

NATALIA GONCHAROVA

6 June – 8 September 2019

LARGE PRINT GUIDE



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ROOM 1

THE COUNTRYSIDE

I loved the countryside all my life but I live in the city...
—Natalia Goncharova

Natalia Goncharova produced an astonishing variety of work, crossing the boundaries between art and design. Living first in Russia, then in France, she was a painter, print-maker, illustrator and fashion designer, as well as a set and costume designer for the **Ballets Russes**.

Goncharova was born in Russia in 1881. She grew up on her family's country estates in Tula province, 200 miles from Moscow. Her family were impoverished aristocrats, who made their fortune through textiles. From early childhood, Goncharova witnessed the demands of the farmers' lives – working the land, planting and harvesting. She was also familiar with all the stages of textile production, from shearing sheep to weaving, washing and decorating the fabric.

This room includes a traditional costume from the region alongside paintings that show Goncharova's identification with the people and culture of rural Russia. She often returned to the family estate. In her early years as an artist some of her most productive and inspired work was created there. Throughout her life she drew inspiration

from the colours and stylised forms of traditional Russian arts and crafts. She collected and exhibited icons, popular prints and tray-paintings, and actively campaigned for the preservation of traditional art forms.

In Imperial Russia, social roles and behaviour were dictated by rigid class structures. Goncharova didn't fit easily into the accepted categories. As an aristocrat's daughter, a radical artist and a woman she always stood apart.

Image credit:

Natalia Goncharova (left) with her cousin Nina (centre) and mother Ekaterina dressed in traditional peasant clothes of Tula Province, 1907 © The State Tretyakov Gallery

Clockwise from wall text

Unknown maker

Hand-printed textile

Late 19th century

Textile printing woodblock

Late 19th century

Wood

The State Russian Museum, St Petersburg. X72353, X72352

Self-Portrait in a Period Costume

1907–8

Oil paint on canvas

State Tretyakov Gallery, Moscow

Bequeathed by A.K. Larionova-Tomilina, Paris 1989

X67180

Wall vitrine

Unknown maker

Festive female costume. Epifansk district, Tula province

19th century

Textile, lace, embroidery and beadwork

Unknown maker

Distaff, Vologada District

c.1850–1900

Oil paint on wood

The State Russian Museum, St Petersburg

X75735-8, X69000

The costume from Tula province displayed here matches the clothes worn in **Peasant Woman from Tula Province** and **Washing the Canvases**, both in this room. The intricately carved and painted distaff was a tool used to prevent the threads from being tangled as they are woven. Tools and homemade textiles from various regions of Russia were collected by ethnographic researchers and preserved in museums across the country. Every district and region had its own distinct designs.

Washing the Canvases

1910

Oil paint on canvas

Polotniani Zavod, the name of Goncharova's family estate, means 'cloth factory'. Her ancestors were textile manufacturers who made their fortune in the eighteenth century by supplying canvas to the Russian navy. Several of Goncharova's early paintings recreate the various stages of textile production. Here she shows the process of cleaning the newly woven textile. It is carried to a pond, soaked, scraped with a carved wooden implement, left flat to dry in the sun, then rolled up and carried away.

State Tretyakov Gallery, Moscow

X67182

Peasant Woman from Tula Province

1910

Oil paint on canvas

State Tretyakov Gallery, Moscow

Bequeathed by A.K. Larionova-Tomilina, Paris 1989

X67183

First row

Unknown maker

**Maiden on a Beast ('A Horrible and Terrifying
Morality Tale')**

1850–1900

Lithograph on paper with handcolouring

Unknown maker

A Siren

1850–1900

Woodcut on paper with handcolouring

State Tretyakov Gallery, Moscow

Bequeathed by A.K. Larionova-Tomilina, Paris 1989

X75169

State Tretyakov Gallery, Moscow

X75171

Second row

Unknown maker

Our Lady of Jerusalem

1851

Etching on paper with handcolouring

Unknown maker

Hand towel border, Kostroma Province

Late 19th century

Textile and embroidery

State Tretyakov Gallery, Moscow

X75170

The State Russian Museum, St Petersburg

X72351

'I have passed through all that the West can offer... and all that my country has assimilated from the West', Goncharova declared. 'I now shake the dust from my feet and distance myself from the West.' She collected popular prints, shop signboards, and printed and embroidered textiles, and proudly admitted the influence of these traditional Russian arts and crafts on her work. **Maiden on the Beast**, displayed here, comes from Goncharova and Larionov's personal collection. In Rooms 3 and 5 you will see how she used the subject in her own paintings and prints of 1911–15.

