging Futurist overtones with images of a patriotic nature illustrating the eternal struggle between good and evil.

"Religious art and art celebrating the state were and always will be the grandest and most perfect manifestation of art, largely because they are not theoretical but traditional".

Natalia Goncharova, 1912

Section 6 - Room 5

Theatre

It was in late 1913, following the retrospective of Natalia's work in Moscow, that the brilliant theatre impresario Serge Diaghilev commissioned her to design the costumes for *Le Coq d'Or* based on a poem by Aleksandr Pushkin with music by Nikolai Rimsky-Korsakov, which was performed in Paris the following spring. It was an instant success because it revisited Russia and its folklore in a modern vein. In 1915 Diaghilev commissioned Natalia to design the costumes for *Liturgie*, for which she sought her inspiration in the hieratic style of the Russian icon, in Tuscan 14th century art and in the mosaics of Ravenna. The following year, in Spain, she worked on the costumes for *Triana*; and even though *Triana* (like *Liturgie*) was never performed,



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the mood, clothes and flamenco had such a strong impact on her that she later built them into her easel works. The sumptuous costumes for *Sadko* (1916) with music by Rimsky-Korsakov were immensely successful, thanks chiefly to the fantastic underwater world imagined by Natalia and revealing clear echoes of Russian culture. *Les Noces* with music by Stravinsky, long in the making and only staged in 1923, was certainly the most radical ballet of all on account of the absence of naturalistic elements and of its unadorned sobriety. Natalia is also famous for the *Oiseau de feu* (1926), again with music by Stravinsky.

The video conjures up the world of the Ballets Russes and their creator Serge Diaghilev with images, music, posters and ballet, illustrating sets, choreography and costumes. It was crucial in this new kind of performance for music, dance and painting all to be placed on an equal footing, with sets and costumes, often a product of Natalia's peerless talent, becoming an integral part of the show.

"A costume's function is not to dress characters but rather to impart material form to them, to convey their type, their temperament".

Natalia Goncharova 1930s

Section 7 - Room 6 Modernism

In 1912 Natalia began for a short while to show an interest in urban and modern themes – machinery, factories, speed – in response to Futurism, yet she disputed the group's celebration of war and its male chauvinism, for it admitted no women. What she did embrace was its eagerness to shock, for example when, in 1913, she joined with other Futurists – being described as their leader – to saunter through Moscow's fashionable streets with her face and body painted: a kind of performance *avant la lettre*. Russian artists associated other trends in Western European art such as the fragmented perspective of Cubism with themes associated with modernity to create a style known as Cubo-Futurism. At the same time we begin to see Rayonist elements in Goncharova's work, even before Larionov formulated the Rayonist theory in two manifestos entitled *Rayonists and Futurists* and *Rayonism*, published in 1913 but dated to the year before. Rayonism (*lučizm*, from *luč*, "ray"), the first abstract art movement to originate in Russia, created spatial forms as they are shaped by the intersection of light rays reflected by objects: attention focuses on the rays while the subjects are difficult to recognise, being transformed into pure abstraction to suggest a world beyond what we see. Natalia Goncharova was one of the first to take a further step on the road to non-figurative art, seeking inspiration in the theme of energy and the invisible processes of the physical transformation of matter.

"Long live the style of Rayonist painting that we created – free from concrete forms, existing and developing according to painterly laws!".

Mikhail Larionov, Natalia Goncharova, 1913

Section 8 - Room 7 Goncharova and Italy

When Marinetti visited Russia in 1914, Larionov, Goncharova and others gave him an aggressive and provocative welcome because he argued that the Futurist theory, whose manifesto had been published in Paris in 1909 and was soon translated into Russian, had influenced Russia's Futurists, whereas they themselves stood staunchly by their independence. They shared a rejection of the past, a desire to provoke and a celebration of the dynamism typical of the modern age, but while the Italians countered the cultural values of old with enthusiasm for modernity and progress, the Russians wished to see a return to their vast country's prehistory. The theme of speed drew the attention of Italian and Russian Futurists alike, including that of Boccioni, the theoretician of movement in art, of Balla and of Goncharova herself. In Rome in 1916 and '17, tension between Natalia and Mikhail on the one hand and Marinetti, Balla and Depero on the other was allayed in the name of their common commitment with Diaghilev, who commissioned from Balla the sculptural set for *Feu d'Artifice*, an innovative play of lights without dancers to music by Stravinsky, while he commissioned Depero to design sets and costumes for the *Le Chant du rossignol* based on a tale by Hans Christian Andersen, also with music by Stravinsky.

"In Italy, where contemporary art is completely absent, Futurism has suddenly appeared, in other words the art of the future, a combination of Impressionism and nationalism".

Natalia Goncharova



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Section 8 – Room 7bis Goncharova in Italy

Their time in Rome working on Diaghilev's ballets allowed Natalia and Mikhail to forge deep friendships and acquaintances with Italian artists and thinkers. It was thanks to writer Olga Resnevič Signorelli, to whom they gave several watercolours and collages, that they rubbed shoulders with Giacomo Balla, Eleonora Duse, Giovanni Papini, Alfredo Casella, Vincenzo Cardarelli and Fortunato Depero. The period was extremely fertile because both Picasso and Jean Cocteau joined Diaghilev's group (which also included Massine and Stravinsky) to work on the ballet *Parade*. The couple also showed their work in exhibitions. In this room, for the first time, we present two of Natalia's works associated with her time in Italy: *The Evangelists* which she gave to Bohemian artist Rougena Zátková, was shown at the *Esposizione Artisti e Amatori Russi* in 1917. Nor was that the only event at which her work was shown in Rome. To mark the opening of the ballet season at the Teatro Costanzi, Massine's collection was shown in the foyer and it included three of Natalia's paintings along with works by Picasso, Braque, Derain, Léger, Depero, Balla and Carrà.

Their time in Rome also offered them an opportunity to present the Italian version of the Rayonism manifesto with an introduction by Guillaume Apollinaire, and an echo of their trip to Italy could still be perceived years later when, in 1920, Natalia and Mikhail illustrated *Bolshevik Poetry and Art* with *The Scythians* and *The Twelve* by the poet Alexander Blok, published in Pistoia.

"Our friendship born in Rome in those far-off and one might say heroic days forty years ago, is now even stronger and more precious "

Letter from Natalia to Olga Signorelli, 31 May 1957

Section 9 - Room 8 After Russia

When Goncharova and Larionov moved to Western Europe in 1915, it turned out to be for ever, despite their initial intentions. It was turned into a "voyage of no return" two years later by the October Revolution, by the ensuing civil war and, in 1934, by the end of all avant-garde experimentation, the banishment of all such work from Russia's most important collections to museums in the provinces and the triumph of Socialist Realism, which became the official style of Soviet art. Natalia's tour of Spain with Diaghilev in 1916 provided the inspiration for a new series of works known as *Spanish Women*, a theme she explored on various occasions in her paintings, prints and stage sets. The format and the hieratic character of the figures with their stylised faces and arms are reminiscent of her earlier religious work inspired by icons, but their costumes scrupulously include the women's typical mantillas, lace, combs and fans. They differ from her earlier Russian work in their palette, restricted to sober yet dense shades ranging from white to ochre.

Natalia's relations with American collectors brought her several major commissions: Rue Winterbotham Carpenter commissioned a "springlike, flowery, Cubist" screen for the Arts Club of Chicago and Natalia's work met his specifications to perfection.

"We often watched Spanish dancers... Even though some of the steps were bold and the audience was very expansive, seriousness and respect for the artists and their art, and for women, prevailed among the spectators". From Natalia's memories in *Les Noces*



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A CLOSER LOOK

Natalia Goncharova and Italy: Controversies, Inspirations, Friendships Ludovica Sebregondi

‘A young woman of great intelligence, not beautiful, though very pleasant, tall, bohemian in dress, indolent, reserved, mysterious, Russian to a T.’ This was how the Florentine artist Ardengo Soffici remembered ‘the painter Anna Goncharova’, having met her and Mikhail Larionov – ‘a Futurist-style painter, a boyish giant of a man ... who was also quite talented’ – in Paris in 1914.

‘Also’: Soffici noted that it was not only the male half of the couple who played a part in the meetings held at Le Petit Napolitain café, where ‘the conversations we enjoyed together were as interesting as they were pleasant. We discussed art, as well as Russian, Italian and French literature.’

Natalia’s relationship with Italy, which began in the first half of that 1914, is mainly linked to Futurism and the theatre, as well as to long-standing friendships. In April, on their way to Paris, she and Larionov stopped off in Rome, where they contributed works to the *Free International Futurist Exhibition of Painters and Sculptors from Italy – Russia – England – Belgium – North America* that were not listed in the catalogue. The exhibition was staged from 13 April to 25 May at Giuseppe Sprovieri’s Galleria Futurista on via del Tritone, and their participation contrasts with the aggressive and provocative welcome they had shown the futurists’ leader Filippo Tommaso Marinetti during his trip to Moscow and St Petersburg the previous January and February. Their stay in Paris, where their encounter with Soffici took place, was due to the staging of *Le Coq d’or* put on by Diaghilev and his Ballets Russes at the Opéra, but in August Goncharova and Larionov had to return to Russia, where Mikhail was recalled at the outbreak of World War I. In Moscow, Natalia developed an interest in Italian culture, working on the costumes for Goldoni’s *The Fan*, which she managed to characterise without literal quotes, yet capturing essential traits of the *Commedia dell’arte*. The following July, Natalia joined Diaghilev at Ouchy, in neutral Switzerland, where he was reviewing the Ballets Russes programme. Natalia and Mikhail worked, among other things, on *Liturgy*, a religious ballet in seven scenes centred on the life of Christ. Costumes were entrusted to Goncharova, while Larionov and Léonide Massine sought to recreate the ‘liturgical atmosphere’ that had struck the choreographer and ballet dancer on a trip to Italy with Diaghilev. In Florence, he had been greatly impressed by works by Cimabue, Duccio, Simone Martini, Donatello and Masaccio, and in Ravenna by the mosaics. In her sketches for the costumes, Natalia drew inspiration from the hieratic character of Russian icons, from the paintings of the Tuscan primitives and the Ravenna mosaics. Massine recalls that she ‘emphasised vital details, such as the position of the hands in the Byzantine style and the movements of the angular, folded arms’.