ROOM 2

MOSCOW

Cézanne and icons are equivalent, but my works, which I painted under Cézanne's influence and under the influence of icons, are not the same at all... I am by no means European.

— Natalia Goncharova

When Goncharova was eleven, her father moved the family to Moscow. At the age of twenty, she enrolled at the School of Painting, Sculpture and Architecture. It was here that she met fellow artist Mikhail Larionov, who would become her lifelong partner.

Early twentieth-century Moscow was one of the best places in the world to see modern European painting. Two industrialists – Ivan Morozov and Sergei Shchukin – built up and displayed extensive art collections that included works by Paul Cézanne, Paul Gauguin, Pablo Picasso and André Derain. Their family collections started with Russian icons and included traditional arts and crafts, such as wood and stone carvings and popular prints. These works shared many of the characteristics of early modernist art, such as bold colours, minimal forms and flattened surfaces. Learning to appreciate these qualities helped Shchukin and Morozov to recognise the talent of avant-garde artists in both Europe and in Russia. Goncharova and Larionov

were among the young Russian artists whose works were acquired for the Morozov collection.

Anticlockwise from wall text

André Derain 1880–1954

Tree Trunks (Pine Grove)

1912–3

Oil paint on canvas

The State Pushkin Museum of Fine Arts, Moscow

X68997

Circus

1907

Oil paint on canvas

State Tretyakov Gallery, Moscow

Bequeathed by A.K. Larionova-Tomilina, Paris 1989

X67176

Orchard in Autumn

1909

Oil paint on canvas

State Tretyakov Gallery, Moscow

X67175

Peasants Picking Apples

1911

Oil paint on canvas

This work marks a departure from the realism of Goncharova's earliest paintings. The everyday routines of agricultural work are depicted using the conventions of ancient and monumental art, such as stiff frontal poses, angular forms and bold colours. The mask-like faces of the apple-pickers are related to stone figures made by the Scythians, an ancient nomadic people. Goncharova examined these statues in Southern Russia. **Peasants Picking Apples** belonged to the Morozov collection, alongside work by Paul Gauguin and Henri Matisse, who drew similar visual inspiration from other cultures.

State Tretyakov Gallery, Moscow

X67174

Pablo Picasso 1881–1973

Queen Isabeau

1909

Oil paint on canvas

Sergei Shchukin eagerly followed the latest European artistic trends – from impressionism to cubism. He opened his collection to the public and conducted guided tours. He was the first Russian to collect the works of the young Pablo Picasso. This painting from his collection portrays a medieval Queen of France. The work on the opposite wall, by the French artist André Derain, belonged to Ivan Morozov, whose willingness to buy modernist art by both European and Russian artists was considered radical for his time.

The State Pushkin Museum of Fine Arts, Moscow

X68995

ROOM 3

1913 EXHIBITION

We acknowledge all styles as suitable for the expression of our art, styles existing both yesterday and today ... The art of the past, like life, is an object of observation.

— Rayonist Manifesto

In September 1913 a vast retrospective of work by Goncharova opened at the Mikhailova Art Salon in Moscow. Including more than 800 works, it was the most ambitious exhibition by any Russian avant-garde artist to date. Goncharova was thirty-two years old.

The term 'everythingism' was coined by Larionov and the writer and artist Ilia Zdanevich to describe the diverse range of Goncharova's work and her openness to multiple styles and sources. The exhibition included paintings, works on paper, designs for theatre, textiles and fashion, wallpaper and popular prints. There were early works that showed the influence of French impressionism as well as paintings inspired by Russian icons and folk art. Scenes of village life and rural landscapes appeared alongside depictions of the city. For the first time Goncharova could install large-scale works such as **Harvest**.

Goncharova was thrilled by the response. In a letter she

described 'Bundles of newspapers featuring articles one contradicting another... 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'.

Image captions:

Images from Eli Eganbiuri (Ilia Zdanevich)

Natalia Goncharova, Mikhail Larionov, Moscow 1913

Natalia Goncharova with 'Basic make-up for an actress of the futurist theatre' published in **The Theatre in Caricatures**, Moscow, 21 September 1913. Courtesy of the State Tretyakov Gallery, Moscow.

Clockwise from room entrance

Hay Cutting

1907–8

Oil paint on canvas

Collection Krystyna Gmurzynska

X75758

Picking Apples

c.1909

Oil paint on canvas

Gardening

1908

Oil paint on canvas

Alex Lachmann collection

X75757

Tate. Presented by the artist 1961

T00468

Goncharova and Larionov found inspiration in traditional Russian arts such as icons, popular prints, shop signboards and tin tray painting. In these works, they adopted bold colours, emphasised the outlines of figures and shapes, and explored unconventional approaches to perspective. Known as neo-primitivism, this approach was promoted as the first distinctly Russian modernist style.

Many modernist artists such as Gauguin and Picasso were influenced by art from outside the classical western tradition, from prehistoric carvings to African masks. The term 'primitivism' was used to describe these acts of appropriation from other cultures. Today the word is recognised as being offensive, implying that those cultures were inferior to or less advanced than western Europe.

Round Dance

1910

Oil paint on canvas

Jews on a Street (A Jewish Shop)

1912

Oil paint on canvas

Bread Seller

1911

Oil paint on canvas

Serpukhov History and Art Museum. X69019

State Tretyakov Gallery, Moscow.

Bequeathed by A.K. Larionova-Tomilina, Paris 1989. X67206

Centre Pompidou, Paris, Musée national d'Art moderne /

Centre de création industrielle. Presented by the Soviet

State in 1988. Deposited at Musée d'Art moderne et

Contemporain Saint-Étienne Métropole since 2000. X68673

The Deity of Fertility

1909–10

Oil paint on canvas

Nude Black Woman

1911

Oil paint on canvas

A Model (Against a Blue Background)

1909–10

Oil paint on canvas

Water Nymph

1908

Oil paint on canvas

State Tretyakov Gallery, Moscow. Bequeathed by A.K. Larionova-Tomilina, Paris 1989. X67219, X67220, X67218

Museum Ludwig, Cologne / Donation Ludwig. X69033

Goncharova's experimental approach to the traditional subject of the nude proved controversial. The public was outraged that a female artist of privileged upbringing should depict a nude female model. Even more offensive was her depiction of pagan deities. The police seized a number of paintings from Goncharova's first monographic exhibition in 1910, and Goncharova became the first modern artist to be charged with the production of 'corrupting imagery'. She was acquitted and, three years later, proudly displayed pagan subjects and nudes in the 1913 exhibition.

Left to right

First row

A Smoker (in the Style of a Tray-Painting)

1911

Oil paint on canvas

Autumn: A Park

1909

Oil paint on canvas

State Tretyakov Gallery, Moscow

Bequeathed by A.K. Larionova-Tomilina, Paris 1989

X67204

State Tretyakov Gallery, Moscow

X67199

First row from centre

Frost

1910–11

Oil paint on canvas

Bunch of Flowers and a Bottle of Paints

1909

Oil paint on canvas

Parrots

1910

Oil paint on canvas

The State Russian Museum, St Petersburg. X69022

State Tretyakov Gallery, Moscow. X67197

State Tretyakov Gallery, Moscow.

Bequeathed by A.K. Larionova-Tomilina, Paris 1989. X67205

Second row

Cat and Tray

1910–11

Oil paint on canvas

The City

c.1911

Oil paint on canvas

Centre

Winter: Gathering Firewood

1911

Oil paint on canvas

Centre Pompidou, Paris, Musée national d'art moderne /
Centre de création industrielle. Presented by the Soviet State
in 1988. X72348, X72349

State Tretyakov Gallery, Moscow. X67203

Second row from centre

The Pond

1908–9

Oil paint on canvas

Mountain Ash: Panino near Vyazma

1907–8

Oil paint on canvas

Wrestlers

1908–9

Oil paint on canvas

Collection of Mr Petr Aven. X69006

State Tretayakov Gallery, Moscow. X67196

The State Russian Museum, St Petersburg. X69027

Goncharova presented more than 350 paintings at her 1913 exhibition, varying from impressionist landscapes to cubo-futurist compositions. Larionov and the nineteen-year old writer and publisher Ilya Zdanevich coined the term **everythingism** to describe her art, emphasising her non-hierarchical openness to sources of artistic inspiration. Goncharova was seen as a universal artist who freely borrowed, interpreted and built on the art of the past and present. This was a trait that she followed consistently throughout her career.