The inspiration for the Madonna’s gesture was apparently ‘Cimabue’s Virgin’, though it is not clear which, while the Magus appears to rework the three kings presenting their offerings in Sant’Apollinare Nuovo in Ravenna, as both a contrast and summary. The most intensely Italian period in Natalia and Mikhail’s careers runs from mid-September, or early October, 1916 to late April 1917, when the couple stayed at the Hotel Minerva in Rome to work with Diaghilev on *Les Contes Russes*, among other projects. They rented a studio on via Principessa Clotilde, where Natalia was immortalised on the terrace in a photograph she dedicated to the physician, philanthropist, writer and translator Olga Resnevich Signorelli, whose salon at n. 68 on via XX Settembre was the centre of the couple’s social life. They dined there every Sunday evening and came to know such highly regarded Italian cultural figures as Giovanni Papini, Giacomo Balla, Alfredo Casella, Vincenzo Cardarelli, Eleonora Duse. In 1921, the actress commissioned Goncharova to create two costumes for *La Donna del mare*, intended to evoke ‘la mer avec ses couleurs et ses reflets bleu foncé.’ And it was for the Signorelli dining room that Natalia made sketches for ceramic plates as gifts for her hosts. In February 1917, Picasso and Jean Cocteau joined Diaghilev’s Ballets Russes group – already consisting of Massine and Stravinsky in addition to Natalia and Mikhail – to work on the ballet *Parade*. A few pictures taken at the corner of piazzale Flaminio depict Natalia and Mikhail with Picasso, Filippo Tommaso Marinetti and the man of



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letters Ricciotto Canudo, in memory of a fruitful period in the cultural life of Rome. In Rome, Goncharova and Larionov's relationship with the futurists was further strengthened. This is attested to by photographs taken by Marinetti, by an increasing familiarity with Depero, Balla, Prampolini and Bragaglia, and by the couple's trip to Milan to visit the The Great Boccioni Exhibition: Futurist Painter and Sculptor at the Galleria Centrale d'Arte. Their stay in Italy was also an opportunity to publicise their own work. At the Exhibition of Works by Russian Artists and Amateurs of Art Living in Rome staged from 25 March at the Biblioteca Gogol on via delle Colonnate, Natalia presented two drawings and a work listed as the 'Quattro vangelisti', generally identified as the polyptych now in the State Russian Museum. Conversely, a discovery by Marina Giorgini led to the identification, in a private collection, of the work that was displayed on that occasion as 'Property of Mr Khvoshinsky': smaller in size, it is a collage of ten sheets of paper painted in watercolours and tempera pasted on cardboard. The symbols of the Evangelists in the four corners frame Christ Pantocrator. The signature, date ('9/III 916') and Natalia's dedication to her very close friend, the Bohemian-born artist Ružena Zatkova – wife of the diplomat Vasily Khvoshinsky and a student of Balla's, who Natalia had met in Switzerland in 1915 – make it a particularly significant work. She gave her friend, seriously ill with tuberculosis, a watercolour and gouache depicting The Saviour. The exhibition held at the Biblioteca Gogol was not the only Roman one in which works by Natalia and Mikhail were displayed. To mark the start of the Ballets Russes season at the Teatro Costanzi, Massine's stunning collection was exhibited in the ridotto from 7 to 15 April, and included three works by Natalia – titled Fuite en Egypte, Marie Madeleine and Espagnole – in addition to works by Picasso, Braque, Derain, Léger, Depero, Balla, Carrà. On leaving Rome in late April, Natalia and Mikhail travelled to Italy before returning to Paris, visiting Florence (among other cities), where Larionov's presence – and it is hard to imagine that Natalia wasn't with him – was witnessed by Primo Conti, who recalled attending the Ballets Russes performance on 30 April at the Florentine Politeama Theatre. Picasso invited him on stage to meet 'Michail Fedrovic Larionov, choreographer of the ballet Midnight Sun that was the centre of attention that evening ... Being on stage with Larionov was truly exciting.' It is possible that Natalia and Mikhail never returned to Italy, despite participating in the twelfth Venice Biennale in 1920, where Natalia exhibited her Spanish series: 'Spanish Woman, Spanish Woman with a Fan, Vendor and Dancing Spanish Woman' in the Russian pavilion. They also contributed illustrations to the Italian edition of Alexander Blok's poetry, and they were also among the members of the honorary committee organising the national commemoration of Umberto Boccioni. Significantly, Goncharova's presence was felt again at the Teatro alla Scala in 1927, with the scenery and costumes she designed for Diaghilev's production of Stravinsky's The Firebird, a staging reprised in 1955. Despite distance and the passing of the years, Natalia and Mikhail's link with Olga Signorelli was never broken. In 1957, the couple – now elderly and in poor health – wrote to her recalling the past: 'our friendship, born in Rome in those distant, one might say heroic, times 40 years ago is even stronger and more precious', adding: 'Natasha has read in Italian your book on [Eleonora] Duse'. Clearly, the artist was familiar with the language, probably having picked it up during that stay in Rome on which she looked back with such longing.



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‘A spritual autobiography’: Goncharova’s exhibition of 1913

Evgenia Iliukhina

We do not know, of course, how the future will regard her, but at this moment in time – in each stroke of her pencil, in each of her canvases – we do not yet appreciate her ...

On 29 September 1913, Natalia Goncharova’s exhibition opened in the very centre of Moscow, at the Art Salon on Bolshaya Dmitrovka street. ‘An exceptionally successful opening. Packed rooms, the bohemian public, the bewildered looks and confused smiles of the bemused, the ironic “wit” and arrogance of the blasé, two or three intrusively attention-grabbing futurist personalities, wearing orange jackets and carnations entwined in their hair, Goncharova blushing with delight and Larionov appearing simultaneously in twenty different places.’ That was how one reviewer described the occasion. This success was not confined to the opening: over twelve thousand people visited the exhibition during its run, and thirty-one works were sold for a total amount that exceeded 5,000 roubles. The exhibition triggered debates and reports appeared in the press. As the art historian Andrei Krusanov suggests, a highly proficient public relations campaign in Moscow played an important role in generating attention in the lead up to the opening. In July Eli Eganbiuri’s monograph on Mikhail Larionov and Natalia Goncharova was published; in early September Larionov presented a project for a ‘Larionov and Goncharova designed’ futurist theatre, and on 14 September the futurists appeared in the streets wearing make-up. Goncharova participated in that action both as an artist, painting faces, and as a performer, wearing make-up. In conversation with the poet Marina Tsvetaeva in the late 1920s, Goncharova recalled the day. When asked how she had felt with a painted face, she replied by alluding to Ivan Krylov’s fable ‘*The Elephant and the Pug*’: ““Along the streets an elephant being led [to show him off most likely] ...” A sleepwalker. Ten film cameras whirring away, the crowd looking on and I – totally somnambulant.’ Attracted by the media coverage, the public went to witness the scandal of the futurists in make-up, but to get the full experience they also had to view Goncharova’s exhibition. The choice of venue also played its part in the exhibition’s success in Moscow. Mikhailova’s Art Salon on Bolshaya Dmitrovka was itself a fashionable novelty. It was on one of the city’s busiest streets, home to boutiques, art and literary clubs, publishing houses and a theatre (Zimin’s Opera), and the area was full of life, even at night. The Art Salon, which had opened in 1912, was a purpose-built contemporary art venue; with six rooms, including one lit by a skylight, it was the city’s largest exhibition space. Its owner, Klavdia Mikhailova, was an artist, having graduated in 1897 from Moscow’s School of Painting, Sculpture and Architecture, and the Salon had already established a reputation as the centre for modern art, a venue for the most interesting and most controversial events.

From December 1912 to January 1913, the Salon had hosted an exhibition of the symbolist artist Mikhail Vrubel. In March and April there were events organised by Larionov – the Target exhibition and another of luboks and pattern-book guides for icon-painters, for which there was a new-found interest among modern artists – while Goncharova’s show was immediately preceded by an exhibition of French art – featuring works by Henri Matisse, Pablo Picasso, Fernand Léger, Jean Metzinger and others – coupled with German expressionists. In organizing the Target exhibition, Larionov recognized the potential of the new venue, and also tested promotional strategies: interviews with the press, presentations and, on the eve of the opening, a public debate that ended in scandal and a brawl. Target had two dozen participants, including Kazimir Malevich, Marc Chagall and Alexander Shevchenko, as well as Goncharova and Larionov. Works of naïve artists and children’s pictures were displayed alongside those of the professionals. Despite the declaration published in the catalogue acknowledging ‘all styles that existed before us and that have been created now’, the majority of the works exhibited belonged to the neo-primitive and rayonist tendencies.

As the curator for Goncharova’s exhibition, Larionov collaborated with her to determine what should be displayed and how. Indeed, their correspondence reveals that Goncharova always relied on Larionov in business matters. According to the catalogue there were 761 exhibits on display. It is hard to imagine that such a quantity of works could be fitted into six rooms, and as no photographs now exist, it is not possible to reconstruct their installation. The only artefacts surviving are the sheets of cardboard onto which the drawings were pasted for display. Although it is not possible to be certain, the catalogue was probably more extensive



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than the actual exhibition. Three versions of the publication were printed, including an expanded edition of the Moscow catalogue, containing two lists: a numbered checklist of 761 works and a second, longer list that included all of Goncharova's works to date (as also found in Eganbiuri's monograph). Despite appearing in the checklist, two noteworthy rayonist works, listed as *Cats* (rayon.) 1913 (*Cats* (*Rayonist Perception in Rose, Black and Yellow*) and *Woman Wearing Hat* (futur.) 1912 (Centre Pompidou, Paris), were not included in the exhibition as they were on display in Berlin at that time. At the end of the catalogue there is an additional list of several 1913 works; these were mentioned by reviewers and must, therefore, have been exhibited.

Irrespective of whether everything indicated in the catalogue was actually in the exhibition, the contents of the show were unprecedentedly diverse. The presentation prompted the journalist with the *Moskovskaia* gazeta to write: It is a huge collection of canvases, pastels and drawings that barely fit in the large rooms of the Art Salon. One thing can clearly be stated at any rate: Goncharova is a great talent. She is talented in absolute terms. When estimating her gifts there is no need for condescension, for that yardstick that is applied to women's painting. Goncharova is positively an artist and, most importantly, an independent one.

It is important to recognise that this was the first monographic exhibition of any member of the Russian avant-garde and all the more singular in that the artist thus honoured was a woman. Was this a conceptual choice on Larionov's part, or was he guided simply by personal attachment? The presentation of a solo artist was something new to him, although he was already an experienced curator of group shows, having organized the *Jack of Diamonds* (1910–11), *Donkey's Tail* (1912) and *Target* (1913) exhibitions, all of which had included a large number of works by Goncharova. The intensity of her artistic output is astonishing; 'I was fond of one thing – [the process of] making', she later explained to Tsvetaeva. So perhaps Larionov's choice was influenced by the fact that only Goncharova would have no difficulty filling six capacious rooms with her art. Nevertheless, it was a matter of fundamental importance to stress the capacity for work and the creative richness not only of one specific artist, but of the entire modern tendency. The oil paintings were interspersed with the cardmounted drawings, which made it possible for viewers to trace the development of a theme, following the traditional approach; from sketch to finished painting. The works on paper provided a 'behind the scenes' glimpse into her artistic experimentation; it was vital to demonstrate the intensive working process, as the press was constantly peddling the idea of how easy futurist pictures were to paint. In his memoirs, the writer Benedikt Lifshits recounted that when a fire broke out in the room of the School of Painting, Sculpture and Architecture, where the *Donkey's Tail* exhibition was taking place in 1912, the exhibits were fortunately unaffected, but 'the papers reported that, despite many canvases being spoilt and destroyed, they would be restored within 24 hours, from which it was proposed that the reader draw conclusions about the ease of painting "leftist" pictures and the lack of seriousness of modern art generally.' Larionov, being the first to appreciate Goncharova's aptitude as a painter, probably staked a great deal on the distinctiveness of her talent. 'You have eyes for colour, but you are engaged with form. Open your eyes to your own eyes,' he advised her when they first met. He foresaw the effect that Goncharova's bright paintings would have on the viewer, overcoming hostility towards the futurists. His calculation paid off. The reviews noted that many exhibition-goers, to their own surprise, fell under the spell of Goncharova's oeuvre. 'This time the public and the majority of critics, seeing before them an entire artistic life – a "spiritual autobiography", left the opening not merely mollified but convinced of her true talent.' The exhibition did indeed present the artist's creative biography. As well as works brought from Goncharova's apartment on Trekhprudny Lane, there were also loans from private collections. Around a hundred of the first catalogue entries listed works on paper – primarily pastels (some identifiable as now belonging to the Tretyakov Gallery collection). Urban studies, landscapes, views of the Moscow suburbs and pastoral scenes testify to a fascination with the art of the Russian symbolists early in her career. Some of the landscape pastels had already been included in the *Russian Art Exhibition* in Paris in 1906 (curated by Sergei Diaghilev, this was the first exhibition abroad to include works by Goncharova). The pastels sold well: the 1913 catalogue indicates that many of these already had owners, although admittedly these were mostly relatives and friends of the artist. The landscapes (around ninety works) and striking still lifes (more than thirty) that made up the main body of exhibited works also attracted attention. The reporter for the evening supplement to the *Kommersant* newspaper wrote of 'These bright landscapes, these *luboks* that resemble so closely the antique popular prints, these colourful still lifes with such rich and thick texture.'



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Among the still lifes, the numerous flower pieces that continued the traditional theme of the timeless beauty of flowers (*White Dahlias*, *Wild Flowers*, *Lilacs*, *Phloxes*) even occasioned a somewhat unexpected comparison with the renowned Russian impressionist Konstantin Korovin. ‘Some of her flowers ... can readily be ranked alongside K. Korovin’s best.’ They appeared alongside works that were overtly more programmatic, such as *Still Life with a Tiger Skin* 1908–9 (Museum Ludwig, Cologne), *Thistles* 1909–10 (State Tretyakov Gallery), the series of *Sunflowers* (1910) and *Still Life with Ham and Duck* 1911 (State Russian Museum, St Petersburg). With still lifes being a key modernist genre at the time, the very subject matter called for a certain style and artistic manner. Behind the prickly, fragile thistles in a vase on a table, a mysterious cubist landscape unfolds. The bright sunflowers and rather plain mallows are, by contrast, arrayed on the surface and already halfway to being ornamentation, blending with the fabrics that the artist often included in her still lifes. In these works Goncharova expressed in painterly terms the principles that Larionov had set out in his ‘Rayonists’ Manifesto’. *Still Life with Pineapple* 1909 (State Tretyakov Gallery) becomes a dialogue between East and West, reproducing a Gauguin painting and a Scythian stone idol as equals; *Bunch of Flowers* and *Flask of Paints* 1909 is a new version of the traditional allegory of the arts: paints, a bouquet of flowers, textile and a picture on the wall. The still life display concluded with such works as *Cat and Tray* 1910–11 and *Chinese Still Life* 1910 (State Tretyakov Gallery) which gave visual embodiment to the ‘turn to the East’ proclaimed in the foreword to the catalogue. The exhibition also featured designs for fashionable outfits decorated with ornamental appliqué and embroidery in which some themes from her still lifes could be recognised; the 1913 exhibition thus presented a sort of retrospective review of the still life in Goncharova’s oeuvre. The landscape paintings included in the exhibition were equally diverse. There were numerous views of *Panino* and *Polotnianyi zavod* – including *Mountain Ash: Panino near Vyazma* 1907–8 and *Landscape with Cabbage Beds* 1908–9 (State Tretyakov Gallery) – and rare urban views of Moscow, such as *Autumn: A Park* 1909. They make evident the young artist’s rapid evolution from impressionism to post-impressionism to expressionism. The variety of styles on display may have been the product of a desire to present Goncharova’s biography fully, but it was also a commercial calculation by Goncharova, Larionov and the gallery owner Mikhailova, who all knew well that plein-air works in an impressionistic style were popular with the public, and that landscape and the still life were the favourite genres. The majority of the works that already had owners did indeed fall into those two categories. Notably, the Board of the Tretyakov Gallery finally considered Goncharova’s works, and acquired the still life *Bunch of Flowers* and *Flask of Paints* and the pointillist landscape *Mountain Ash: Panino near Vyazma* from the 1913 exhibition.

Nonetheless, the multiplicity of styles and tendencies evident in Goncharova’s works also prompted accusations of eclecticism. Furthermore, in following established trends she was seen by some commentators as lacking originality, especially as first-hand examples of those styles had just been on show at the exhibition of French art in the very same venue. It is hard to imagine that Goncharova, and still less Larionov, failed to anticipate such comparisons. Evidently this was a deliberate demonstration of artists’ right to their own course of development and to the unrestricted use of any prototype as a source for the creation of new works. They had just co-signed the manifesto of rayonists and futurists, stating: ‘We declare that there has never been such a thing as a copy and recommend painting from pictures painted before the present day ... We acknowledge all styles as suitable for the expression of our art, styles existing both yesterday and today – for example, cubism, futurism, orphism, and their synthesis, rayonism’. As if demonstrating another idea proclaimed by the rayonists – ‘Works of art are not examined from the point of view of time’ – the display (in contrast to the catalogue) was not organised chronologically. One critic remarked: ‘If all this was arranged in chronological order, we would have before us a whole retrospective exhibition of modernist experiments of the past decade and at the same time a fascinating overview of the gradual development of a realist artist into a representative of the latest, very latest futurism. That is not, however, the case, and the exhibition loses out in many respects on that account.’ Another added: ‘The artist would have done much better if, instead of a great hotchpotch of pictures, she had presented just a few works, but ones representative of the stages in her development. Works that are milestones on the path that Goncharova has travelled, as she describes it in the catalogue – the path from West to East, to the assertion “The West has shown me one thing: everything it has is from the East.”’ Larionov always involved himself in the installation of Goncharova’s works as well as his own. He evidently



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took a number of factors into consideration in arranging the layout of the 1913 show. First among these would have been the serial nature of Goncharova's practice, and how the display should highlight the repetition of a number of subjects to which she returned at various periods in her life. The two major series were the peasant cycle ('work in the fields and episodes of rural life'), which accounts for thirty catalogue entries, and the religious compositions. The peasant theme is one of the foundations of Goncharova's art. The artist spent her early years in the countryside, and the life of the Russian peasantry – their daily labours – was a component of her own life. It is no coincidence that a photograph from the 1900s shows her dressed in the traditional costume of a peasant from her native Tula province. After moving to Moscow at the age of eleven, she would return each summer to the family estate of Polotnianyi zavod. In a newspaper interview in January 1913, Larionov listed the subjects of her paintings: sunflower harvest; rose harvest; potato harvest; harvest; grape harvest; village funeral; village wedding. The exhibition catalogue reveals further themes, represented in *Gardening* 1908, *Planting Potatoes* 1908–9 (Centre Pompidou, Paris), *Hay Cutting* 1907–8, *Sheep Shearing* 1908–9 (Serpuukhov History and Art Museum), *The Pond* 1908–9, and *Bleaching Canvas* 1908 (State Russian Museum, St Petersburg). This embraces the entire annual cycle of peasant life, its daily toil and festive occasions repeated year in, year out, century upon century. As if following that same rhythm, Goncharova repeated many subjects time and again. Reviewers accused the artist of 'coarseness', of a 'dislike' for what she depicted. Goncharova is, however, not so much a chronicler of daily life as a researcher. She knows rural life from within and sees it as an element of stability going back into the depths of the centuries and resisting the fleeting passage of time. With her initial training as a sculptor at the Moscow School of Painting, Sculpture and Architecture, she divined primeval masks in the faces of the peasants. A separate room was allotted to the religious works. A St Petersburg reviewer, comparing the exhibitions in the two cities, recalled Moscow's 'allocated room in which the largest of them were concentrated. It was possible to view them from a certain distance and take them in entirely at a glance ... Besides, it was possible to preserve all the cycles the way they were conceived and executed by the artist.' This was the only occasion on which the celebrated Harvest cycle of 1911 was exhibited as a whole; it was also the first time that Goncharova herself would have seen all its parts together. Covering the entire surface of the walls, from floor to ceiling, the religious works produced the impression of a fantastic church. To understand the way people at that time would have perceived this room, we need to appreciate the then very recent 'discovery' of icons, which people were beginning to see not only as images for veneration but also as an art form in their own right. The attitude to Goncharova's works in this sphere also changed gradually. 'These religious compositions reveal Goncharova's strongest side', reviewers acknowledged. Her polyptych *The Evangelists* (referred to as *Four Apostles with Scrolls*) was deemed the 'best work in the exhibition' in Moscow. The direct iconographic sources for the majority of her paintings are hard to determine. In them, as in her series *New Russian Luboks* on religious subjects, which also appeared in the exhibition, one can divine Eastern and Western prototypes combined and reinterpreted. The source of inspiration may have been the luboks and works of applied art in Larionov's own collection, as well as icons, frescoes and mosaics that she mixes together at times with naive, almost child-like ease. Perhaps we should seek the roots of this in the childhood of an artist brought up by a nanny who belonged to the ecstatic flagellant religious sect known as Khlysty. Goncharova recalled how she and her brother crafted an old earthenware water filter into a miniature chapel with an altar and a floor covered with gold foil. It may have been the peasant mentality that shaped Goncharova's interest in visionary subjects such as depictions of the Passion and the Apocalypse. The artist's Harvest cycle is a image of the end of the world filled with a sense of beauty and grandeur. Goncharova does not adhere to any canons: some parts of the polyptych – *Angels Throwing Stones on the City*, *Flooded City* (location unknown, previously Art Museum, Odessa), *Feet Pressing Grapes*, *Harvest*, *Maiden on the Beast*, derive from the *Book of Revelation*, while others – *A Prophet* and *The King* (the latter is known to us only from a drawing) – are connected with the conception of Christ as King of the World. The depictions of birds, Peacock and The Phoenix, symbolise the resurrection of the soul. It is difficult even to determine the correct order of the paintings, as the numbers on the backs of the works do not match those used in the catalogue. The bright flashes of yellow, violet and red invest the paintings with a resemblance to stainedglass windows. Goncharova herself reckoned this polyptych among her most programmatic works. That is borne out by the price for all nine elements that is noted on the



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back of one of the pictures, which is given as 1,000 roubles – a very substantial sum for that time. Stunning in their monumentality, intriguing in their iconography, they were challenging and shocking (in more conservative St Petersburg the Evangelists were removed from display at the insistence of the censor). The religious compositions inspired the artist Alexandre Benois to eulogise that ‘the intense conglomeration of her paint prompts one to dream of whole cathedrals that might be adorned with such painting glowing with colours.’ Perhaps that enthusiastic impression and review of the exhibition occasioned what was practically Goncharova’s only official ecclesiastical commission: in 1915 the architect Alexei Shchusev invited her to paint icons for the Church of the Holy Trinity that was being built to his design in the Bessarabian village of Cuhureştii. On display alongside works of fundamental importance to her, such as the *Harvest cycle* and *Grape Harvest*, were not only drawings but also oil sketches that were used as a further preparatory stage. In the last two small rooms, which contained futurist and rayonist works, the preparatory process was exemplified by drawings of machine tools and their various parts. One reviewer remarked on ‘the amount of painstaking work she invested in the study of machines, on her purely technical drawings, which also hang here, before painting her Steam Engine [location unknown], *Dynamo Machine* [1913] and *Loom + Woman (The Weaver)* [1912–13]’. At the heart of Goncharova’s practice was a desire to get to the essence of things, and she investigates machine-age futurism with a characteristic rigour. Her *Cyclist* 1913 is having difficulty coping with a road paved with huge cobbles; the cars are heavy and lack any sense of speed. It seems that these works reflect not so much the future but rather the current state of the mechanised world. Having analysed this alien world of machines, the artist never returned to it. In contrast, the futurist interpretation of the window of a haberdashery (*Ostrich Feathers and Bands* [Street Wall] 1912, private collection) has far more dynamism and lightness (one wants to say light-mindedness) about it. The final section also contained the works in which Goncharova applied and developed the core principles of the rayonist theory, to put into practice the ideas that she and Larionov had propounded together. In contrast to Larionov’s rayonist works, which some contemporaries considered a branch of impressionism, hers were more akin to cubist paintings. They are marked by density and material tangibility; the rays seem like sparks cast up by a sculptor’s chisel cutting lumps of stone. Only in the rayonist depictions of nature does this sculptural manner soften, becoming organic, visually clear and artistically justified. In *Orchids* 1913 this powerful natural growth of rays is obvious; arising in the soil, it is taken up by the pliant stems and leaves, then finally by the dense vibrations of brushstrokes emerging on the petals of the flowers. She also explored one more key source of rayonist impressions: electric lighting, a feature of modern life. The ink drawing *Electric Chandelier* 1913 (State Tretyakov Gallery) is a sort of construction diagram, with the lamps giving off intersecting and refracting linear rays.