From Harvest
Left to right

First row

Peacock
1911

Oil paint on canvas

Centre Pompidou, Paris, Musée national d'Art moderne /
Centre de création industrielle. Presented by the Soviet
State in 1988
X67216

Angels Throwing Stones on the City
1911

Oil paint on canvas

State Tretyakov Gallery, Moscow
Bequeathed by A.K. Larionova-Tomilina, Paris 1989
X67212

The Phoenix

1911

Oil paint on canvas

State Tretyakov Gallery, Moscow

Bequeathed by A.K. Larionova-Tomilina, Paris 1989

X67211

Second row

Feet Pressing Grapes

1911

Oil paint on canvas

Centre Pompidou, Paris, Musée national d'Art moderne /

Centre de création industrielle. Presented by the Soviet State

in 1988

X67217

Maiden on the Beast

1911

Oil paint on canvas

Kostroma State Historical-Architectural and Art
Museum-Reserve. X67215

A Prophet

1911

Oil paint on canvas

State Tretyakov Gallery, Moscow
Bequeathed by A.K. Larionova-Tomilina, Paris 1989
X67210

Harvest

1911

Oil paint on canvas

Omsk Regional Museum of Fine Arts named after
M.A. Vrubel. X67214

Harvest consisted of nine parts, two of which are now lost. It was conceived as a single complex piece. Goncharova saw it as such only twice – at her monographic exhibitions of 1913 and 1914. It was inspired by popular prints and the frescoes in Russian medieval cathedrals. Much of the imagery is related to the Bible. In the Book of Revelation, from the New Testament, the end of the world is presented as a symbolic harvest with the grapes being gathered and thrown into the winepress of God's anger.

Self-Portrait with Yellow Lilies

1907–8

Oil paint on canvas

State Tretyakov Gallery, Moscow

X67198

ROOM 4

FASHION

The young crowd doesn't just emulate her as an artist, they imitate her appearance, too.

— Sergei Diaghilev

Photographs and personal accounts from those who met Goncharova testify to her unique approach to self-presentation. This included parading in the streets of Moscow with her face painted and wearing extravagant outfits. According to Sergei Diaghilev, the founder of the **Ballets Russes**, her style was imitated by bohemian society in Moscow: 'It was she who made the shirt dress fashionable – black and white, blue and ginger'.

Capitalising on this reputation, the fashion designer Nadezhda Lamanova commissioned Goncharova to create designs for her Moscow-based fashion house. Goncharova worked on embroidery patterns and designed ornamental needlework and textiles, combining bold floral motifs with the striking colour palette seen in her paintings. A selection of designs was included in her 1913 exhibition.

Later in her career, when she was living in Paris, Goncharova collaborated with Marie Cuttoli, whose design house Myrbor showcased carpets and fashion designs by famous contemporary artists. The repeating floral motifs look back

to the vibrant local costumes and printed textiles from her childhood in rural Russia.

Clockwise from wall text

Textile design for Nadezhda Lamanova fashion house

**Textile design for Nadezhda Lamanova fashion house
1912–13**

Gouache on paper

State Tretyakov Gallery, Moscow

Bequeathed by A.K. Larionova-Tomilina, Paris 1989

X67194, X67193

**Pattern with burgundy-coloured branches.
Study for textile design for House of Myrbor
1925–8**

Gouache, graphite and varnish on paper

**Pattern with blue flowers. Study for textile design for
House of Myrbor
1925–8**

Gouache and graphite on paper

State Tretyakov Gallery, Moscow
Bequeathed by A.K. Larionova-Tomilina, Paris 1989
X67306, X67303

Peacock (in the Style of Russian Embroidery)

1911

Oil paint on canvas

Goncharova's wide-ranging exploration of different artistic approaches led, in 1911, to a series of canvases known as **Artistic Possibilities about a Peacock**. Each of the five works depicts a peacock in different painterly styles. Here Goncharova suggests a decorative chain-stitching design. The effect is modelled on the embroidery patterns of Russian hand towels, an example of which can be seen in Room 1.