The next stage was an attempt to isolate and grasp the unattainable idea of electricity and in *Electric Ornament* 1914 to turn it into an ornamental pattern. Such a scientific approach might have turned everything into a diagram, but Goncharova succeeded in reforging the image into a bright glow of colours saturated with light. A model example of shrewd curatorial strategy and tactics on the part of Larionov, who, as we have seen, skilfully employed all the means of promotion available to him, Goncharova’s exhibition became not only a triumph for the artist, but a subtle proclamation of the artistic ideology of the circle of artists grouped around the couple. While at the Target exhibition the viewer was challenged, here the the vanguard works appeared in conversation with pieces presenting development of different periods. ‘Impressionist, divisionist and synthetic works, cubist, futurist and rayonist ones all blend in that pleasant and beautiful palette’, one reviewer observed. After passing through the rest of the exhibition, in which ‘contrast follows contrast, antipode follows antipode, some truly attractive and heartfelt landscapes are displayed alongside the incredible futurism’ the visitor reached the last two small rooms, devoted to rayonism and futurism. Some of the viewers were already prepared to open their minds and, if not accept, then at least attempt to understand modernism in art. ‘Now I no longer venture to consider even the notorious “eccentricities” heretical,’ wrote Benois, who visited the exhibition twice. On the back of the triumph of the exhibition in Moscow, Larionov planned a major tour of the Russian Empire, to St Petersburg, Kiev, Kharkiv and beyond. In fact, the exhibition only made it to St Petersburg. The reduced version of the Moscow showing that opened in the more conservative imperial capital proved a far more modest affair and attendance was disappointing. Just two thousand people visited the exhibition and only two watercolours were sold. Larionov, working as curator for both exhibitions, had not



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had sufficient connections in St Petersburg to prepare so thoroughly for the second showing, and although the press was fairly well disposed, the lack of commercial success impeded onward plans. Still, the main goal had been achieved: Goncharova's talent had become evident to the majority of critics and the general public alike and examples of her work were now represented in a major Russian museum. As she wrote to Boris Anrep: 'My exhibition has been a really great success. Bundles of newspapers featuring articles big and small, one contradicting another. There have been photographs of me. Reproductions in journals, flowers interviews, letters ... and a lecture about me and my work; there were public scandals and receptions in restaurants, three editions of the catalogue, commissions for portraits, for a carpet, for [stage] decors; and three works were purchased for the Tretyakov Gallery.' The 'commission for scenery' included in that list came from Sergei Diaghilev, who decided to take the risk of entrusting to Goncharova the design work for the *Ballets Russes* production of *Le Coq d'or* – her first step to European fame.



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ACTIVITIES IN THE EXHIBITION AND BEYOND

Audio-guide

Following an introduction from Fondazione Palazzo Strozzi's Director General Arturo Galansino, the exhibition is narrated in the START audio-guide by curator Ludovica Sebregondi and supplemented by readings lending their voice to Natalia Goncharova and to those who knew her. The audio-guide for children aged 7 to 12 is expressly designed to allow children to visit the exhibition in the company of an adult and to involve the adult in their discoveries.

Publications

The catalogue in Italian and English, edited by the Tate and published by Marsilio, contains all the exhibits and numerous essays. Marsilio also publishes a bilingual *Guide* to the exhibition with a biography of Natalia in pictures, the texts of the Palazzo Strozzi exhibition and illustrations of many of the works on display exclusively in Florence.

Documentary

At the end of the exhibition visitors can watch Russian broadcast company Rossiya-Kultura documentary entitled *More Than Love*, with Italian subtitles, narrating the life of the two artists.

INTRODUCTORY CONFERENCE

Wednesday 23 October, at 17.00 Palazzo Strozzi, Altana

Professor Giuseppe Morbidelli, Palazzo Strozzi Chairman, introduces the lecture by professor Giorgio Petracchi, entitled *The political-cultural relations between France and Russia during the Belle Époque and around*. Admission free while places last

CYCLE OF CONFERENCES

“AROUND NATALIA GONCHAROVA AND THE AVANT-GARDE”

curated by Ludovica Sebregondi

A cycle of six lectures explores the historical, cultural and social context of the early decades of the 20th century, a crucial period in Natalia Goncharova's career, visiting and viewing Russia, France and Italy also through the eyes of the courageous artists who marked an era.

Admission free while places last

Tuesday 29 October, at 17.00 Palazzo Strozzi, Sala Ferri

Federica Rossi (Kunsthistorisches Institut in Florenz - Max-Planck-Institut), *Natalia Goncharova's imaginaire*

Monday 4 November, at 17.00 Palazzo Strozzi, Sala Ferri

Giuseppina Larocca (Università di Macerata), *Amazons of the Avant-garde, Painting and Poetry*

Monday 11 November, at 17.00 Palazzo Strozzi, Sala Ferri

Lucia Tonini (Università di Pisa), *1913: Art in Russia, Tradition and Avant-garde*

Monday 18 November, at 17.00 Palazzo Strozzi, Sala Ferri

Susanna Ragionieri (Accademia di Belle Arti di Firenze), *Italian Artists and the Russian Avant-garde*

Tuesday 26 November, at 17.00 Palazzo Strozzi, Sala Ferri

Marina Giorgini (Roma), *Natalia Goncharova: Roman Friendships, International Encounters*

Collateral exhibitions

THE GRAPHIC WORK OF Natalia Goncharova

Florence, Biblioteca Nazionale Centrale

To tie in with the Palazzo Strozzi exhibition, the foyer of the Biblioteca Nazionale Centrale will be hosting an exhibition of some of Natalia Goncharova's graphic works. The BNCF owns many volumes illustrated by Natalia Goncharova testifying to her activity as an illustrator and graphic artist, including Alexei Kruchenykh's Futurist work *Pustynniki* (Hermits, 1913) and *Vzorval* (*Exploidity*, 1914). It also contains such important works as the catalogue (with an introduction by Apollinaire) for her and her partner Mikhail Larionov's first exhibition in Paris, held at the Galerie Paul Guillaume in spring 1914 during their first trip to the city for the mise-en-



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scène of the *Coq d'or*, and the catalogue for *L'Art décoratif théâtral moderne*, published in Paris in 1919 and focusing on work for the theatre (especially for Diaghilev's Ballets Russes).

ENCHANTMENT. EPISODES IN EUROPEAN PAINTING IN THE DAYS OF THE AVANT-GARDES

Arezzo, Casa-Museo dell'Antiquariato Ivan Bruschi

An exhibition curated by Lucia Mannini, running from 5 October 2019 to 12 January 2020, showcases the work of four modern masters (Le Douanier Rousseau, Gino Severini, Alberto Savinio and René Magritte), each with one of their most enchanting works, all of them crucial figures for the avant-garde movements of the first half of the 20th century when Russian artist Natalia Goncharova was also involved in artistic developments in Europe. The exhibition hosts Gino Severini's *Tuscan Landscape* revealing the artist's interest in Futurism, Cubism and the work of Cézanne; Le Douanier Rousseau, whose dense tropical forest is lent a touch of mystery by the presence of a snake charmer; René Magritte's *Treasure Island*, an image that contradicts our sensorial perception despite its "objectivist" style; and Alberto Savinio who casts his mind back to his childhood memories to conjure up animals acting like men in his *Reception Day*.

FUORIMOSTRA

Shining the spotlight on its key network of collaborations with local and regional museums and institutions, Palazzo Strozzi has produced a special *Natalia Goncharova FUORIMOSTRA* guide offering an itinerary taking in sites in Florence and Tuscany, in an effort to add lustre to local cultural heritage.

FLORENCE

Accademia di Belle Arti
Biblioteca delle Oblate
Biblioteca Nazionale Centrale di Firenze
Gabinetto G.P. Vieusseux
Gucci Garden
Museo Novecento
Teatro del Maggio Musicale Fiorentino

AREZZO

Casa Museo dell'Antiquariato Ivan Bruschi

FIESOLE

Fondazione Primo Conti

PISA

Palazzo Blu

LASTRA A SIGNA

Museo Enrico Caruso

PRATO

Centro per l'arte contemporanea Luigi Pecci

POGGIO A CAIANO

Museo Ardengo Soffici

EDUCATIONAL ACTIVITIES

To tie in with the *Natalia Goncharova. A Woman of the Avant-garde with Gauguin, Matisse and Picasso* exhibition, the Fondazione Palazzo Strozzi's Education Department has once again devised a series of activities for families, schools, universities, young people and adults with a special focus on the inclusion of people with disabilities. Its tours and workshops are specially designed to make a visit to the exhibition a truly enriching experience.



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ACTIVITIES FOR FAMILIES

Family Kit

The Family Kit is a tool designed for families (with children aged 3 and over) wishing to visit the exhibition in a creative way. The Kit allows you to draw, take notes, take the time to observe and discuss art, and discover the great masterpieces of Natalia Goncharova's art. The Kit comprises a book with additional information and a wealth of materials for drawing and experimenting with art, all in a bag specially designed and made by Wanny Di Filippo – Il Bisonte. The Kit is always available free of charge at the Info Point in the exhibition. For further information: edu@palazzostrozzi.org

Workshops for Families

Activities designed to allow the whole family to share in art, with children and parents joining together to look at some of the works on display in the exhibition and then to complete their shared experience by giving free rein to their creativity in the workshop. For families with children aged 3 to 6: *Story of a rebel child* on Wednesday 16 and 30 October, 6 and 20 November, 4 and 18 December and 8 January from 17.00 to 18.30; for families with children aged 7 to 12: *Drawings in Motion* every Sunday from 10.30 to 12.30. Reservations are required. There is no charge for the activities but a ticket to the exhibition is required. Reservations: tel. +39.055.2469600; prenotazioni@palazzostrozzi.org

Special event for families: PALAZZO STROZZI AT THE MERCATO CENTRALE FIRENZE

To tie in with the exhibition, Palazzo Strozzi is organising three special workshops for families with children aged 7 to 12 at the Mercato Central Firenze: *Natalia Goncharova's Paper Gardens*, a workshop designed to help kids discover, transform, experiment and create.

Natalia Goncharova used a vast number of different techniques in her art, taking her cue from everything around her to produce colourful and innovative work: from the cities she lived in, from the people she met and from the music she enjoyed, but one of her favourite themes was her homeland, the Russian countryside. In the atmospheric and creative setting of the Mercato Centrale Firenze, the *Natalia Goncharova's Paper Gardens* workshop is inspired by an activity the great artist indulged in as a child: building paper gardens. We will be designing and creating miniature paper worlds taking our cue from the nature all around us and the colours of the seasons.

Schedule: 26 October at 15.00; 9 November at 15.00; 7 December at 10.30. Places are limited; reservations are required: info.firenze@mercatocentrale.it

ACTIVITIES FOR YOUNG PEOPLE AND ADULTS

Drawing Kit

An album, a pencil, an eraser and a suggestion for observing the works of art: the **Drawing Kit** is designed to help visitors to the exhibition train their eye and express their creativity through the oldest art form: drawing. Drawing is looking, it is a different way of knowing and communicating with a work of art, it is a way of focusing on, and at the same time of losing oneself before, a painting or a sculpture. A drawn image contains within it the experience of observation: translating what we see into a new drawing is our personal effort to shape the world. The **Drawing Kit** is intended for all those wishing to visit the exhibition and to discover a new way of looking at a great artist's art. The important thing is not to produce a great drawing but to let your eye, hand and pencil work together to carry you into the creative experience. The folder containing the **Drawing Kit** is designed and made by Wanny Di Filippo –Il Bisonte. The **Drawing Kit** is always available free of charge at the Info Point in the exhibition and it is available also in English. For further information: edu@palazzostrozzi.org

Art Break: 30 minutes devoted to art

Every Wednesday (from 14.00 to 14.30) starting 9 October, the Fondazione Palazzo Strozzi proposes an in-depth exploration of the art of Natalia Goncharova, from her early career in Moscow to her success in Paris via the development of an eclectic style that proved capable of dipping with equal ease into Russian tradition



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and the European Avant-gardes: a 30-minute break to discover the art of one of the most multi-faceted artists in history, in the company of students taking the Museum Education course at the Accademia di Belle Arti di Firenze. The activity is suspended on Wednesday 25 December and 1 January. The project is devised in conjunction with the Accademia di Belle Arti di Firenze's Communication and Education Department (Professors Luca Farulli and Cristina Frulli), with the support of Unicoop Firenze. Taking part in the project are: Beatrice Cervi, Ginevra Clementi, Laura Fidanzi, Rachele Persello, Emilia Pratesi and Leila Vignozzi. Art Break is part of a programme of activities developed to facilitate educational experience for students through Palazzo Strozzi's exhibitions.

Art School

Natalia Goncharova, a crucial player in the Avant-garde movement in the first half of the 20th century, made the multi-faceted approach, ranging from painting to illustration and set design, her stylistic banner. Taking its inspiration from this multiple know-how, the new edition of *Art School* is running a cycle of workshops held by three artists: Elena Campa, Francesco Chiacchio e Francesca Zoboli, to discover several different artistic techniques. The workshops are designed to allow young people and adults to familiarise with illustration, painting and engraving through practical sessions and shared moments.

Activities calendar: saturday 19 and sunday 27 october, *Illustrate the music* with Francesco Chiacchio; saturday 16 and sunday 24 november, *Etching and revolution* with Elena Campa, saturday 14 and sunday 22 december, *Painting becomes space* with Francesca Zoboli. All workshops will take place from 3.00pm to 6.00pm and include entrance ticket to the exhibition. The project is realized with the support of Unicoop Firenze. Info: edu@palazzostrozzi.org

Tours for individual visitors and adult groups

Individual visitors and groups of adults can sign up for tours of the exhibition. Tours of the exhibition can also be associated with tours of other museums and sites in Florence. For further information and reservations: +39.055.2469600 or prenotazioni@palazzostrozzi.org

SPECIAL FOR SCHOOLS

FOR TEACHERS

Free Briefing Tour

The briefing tour allows teachers to preview the content of tours, workshops and activities designed for schools and to select an interpretative key for exploring the works of art in the exhibition. For kindergarten and primary school teachers: Tuesday 8 and Wednesday 9 October, at 15.00, 16.00 and 17.00. For lower secondary school teachers: Friday 4 and Monday 7 October, at 15.00, 16.00 and 17.00. For upper secondary school teachers: Monday 30 September, Wednesday 2 and Thursday 3 October, at 15.00, 16.00 and 17.00. Meetings are held in Palazzo Strozzi and the guided tours are only for teachers planning to accompany their classes to the exhibition. Reservations are required: tel. + 39 055 2469600 - prenotazioni@palazzostrozzi.org

FOR SCHOOLS

Exhibition tour. Tours are tailored to cater for different age groups. The tour, lasting an hour and a half, costs € 52.00 (for groups of max. 25 students) in addition to the cost of admission to the exhibition (€ 4.00 per student). The exhibition tour without workshop package is designed for Classes III, IV and V in primary school and for all lower and upper secondary school classes. The tour is available also in english. Reservations are required: tel. + 39 055 2469600 - prenotazioni@palazzostrozzi.org

Tour + creative workshop (for kindergarten, primary and lower secondary school). A tour of the exhibition and the observation of exhibits and rooms selected on the basis of participants' age is followed by a workshop allowing each participant to develop his or her personal reaction to the stimuli taken on board during the tour. The activity, which is tailored to cater for different age groups, lasts roughly two hours and costs € 72.00 (for groups of max. 25 students) in addition to the cost of admission to the exhibition (€ 4.00 per student; free for children aged under six). The tour is available also in english. Reservations are required: tel. + 39 055 2469600 - prenotazioni@palazzostrozzi.org.



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Flying Colours (kindergarten from age 4, primary school classes I and II)

Palazzo Strozzi renews its attention in preschool and early primary school classes by investing in the design of activities capable of making a visit to its exhibitions accessible even to the youngest visitor. Natalia Goncharova's brilliant coloured palette plays a leading role in a narrated tour of the exhibition devoted to shape and colour and ending with a workshop. The activity is tailored to cater for participants' specific age group.

Exploring the Boundaries of Art (primary school classes III, IV and V)

What are the boundaries of a work of art? Where can an artist's creative drive stop? If we consider art to be an experiment rather than a mere material object, it can step outside its frame and enter our daily lives. Taking their cue from Natalia Goncharova's astonishing history and unorthodox personality, students embark on a journey of exploration, probing the potential of art and alternating their use of techniques and materials, from painting to body art.

Champions of Style (lower secondary school classes)

The lower secondary school students' tour of the exhibition focuses on Natalia Goncharova's ability to move around between the styles and movements that peopled European art in the early 20th century. After their tour of the exhibition, students try their hand at creating a collective work inspired by a process of transformation of the signs and materials that go to make up Natalia Goncharova's paintings.

Art Without a Label (upper secondary school classes)

The classes involved can supplement their tour of the exhibition with approximately an hour in the workshop, making for an overall visit lasting roughly two hours. This optional part offers a practical experience based on cooperative work designed to trigger a reflection on the debate among artists and art forms, on the concept of artistic contamination and on transcending the idea of strict categories.

SPECIAL PROJECTS FOR SCHOOLS

Educare al presente. Contemporary art in schools

Kicking off with the academic year 2019/20, Palazzo Strozzi's new programme for upper secondary schools in Tuscany explores the relationship between contemporary art and topical issues with a specific focus on relations with the territory, the environment and the management of natural resources. At a moment in history in which the balance between man's civilisation and nature is once again of crucial importance, contemporary artists can contribute with their work to the construction of a critical viewpoint. Classes are run by Palazzo Strozzi educators and by experts in natural sciences who, in the course of the three encounters, help to trigger a debate on the relationship between man and the natural environment. The programme is free of charge for schools in Tuscany thanks to the support of Publiacqua and of the Water Right and Energy Foundation and of Publiacqua. The scheme has been structured by a team comprising Fondazione Palazzo Strozzi educators and Water Right and Energy Foundation experts, with the contribution of the artist Elena Mazzi.

Plurals

For the academic year 2019/20 the Fondazione Palazzo Strozzi will be cooperating with two local upper secondary schools to develop a year-long cooperation project for the fourth year running. The project is part of the programme for training in businesses and in the workplace previously known as Work-School Alternation (now the Pathway for Transverse Skills and Orientation). This year the project's renewed formula provides for the involvement of fourteen Year Four students from two upper secondary schools, the Liceo Artistico in Sesto Fiorentino and the Liceo Scientifico Ernesto Balducci in Pontassieve. The formative experience allows the students involved to gain first-hand experience of some of the main aspects involved in the organisation of Palazzo Strozzi's exhibitions and ends with a series of events organised and run by the students themselves. The multiple nature of the aspects with which the students have to cope, from artistic content to enhancement and communication, is why the project is called Plurals, which is also one of the expressions used to define the generation born between 1995 and 2010, the generation to which the students taking part in the project belong.



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Vagabondi efficaci

The Fondazione Palazzo Strozzi is part of a group of players involved in the development of the Effective Vagabonds scheme, the product of a cooperative venture involving over twenty institutions and associations working in the cultural and training spheres in Tuscany. The project is coordinated by Oxfam Italia and with the patronage of the Regione Toscana. The scheme, which has won funding earmarked under the "With the Children" project, provides for the development of activities devoted to combating educational poverty throughout activities addressed to 12-16 age groups. The activities conducted by the operators and artists appointed by the Fondazione Palazzo Strozzi will take place throughout the region with particular attention to the most peripheral areas. The activities that got under way in autumn 2018 are due to continue until October 2021.

UNIVERSITIES AND ART ACADEMIES

FOR ACADEMIC STAFF

Guided tours for Academic Staff

The Fondazione Palazzo Strozzi will be holding four introductory tours of the Natalia Goncharova exhibition for university lecturers and education coordinators interested in building guided tours and workshops in the exhibition into their courses. During the briefing tour, academic staff will visit the exhibition with the Palazzo Strozzi Education Department staff, who will accompany the group and provide an interpretation useful for drawing closer to and exploring the content of the exhibition. The tours are designed exclusively for academic staff and education coordinators from Italian and foreign universities, academies and higher education institutions: Tuesday 1 October, at 17.30 and 18.30; Thursday 10 October, at 17.00 and 18.00. Duration of the tour: 75 minutes. Meetings are held in Palazzo Strozzi. Reservations are required: edu@palazzostrozzi.org

Exhibition Tours

Designed to enhance personal skills and the ability to analyse and interpret the works of art on display. The activity costs € 72.00 (for groups of max. 25 students) in addition to the cost of admission to the exhibition (€ 4.00 per student), to the advance booking fee (€ 1.00 per person) and to hire of the radio-guide system (€ 1.00 per person). Admission free for accompanying teachers. The activity lasts 90 minutes and it is available also in English, French, German and Spanish. Reservations are required: tel. + 39 055 2469600 - prenotazioni@palazzostrozzi.org

Language through the Art: A workshop devoted to learning Italian as a second language and held inside a Palazzo Strozzi exhibition. Visiting an art exhibition offers participants an opportunity for group discussion and debate, for expressing feelings and getting to grips with a foreign language. The tour costs € 52.00 per group (max. 10 students), in addition to the price of admission to the exhibition (€ 4.00 per student) and the advance booking fee (€ 1.00 per person). Admission free for accompanying academic staff. The tour lasts 90 minutes. Reservations are required: tel. + 39 055 2469600 - prenotazioni@palazzostrozzi.org

The Wikipedia Gym

Following the success of previous editions (spring and autumn 2018, spring 2019), the Fondazione Palazzo Strozzi in conjunction with MAB Toscana, Wikimedia Italia and the SAGAS Department of the Università degli Studi di Firenze, is planning another Wikipedia Training seminar on writing about art history for all, with the goal of enhancing the content of Palazzo Strozzi's exhibitions by creating and completing art historical entries in Wikipedia relevant to the content of the exhibition on Natalia Goncharova. The seminar is designed for university students, offering them a chance to try their hand at art history writing, learning the fundamentals of bibliographical research through databases and digital archives, and understanding the use and potential of the Wikipedia free encyclopaedia for communicating and divulging art and culture. For further information: edu@palazzostrozzi.org



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ACCESSIBILITY PROJECTS

With Many Voices. A scheme for people with Alzheimer's and their carer

With Many Voices is the Fondazione Palazzo Strozzi's scheme for people with Alzheimer's, their families and the professionals who care for them. The scheme is conducted in conjunction with expert geriatric educators, offering participants the opportunity to express themselves through art. Using the imagination rather than the memory and inventiveness rather than logical or cognitive faculties stimulates each participant's talent for communication. Since 2016 several artists have been invited to develop a proposal, taking their inspiration from the works of art on display in the Palazzo Strozzi exhibition and focusing on the relationship between people with Alzheimer's and their carers. For the exhibition devoted to Natalia Goncharova the workshop has been developed in conjunction with the artist Caterina Sbrana. Introductory encounter: 1 October at 15.00. For further information and reservations: edu@palazzostrozzi.org

Free Flowing. Experiencing Art with Parkinson's

Free Flowing is the new pathway that Palazzo Strozzi is devoting to inclusion, in conjunction with Dance Well – movement and research for Parkinson's. The scheme got off the ground in autumn 2018 thanks to interaction with the experience built up by the Parkinson's Centre at the Villa Margherita (Kos Care) in Vicenza and in the city of Bassano del Grappa. In the course of the exhibition on Natalia Goncharova, a cycle of encounters will enable participants to relate to the works of art on display. Every Thursday during exhibition opening hours, a group of approximately ten people will be invited to experiment with different ways of interacting with the exhibition spaces and with the works on display in the rooms using the language of words, movement and dance. Thus Natalia Goncharova's paintings, drawings and costumes will provide the starting point for a physical and emotional visit in the course of which people will be encouraged to observe, to feel and to listen to one another and to themselves. The initiative has been made possible by, and been developed in dialogue with, the Fresco Parkinson Institute, a renowned international centre for care and research into Parkinson's disease and mobility-related conditions. For further information: edu@palazzostrozzi.org

Nuances. A scheme for young people suffering from autistic spectrum disorders

Nuances is Palazzo Strozzi's new scheme for young people aged 15 to 20 on the autistic spectrum disorders. Every month a meeting is steered by museum educators and professional education specialists who accompany participants to discover some of the works of art on display in the exhibition. The activities and stimuli proposed in the exhibition rooms are devised in conjunction with users and educators from the Centro Casadasé (Associazione Autismo Firenze). For further information and reservations: edu@palazzostrozzi.org

Connections

Palazzo Strozzi's scheme devised to make its exhibitions accessible also to groups of visitors with disabilities (physical, psychic or cognitive health issues), consists of conversational tours of the exhibition tailored to cater for each group's specific characteristics. The tours include the observation of a selection of works on display with participants' active involvement. At the beginning and end of each exhibition the Education Department holds two meetings open to all health and social workers (educators, psychologists and therapists) to introduce the scheme in relation to the current exhibition and to share and assess experiences and plan for the next exhibition. Before the activity the Education Department meets with the group's accompaniers to discuss the timing and method of the tour. Reservations are required to take part in the scheme and places are limited. Introductory encounter: 10 October at 15.00. For further information and reservations: edu@palazzostrozzi.org

PALAZZO STROZZI AT THE OBLATE AND IN FLORENCE'S LIBRARIES

To tie in with the exhibition, Palazzo Strozzi is organising a series of presentations and the *Art in Books* cycle of workshops for families at the Biblioteca delle Oblate and at other municipal libraries in Florence.

Exhibition presentation: Tuesday 8 October at 18.30 at the Biblioteca delle Oblate, Conference Room, via dell'Oriuolo 24, with Arturo Galansino and Ludovica Sebregondi; Tuesday 5 November at 18.00,



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BiblioteCaNova Isolotto, via Chiusi 3/4; Tuesday 19 November at 18.00, Biblioteca Mario Luzi, via Ugo Schiff 8; Thursday 21 November at 18.00, Biblioteca Filippo Buonarroti, viale Alessandro Guidoni 188 with Martino Margheri. Admission free while places last

Art in Books, an activity designed for families with children aged 5 to 10, sets out to stimulate children's creativity by playing with art and making full use of everything found in a library to inspire the creation of a work of art. Admission free; reservations are required and must be made at the library concerned.

Schedule: Saturday 12 October at 16.30, Biblioteca delle Oblate; Saturday 19 October at 10.30; BiblioteCaNova Isolotto; Saturday 16 November at 16.30, Biblioteca Villa Bandini; Saturday 23 November at 16.30, Biblioteca Mario Luzi; Saturday 30 November at 16.30, Biblioteca Pietro Thouar; Saturday 7 December at 16.30, Biblioteca Orticoltura.



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LIST OF THE WORKS

Room 0 BIOGRAPHY IN PICTURES

- 0.1 Mikhail Larionov (Tiraspol 1881–Fontenay-aux-Roses 1964) *Portrait of Natalia Goncharova* 1907, oil on canvas, 60 x 50 cm. Collection of V. Tsarenkov

SECTION 1 - Room 1 LOOKING TO THE WEST

- 1.1 Paul Cézanne (Aix-en-Provence 1839–1906) *Avenue at the Jas de Bouffan* c. 1874–5, oil on canvas, 38.1 x 46 cm. London, Tate, T01074
- 1.2 Paul Cézanne *The Gardener Vallier* c. 1906, oil on canvas, 65.4 x 54.9 cm. London, Tate, N04724
- 1.3 Paul Gauguin (Paris 1848–Hiva Oa 1903) *Bowl of Fruit and Tankard before a Window* c. 1890, oil on canvas, 50.8 x 61.6 cm. London, National Gallery, NG6609. Bequeathed by Simon Sainsbury, 2006
- 1.4 Paul Gauguin *Harvest: Le Pouldu* 1890, oil on canvas, 73 x 92.1 cm. London, Tate, T00895
- 1.5 Henri Matisse (Le Cateau-Cambrésis 1869–Nizza 1954) *André Derain* 1905, oil on canvas, 39.4 x 28.9 cm. Purchased with assistance from the Knapping Fund, the Art Fund and the Contemporary Art Society and private subscribers, 1954
- 1.6 André Derain (Chatou 1880–Garces 1954) *Henri Matisse* 1905, oil on canvas, 46 x 34.9 cm. London, Tate, T00165
- 1.7 Henri Matisse *Standing Nude* 1907, oil on canvas, 92.1 x 64.8 cm. London, Tate, T00368
- 1.8 Pablo Picasso (Malaga 1881–Mougins 1973) *Bust of a Woman* 1909, oil on canvas, 72.7 x 60 cm. London, Tate, N05915
- 1.9 Natalia Goncharova *Circus* 1907, oil on canvas, 57 x 74 cm. Moscow, State Tretyakov Gallery, ZH-1693. Bequeathed by A.K. Larionova Tomilina, Paris 1989

SECTION 2 - Room 2 NATALIA GONCHAROVA'S RUSSIA

- 2.1 Natalia Goncharova (Tula Province 1881–Paris 1962) *Self-Portrait with Yellow Lilies* 1907–8, oil on canvas, 77.5 x 58.2 cm. Moscow, State Tretyakov Gallery, ZH-8965. Purchased in 1927
- 2.2 Mikhail Larionov (Tiraspol 1881–Fontenay-aux-Roses 1964) *Self-Portrait with a Turban* 1907, oil on canvas, 81 x 65 cm. Moscow, State Tretyakov Gallery, ZH-1686. Bequeathed by A.K. Larionova Tomilina, Paris 1989
- 2.3 Natalia Goncharova *Self-portrait in a Period Costume* 1907–8, oil on canvas, 98 x 74 cm. Moscow, State Tretyakov Gallery, ZH-1698. Bequeathed by A.K. Larionova Tomilina, Paris 1989



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- 2.4 Natalia Goncharova *Hay Cutting* 1907–8, oil on canvas, 98 x 118 cm. Private collection, Courtesy Galerie Gmurzynska
- 2.5 Natalia Goncharova *Picking Apples* c. 1909, oil on canvas, 88.9 x 123.4 cm. Cologne, Collection Alex Lachmann
- 2.6 Natalia Goncharova *Orchard in Autumn* 1909, oil on canvas, 71.8 x 103.3 cm. Moscow, State Tretyakov Gallery, 4903. Received from the State Museum Fund, 1922
- 2.7 Natalia Goncharova *Washing the Canvases* 1910, oil on canvas, 106 x 118 cm. Moscow, State Tretyakov Gallery, 10317. Transferred from the Museum of Artistic Culture, 1927
- 2.8 Natalia Goncharova *Peasant Woman from Tula Province* 1910, oil on canvas, 103.5 x 73 cm. Moscow, State Tretyakov Gallery, ZH-2392. Bequeathed by A.K. Larionova-Tomilina, Paris, 1989
- 2.9 Natalia Goncharova *Peasants Picking Apples* 1911, oil on canvas, 104.5 x 98 cm. Moscow, State Tretyakov Gallery, 11955. Transferred from the Museum of Artistic Culture, 1927
- 2.10 Natalia Goncharova *Peacock (in the Style of Russian Embroidery)* 1911, oil on canvas, 130.3 x 145 cm. Moscow, State Tretyakov Gallery, ZH-1610. Bequeathed by A.K. Larionova Tomilina, Paris 1989
- 2.11 Natalia Goncharova *Portrait of Mikhail Larionov and his Platoon Commander* 1911, oil on canvas, 117 x 97 cm. St Petersburg, State Russian Museum, ZhB-1593
- 2.12 Mikhail Larionov *Smoking Soldier* 1910-1911, oil on canvas, 100 x 72.2 cm. Moscow, State Tretyakov Gallery, ZH-1546. Bequeathed by A.K. Larionova Tomilina, Paris 1989
- 2.13 Mikhail Larionov *Soldier on a Horse* c. 1911, oil on canvas, 87 x 99.1 cm. London, Tate, T00767

SECTION 3 - Room 3 1913: A ONE-WOMAN SHOW

- 3.1 Natalia Goncharova *Mountain Ash. Panino near Vyazma* 1907–8, oil on canvas, 99.4 x 69 cm. Moscow, State Tretyakov Gallery, 3860. Purchased by the Council of the Tretyakov Gallery, 1913
- 3.2 Natalia Goncharova *Gardening* 1908, oil on canvas, 102.9 x 123.2 cm. London, Tate, T00468. Presented by the artist, 1961
- 3.3 Natalia Goncharova *Wrestlers* 1908–9, oil on canvas, 100 x 122 cm. St Petersburg, State Russian Museum, ZHB-1595
- 3.4 Natalia Goncharova *Autumn. A Park* 1909, oil on canvas, 79.3 x 116.6 cm. Moscow, State Tretyakov Gallery, 4277. Purchased from N.F. Nekrasov 1918
- 3.5 Natalia Goncharova *A Model (against a Blue Background)* 1909–10, oil on canvas, 111 x 87 cm. Moscow, State Tretyakov Gallery, ZH-1633. Bequeathed by A.K. Larionova Tomilina, Paris 1989
- 3.6 Natalia Goncharova *Model (On a Yellow Background)* 1909–10, oil on canvas, 118.5 x 97 cm. Moscow, State Tretyakov Gallery, ZH-1632. Bequeathed by A.K. Larionova Tomilina, Paris 1989



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- 3.7 Natalia Goncharova *The Deity of Fertility* 1909–10, oil on canvas, 70.5 x 57.5 cm. Moscow, State Tretyakov Gallery, ZH-1580. Bequeathed by A.K. Larionova Tomilina, Paris 1989
- 3.8 Natalia Goncharova *Bunch of Flowers and Flask of Paints* 1909, oil on canvas, 101 x 71.5 cm. Moscow, State Tretyakov Gallery, 3861. Purchased by the Administration Council of the Tretyakov Gallery 1913
- 3.9 Natalia Goncharova *Parrots* 1910, oil on canvas, 99 x 104.3 cm. Moscow, State Tretyakov Gallery, ZH-1623. Bequeathed by A.K. Larionova Tomilina, Paris 1989
- 3.10 Natalia Goncharova *Round Dance* 1910, oil on canvas, 100 x 133 cm. Serpukhov, Serpukhov History and Arts Museum, ZH-225. Received from the State Museum Fund 1924
- 3.11 Natalia Goncharova *Frost* 1910–11, oil on canvas, 101 x 132 cm. St Petersburg, State Russian Museum, ZHb-1598
- 3.12 Natalia Goncharova *Winter. Picking Firewood* 1911, oil on canvas, 133.5 x 104.5 cm. Moscow, State Tretyakov Gallery, 11953. Transferred from the Museum of Artistic Culture, 1929
- 3.13 Natalia Goncharova *A Smoker* (in the style of a tray painting) 1911, oil on canvas, 100 x 81 cm. Moscow, State Tretyakov Gallery, ZH 1544. Bequeathed by A.K. Larionova Tomilina, Paris 1989
- 3.14 Natalia Goncharova *Prophet (Harvest polyptych)* 1911, oil on canvas, 166 x 92 cm. Moscow, State Tretyakov Gallery, ZH-1437. Bequeathed by A.K. Larionova Tomilina, Paris 1989
- 3.15 Natalia Goncharova *The Phoenix (Harvest polyptych)* 1911, oil on canvas, 92 x 97.5 cm. Moscow, State Tretyakov Gallery, ZH-1438. Bequeathed by A.K. Larionova Tomilina, Paris 1989
- 3.16 Natalia Goncharova *Angels Throwing Stones on the City (Harvest polyptych)*, oil on canvas, 100 x 129 cm. Moscow, State Tretyakov Gallery, ZH-1439. Bequeathed by A.K. Larionova Tomilina, Paris 1989
- 3.17 Natalia Goncharova *Harvest (Harvest polyptych)* 1911, oil on canvas, 99 x 93 cm. Omsk region, The M.A. Vrubel Omsk Regional Museum of Fine Arts, ZHr 439
- 3.18 Natalia Goncharova *Maiden on the Beast (Harvest polyptych)* 1911, oil on canvas, 168 x 129.5 cm. Kostroma, Kostroma Historical, Architectural and Art Museum, ZH-1970
- 3.19 Natalia Goncharova *Nude Black Woman* 1911, oil on canvas, 108 x 96 cm. Moscow, State Tretyakov Gallery, ZH-1612. Bequeathed by A.K. Larionova Tomilina, Paris 1989
- 3.20 Natalia Goncharova *Jewish Women (Jewish Shop)* 1912, oil on canvas, 159 x 136 cm. Moscow, State Tretyakov Gallery, ZH 821. Bequeathed by A.K. Larionova Tomilina, Paris 1968

SECTION 4 - Room 4 RELIGION - Video

- 4.1 Natalia Goncharova *Old Man with Seven Stars (Apocalypse)* 1910, oil on canvas, 147 x 188.5 cm. Moscow, State Tretyakov Gallery, ZH-1585. Bequeathed by A.K. Larionova Tomilina, Paris 1989



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- 4.2 Natalia Goncharova *Archangel (in Green)*, left part of the *Saviour* triptych 1910–11, oil on canvas, 132 x 69.5 cm. Moscow, State Tretyakov Gallery, ZH-1615. Bequeathed by A.K. Larionova Tomilina, Paris 1989
- 4.3 Natalia Goncharova *Saviour (with Grape Vines)*, central part of the *Saviour* triptych 1910–11, oil on canvas, 132.5 x 119.5 cm. Moscow, State Tretyakov Gallery, ZH-1617. Bequeathed by A.K. Larionova Tomilina, Paris 1989
- 4.4 Natalia Goncharova *Archangel (in White)*, right part of the *Saviour* triptych 1910–11, oil on canvas, 132 x 69.5 cm. Moscow, State Tretyakov Gallery, ZH-1616. Bequeathed by A.K. Larionova Tomilina, Paris 1989
- 4.5 Natalia Goncharova *Flowers*, left part of the *Mother of God* triptych 1911, oil on canvas, 98 x 104.5 cm. Moscow, State Tretyakov Gallery, ZH-1636
- 4.6 Natalia Goncharova *Mother of God*, central part of the *Mother of God* triptych 1911, oil on canvas, 98 x 89 cm. Moscow, State Tretyakov Gallery, ZH-1634
- 4.7 Natalia Goncharova *Flowers*, right part of the *Mother of God* triptych 1911, oil on canvas, 99.5 x 103.5 cm. Moscow, State Tretyakov Gallery, ZH-1635
- 4.8 Natalia Goncharova *The Evangelists*
1. *Evangelist in Blue*
2. *Evangelist in Red*
3. *Evangelist in Grey*
4. *Evangelist in Green*
1911, oil on canvas, 204 x 58 cm each one. St Petersburg, State Russian Museum, ZH-8183, ZH- 8184, ZH-8185, ZH-8186
- 4.9 Natalia Goncharova *The Lives of Saints Florus and Laurus* 1912–13, gouache on paper, 860 x 775 mm. Collection of V. Tsarenkov

SECTION 5 - Room 4bis THE GREAT WAR

- 5.1 Natalia Goncharova *Saint George the Victorious*, drawing sheet from the lithograph album *War (Mystical Images of War)* no. 1 Autumn 1914, lithograph, gouache and ink on paper, 324 x 248 mm. Moscow: published by V.N. Kashin. Moscow, State Tretyakov Gallery, GR-840
- 5.2 Natalia Goncharova *White Eagle* no. 2 Autumn 1914, lithograph on paper, 326 x 248 mm. Moscow: published by V.N. Kashin. Moscow, State Tretyakov Gallery, GR-972/2
- 5.3 Natalia Goncharova *English Lion* no. 3 Autumn 1914, lithograph on paper, 249 x 328 mm. Moscow: published by V.N. Kashin. Moscow, State Tretyakov Gallery, GR-972/3
- 5.4 Natalia Goncharova *French Cock* no. 4 Autumn 1914, lithograph on paper, 325 x 242 mm. Moscow: published by V.N. Kashin. Moscow, State Tretyakov Gallery, GR-972/4
- 5.5 Natalia Goncharova *Maiden on the Beast* no. 5 Autumn 1914, lithograph on paper, 323 x 245 mm. Moscow: published by V.N. Kashin. Moscow, State Tretyakov Gallery, GR-972/5



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- 5.6 Natalia Goncharova *Peresvet and Oslyabya* no. 6 Autumn 1914, lithograph on paper, 323 x 246 mm. Moscow: published by V.N. Kashin. Moscow, State Tretyakov Gallery, GR-972/6
- 5.7 Natalia Goncharova *Saint Michael the Archistrategus* no. 7 Autumn 1914, lithograph on paper, 328 x 247 mm. Moscow: published by V.N. Kashin. Moscow, State Tretyakov Gallery, GR-972/7
- 5.8 Natalia Goncharova *Vision* no. 8 Autumn 1914, lithograph on paper, 328 x 248 mm. Moscow: published by V.N. Kashin. Moscow, State Tretyakov Gallery, GR-972/8
- 5.9 Natalia Goncharova *The Most Pious Army* no. 9 Autumn 1914, lithograph on paper, 323 x 245 mm. Moscow: published by V.N. Kashin. Moscow, State Tretyakov Gallery, GR-972/9
- 5.10 Natalia Goncharova *Angels and Aeroplanes* no. 10 Autumn 1914, lithograph on paper, 326 x 239 mm. Moscow: published by V.N. Kashin. Moscow, State Tretyakov Gallery, GR-972/10
- 5.11 Natalia Goncharova *The Doomed City* no. 11 Autumn 1914, lithograph on paper, 323 x 245 mm. Moscow: published by V.N. Kashin. Moscow, State Tretyakov Gallery, GR-972/11
- 5.12 Natalia Goncharova *The Pale Horse* no. 12 Autumn 1914, lithograph on paper, 324 x 246 mm. Moscow: published by V.N. Kashin. Moscow, State Tretyakov Gallery, GR-972/12
- 5.13 Natalia Goncharova *Common Grave* no. 13 Autumn 1914, lithograph on paper, 249 x 326 mm. Moscow: published by V.N. Kashin. Moscow, State Tretyakov Gallery, GR-972/13
- 5.14 Natalia Goncharova *Saint Aleksander Nevsky* no. 14 Autumn 1914, lithograph on paper, 323 x 244 mm. Moscow: published by V.N. Kashin. Moscow, State Tretyakov Gallery, GR-972/14

SECTION 6 - Room 5 THEATRE - Video

- 6.1 Natalia Goncharova *Sketchbook* c. 1915–17, graphite and ink on paper, 342 × 200 mm. London, Victoria and Albert Museum, E.908-1961
- 6.2 Mikhail Larionov *Portrait of Natalia Goncharova* 1915, mixed media on canvas, 99 x 85 cm. Moscow, State Tretyakov Gallery, GR-2451. Presented by V. Moritz, 1961. Moscow
- 6.3 Natalia Goncharova *Boyar*, costume design for the ballet *Le Coq d'or* 1937, watercolour, bronze paint and graphite on paper, 455 x 298 mm. Moscow, State Tretyakov Gallery, R-3597. Presented by Evelyn Cournand 1983
- 6.4 Natalia Goncharova *Tsar in Armour*, costume design for the ballet *Le Coq d'or* 1937, watercolour, bronze paint and graphite on paper, 455 x 300 mm. Moscow, State Tretyakov Gallery, R-3592. Presented by Evelyn Cournand 1983
- 6.5 Natalia Goncharova *Shemakha Queen*, costume design for the ballet *Le Coq d'or* 1937, watercolour, metallic paint and graphite on paper, 456 x 298 mm. Moscow, State Tretyakov Gallery, R-3595. Presented by Evelyn Cournand 1983
- 6.6 Natalia Goncharova *Dancing Girl*, costume design for the ballet *Le Coq d'or* 1937, watercolour and graphite on paper, 455 x 300 mm. Moscow, State Tretyakov Gallery, R-3590. Presented by Evelyn Cournand 1983



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- 6.7 Natalia Goncharova *Magus*, costume design for the ballet *Liturgie* c. 1927, stencil print on paper, 755 x 565 mm. Moscow, State Tretyakov Gallery, R-6996
- 6.8 Natalia Goncharova *Magus*, costume design for the ballet *Liturgie* 1915, gouache, graphite and paper on paper mounted on cardboard, 600 x 475 mm. Moscow, State Tretyakov Gallery, R-4475. Bequeathed by A.K. Larionova Tomilina, Paris 1989
- 6.9 Natalia Goncharova *Saint Anne*, costume design for the ballet *Liturgie* c. 1927, stencil print on paper, 760 x 562 mm. Moscow, State Tretyakov Gallery, R-7723
- 6.10 Natalia Goncharova, *Apostle*, costume design for the ballet *Liturgie* 1915–6, pencil, collage and gouache on card, 475 x 300 mm. Moscow, State Tretyakov Gallery, R-5826
- 6.11 Natalia Goncharova *Rabbi*, costume design for the ballet *Liturgie* 1916, pencil, collage and gouache on card, 475 x 300 mm. Moscow, State Tretyakov Gallery, R-5825
- 6.12 Natalia Goncharova Tunic, overjacket and headdress for the *Sea Princess*' costume for the ballet *Sadko* 1916, silk satin, gold and silver metal braid and ribbon, metal wire and raffia plaits, 185 x 80 x 60 cm. London, Victoria and Albert Museum, S.741-1980
- 6.13 Natalia Goncharova *Prince* Boyar-style tunic and high-crowned hat for the ballet *Sadko* 1916, twisted metal thread and cord, metal boning, cotton, button, metal press studs and hooks and eyes, artificial pearls, 185 x 85 x 65 cm. London, Victoria and Albert Museum, S.740-1980. Given by the British Theatre Musueum Association
- 6.14 Natalia Goncharova *Sea Princess*, costume design for the ballet *Sadko* 1916, gouache, graphite, bronze and aluminium paint on paper mounted on cardboard, 22.3 x 19.8 mm. London, Victoria and Albert Museum, S.80-1978. Given by Richard Buckle.
- 6.15 Natalia Goncharova *Spanish Woman with Green Shawl*, costume design for the ballet *Triana* 1916 gouache and graphite on paper on card, 620 x 490 mm. Moscow, State Tretyakov Gallery, R-4427
- 6.16 Natalia Goncharova *Spanish Woman in Red*, costume design for the ballet *Triana* 1916, gouache and graphite on paper on card, 660 x 445 mm. Moscow, State Tretyakov Gallery, R-4527
- 6.17 Natalia Goncharova *Spaniard with a Shawl*, costume design for the ballet *Triana*, gouache and graphite on paper on card, 658 x 440 mm. Moscow, State Tretyakov Gallery, R-4426
- 6.18 Natalia Goncharova *Two Female Dancers*, choreography design for the ballet *Les Noces* c. 1923, pen and ink on paper, 210 x 275 mm. London, Victoria and Albert Museum, E.110-1961. Purchased from the funds of the Gabrielle Enthoven Bequest
- 6.19 Natalia Goncharova *Two Female Dancers*, choreography design for the ballet *Les Noces* c. 1923, pen and ink on paper, 268 x 260 mm. London, Victoria and Albert Museum, E.109-1961. Purchased from the funds of the Gabrielle Enthoven Bequest
- 6.20 Natalia Goncharova *Two Female Dancers*, choreography design for the ballet *Les Noces* c. 1923, pen and ink on paper, 250 x 255 mm. London, Victoria and Albert Museum, E.108-1961. Purchased from the funds of the Gabrielle Enthoven Bequest



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- 6.21 Natalia Goncharova *Backcloth* drawing for the final scene of the ballet *L'Oiseau de feu* 1954, graphite and gouache on paper, 368 x 520 mm. London, Victoria and Albert Museum, S.1911-1986. Given by the Art Council of Great Britain.

SECTION 7 - Room 6 MODERNISM

- 7.1 Mikhail Larionov *Rooster and Hen (Rayonist sketch)* 1912, oil on canvas, 68.8 x 65.5 cm. Moscow, State Tretyakov Gallery, 10932
- 7.2 Natalia Goncharova *Rayonist Composition* c. 1912–3, pastel on paper, 314 x 222 mm. London, Tate, T01119. Presented by Eugène Rubin 1969
- 7.3 Natalia Goncharova *Factory (Futurist)* 1912, oil on canvas, 102.5 x 80 cm. St Petersburg, State Russian Museum, ZhB-1601
- 7.4 Natalia Goncharova *The Forest* c. 1913, oil on canvas, 53.8 x 81 cm. Edimburgh, Scottish National Gallery of Modern Art, GMA 1674. Acquired in 1977
- 7.5 Natalia Goncharova *Linen* 1913, oil on canvas, 95.6 x 83.8 cm. London, Tate, N06194. Presented by Eugène Mollo and the artist 1953
- 7.6 Natalia Goncharova *Void* 1913, oil paint and gouache on canvas, 80 x 106 cm. Moscow, State Tretyakov Gallery, ZH-1543. Bequeathed by A.K. Larionova Tomilina, Paris 1989
- 7.7 Natalia Goncharova *Aeroplane over a Train* 1913, oil on canvas, 55.9 x 84.8 cm. Tatarstan Republic, The State Museum of Fine Arts of Tatarstan Republic, ZH-1243
- 7.8 Natalia Goncharova *Cyclist* 1913, oil on canvas, 79 x 105 cm. St Petersburg, Petersburg State Russian Museum, ZHB-1600
- 7.9 Natalia Goncharova *Orchids* 1913, oil on canvas, 93 x 71 cm. Nizhny Novgorod, Nizhny Novgorod State Art Museum, ZH-1011
- 7.10 Natalia Goncharova *Letter* 1913, oil on canvas, 43 x 55 cm. Serpukhov, Serpukhov History and Art Museum, ZH-1107
- 7.11 Natalia Goncharova *Peasants Gathering Grapes* 1913–4, oil on canvas, 114.5 x 130 cm. Ufa, Bashkir State Art Museum, F-1438. Transferred from the Serpukhov History and Art Museum, ZH-1107
- 7.12 Natalia Goncharova *The Rower's Race* 1912, oil on canvas, 52 x 114 cm. Collection of V. Tsarenkov
- 7.13 Natalia Goncharova *Electric Ornament* 1914, oil on canvas, 90.5 x 77 cm. Moscow, Tretyakov State Gallery, 22002. Income in 1928 from the Museum of the Pictorial Culture, Moscow

SECTION 8 - Rooms 7 and 7bis GONCHAROVA AND ITALY Room 7



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- 8.1 Umberto Boccioni (Reggio Calabria 1882–Verona 1916) *Study for The City Rises* 1910, tempera on paper, 17.5 x 30.5 cm. London, Estorick Collection, no. 20
- 8.2 Umberto Boccioni *I Want to Synthesise the Unique Forms of Continuity in Space (Dynamism of a Human Body)*, graphite, black ink wash applied with a pen and a brush, white tempera and black wash, on paper, 1913, 291 x 230 mm. Milan, Civico Gabinetto dei Disegni del Castello Sforzesco, inv. 860 C 106
- 8.3 Umberto Boccioni *I Want to Capture Human Forms in Movement (Muscles at Speed)*, black chalk, black ink applied with a pen brush and a pen and white tempera, on paper, 315 x 251 mm. Milan, Civico Gabinetto dei Disegni del Castello Sforzesco, inv. 852 C 98
- 8.4 Umberto Boccioni *I Want to Capture Human Forms in Movement (Dynamic Decomposition)*, black chalk, black ink applied with a pen and a brush, white tempera and black watercolour, on paper, 302 x 242 mm. Milan, Civico Gabinetto dei Disegni del Castello Sforzesco, inv. 854 C 100
- 8.5 Umberto Boccioni *Study for Dynamism of a Cyclist* 1913, black ink applied with a pen, on paper, 150 x 243 mm. Milan, Civico Gabinetto dei Disegni del Castello Sforzesco, inv. 824 B 308
- 8.6 Umberto Boccioni *Study for Dynamism of a Cyclist* 1913, black ink applied with a pen, on paper, 210 x 309 mm. Milan, Civico Gabinetto dei Disegni del Castello Sforzesco, inv. 844 C 90
- 8.7 Umberto Boccioni *Study for Dynamism of a Cyclist* 1913, black ink applied with a pen, on paper 210 x 308 mm. Milan, Civico Gabinetto dei Disegni del Castello Sforzesco, inv. 833 B 317
- 8.8 Umberto Boccioni *Spiral Perpendicular Construction. Seated Woman* 1913–4, oil on canvas, 95 x 95 cm. Milan, Museo del Novecento, 5165
- 8.9 Giacomo Balla (Turin 1871–Rome 1958) *Abstract Speed - The Car has Passed* 1913, oil on canvas, 50.2 x 65.4 cm. London, Tate, T01222
- 8.10 Giacomo Balla *Speed of an Automobile (Speed no. 1)* 1913, India ink wash on lined paper 1913, 47.5 x 60 cm. Rovereto, Mart, Museo di Arte Moderna e Contemporanea di Trento e Rovereto / Collection L.F., inv. 2154
- 8.11 Ardengo Soffici (Rignano sull'Arno 1879–Vittoria Apuana 1964) 1912–3 *Deconstruction of the Planes of a Lamp*, oil on fibreboard, 45 x 35 cm. London, Estorick Collection, no. 14
- 8.12 Fortunato Depero *Synthetic. Architecture of a Man (Man with Moustache)* 1916–7, oil on canvas, 112 x 69 cm. Rovereto, Mart, Museo di Arte Moderna e Contemporanea di Trento e Rovereto / Private collection, Mart 15 dep.
- 8.13 *Depero futurista [Depero the Futurist]* Milan, Fedele Azari 1927, 24 x 32.7 x 5 cm. Florence, Biblioteca Nazionale Centrale, Rari 62.o.102

Room 7bis

GONCHAROVA IN ITALY

- 8.14 Natalia Goncharova *Four Evangelists* 1916, watercolour, gouache and collage on paper, 96.8 x 73.5 cm. Private collection



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- 8.15 Natalia Goncharova *Icon of the Saviour* 1916, watercolour and gouache, 30 x 23.8 cm. Private collection
- 8.16 Aleksandr Aleksandrovič Blok *Poesia ed arte bolscevica: Gli sciti. Dodici Larionoff e Gonciarova: tredici disegni* [*Bolshevik Poetry and Art: The Scythians. Twelve Larionov and Goncharova: thirteen drawings*]. Pistoia, Casa Editrice Rassegna Internazionale, 1920, 19 x 13 cm. Florence, Biblioteca Nazionale Centrale, 7.u.275
- 8.17 Natalia Goncharova and Michail Larionov *Radiantismo, Giudizi raccolti e tradotti dal francese e dal russo da N[ina] A[ntonelli]*, s.e., Roma 1917, 213 x 160 mm. London, Victoria and Albert Museum, 38041800705335
- 8.18 Natalia Goncharova *Design for a ceramic plate given to Olga Signorelli* 1917, watercolour on paper, 650 x 630 mm. Private collection
- 8.19 Natalia Goncharova *Design for a ceramic plate given to Olga Signorelli* Rome 1917, watercolour on paper, 650 x 630 mm. Private collection
- 8.20 Mikhail Larionov *A Landscape, in Some Ways* 1917, watercolour and collage on paper, 300 x 245 mm. Private collection

SECTION 9 - Room 8 AFTER RUSSIA

- 9.1 Natalia Goncharova *Three Young Women* 1920, oil on canvas, 101.9 x 68.3 cm. London, Tate, N06193. Presented by Eugène Mollo and the artist 1953
- 9.2 Natalia Goncharova *Bathers*, left part of the triptych 1922, oil on canvas, 260 x 149.5 cm. Moscow, State Tretyakov Gallery, ZH-2344. Bequeathed by A.K. Larionova Tomilina, Paris 1989
- 9.3 Natalia Goncharova *Bathers*, central part of the triptych 1922, oil on canvas, 260 x 199 cm. Moscow, State Tretyakov Gallery, ZH-1697. Bequeathed by A.K. Larionova Tomilina, Paris 1989
- 9.4 Natalia Goncharova *Bathers*, right part of the triptych 1922, oil on canvas, 260 x 149.5 cm. Moscow, State Tretyakov Gallery, ZH-2343. Bequeathed by A.K. Larionova Tomilina, Paris 1989
- 9.5 Natalia Goncharova *Spanish Woman* 1923-6, oil on canvas, c. 236 x 76 cm. Moscow, State Tretyakov Gallery, ZH 1642
- 9.6 Natalia Goncharova *Spanish Woman with a Fan* c. 1925, oil on canvas, 166 x 124 cm. Moscow, State Tretyakov Gallery, ZH-1641. Bequeathed by A.K. Larionova Tomilina, Paris 1989
- 9.7 Natalia Goncharova *Spring* 1927-8, oil on canvas, screen divided into 5 panels, 243.8 x 81.3 cm each one. Chicago, The Arts Club of Chicago, 1929.1