State Tretyakov Gallery, Moscow

Bequeathed by A.K. Larionova-Tomilina, Paris 1989

X67181

**Design with birds and flowers. Study for textile design for
House of Myrbor**

1925–8

Gouache and graphite on embossed paper

Textile design

1922–8

Gouache on paper

State Tretyakov Gallery, Moscow

Bequeathed by A.K. Larionova-Tomilina, Paris 1989

X67307, X67192

**Design for 'Algae' coat for House of Myrbor
1927–8**

Gouache, graphite and aluminium on paper

State Tretyakov Gallery, Moscow

Bequeathed by A.K. Larionova-Tomilina, Paris 1989

X67300

Design for 'Myriame' dress for House of Myrbor

1927–8

Gouache, aluminium, bronze, graphite, crayon and paper on paper

The couturier Marie Cuttoli was both an entrepreneur and a collector of cubist art. Inspired by the Renaissance practice of translating paintings into tapestries, she worked with modernist artists to develop textile and carpet designs for her House of Myrbor. Among her most notable collaborators were the Russian emigré artists Léon Bakst, Sonia Delaunay and Marie Vassilieff, and other international artists such as Sophie Taeuber-Arp, Pablo Picasso and Fernand Léger.

State Tretyakov Gallery, Moscow

Bequeathed by A.K. Larionova-Tomilina, Paris 1989

X67299

Dress pattern with moons and stars for House of Myrbor
1920–9

Gouche, gold paint, charcoal and paper on paper
on cardboard

Private collection, France
X72399

Design for 'Caucasus' dress for House of Myrbor
1922–8

Graphite and gouache on paper

State Tretyakov Gallery, Moscow
Bequeathed by A.K. Larionova-Tomilina, Paris 1989
X67185

Dress designs for Nadezhda Lamanova fashion house 1912–13

Graphite and gouache on paper

Nadezhda Lamanova's fashion house successfully served the stylish clientele of both Imperial and post-revolutionary Russia. With great resourcefulness, she matched her designs to the dominant style of the day, whether art nouveau or constructivism. She also designed for the theatre and for film, most notably creating costumes for the 1924 Soviet science fiction film **Aelita: Queen of Mars**. She collected Goncharova's paintings and commissioned her to make a series of generic designs for textiles, embroidery and appliqué.

State Tretyakov Gallery, Moscow

Bequeathed by A.K. Larionova-Tomilina, Paris 1989

X67186, X67188, X67187

ROOM 5

WAR

In April 1914, Goncharova and Larionov arrived in Paris. They were invited by Diaghilev to work on designs for his opera-ballet **Le Coq d'or** ('The Golden Cockerel'), which was performed to great acclaim in both Paris and London. The two artists then staged a joint exhibition in Paris. In August, however, the outbreak of the First World War forced them to return to Moscow. Larionov was called up for military service and sent to the front line. Within weeks he was wounded, hospitalised and later demobilised as not fit for combat.

Goncharova's series **Mystical Images of War** was published in autumn 1914, picturing the war as both patriotic and catastrophic. The national symbols of the Allied Powers (Britain, France and Russia) are brought together with images from the Book of Revelation and Russian medieval verse. Blending contemporary warfare and ancient prophecy, Goncharova portrayed angels wrestling biplanes, the Virgin Mary mourning fallen soldiers, and the Pale Horse that Death rides in the Apocalypse.

This portfolio was Goncharova's first series using lithography, a technique for printing using metal or stone. She hoped that producing a series of prints would enable her to distribute her work more widely.

Clockwise from wall text

Portrait of Mikhail Larionov and His Platoon Commander
1911

Oil paint on canvas

The State Russian Museum, St Petersburg
X69029

The Lives of Saints Florus and Laurus
1912–13

Gouache on paper

Collection of V. Tsarenkov
X76202

Saint Barbara from the New Russian Luboks series

1912–13

Watercolour and white wash on paper on card

Goncharova actively promoted the preservation of Russia's popular illustrated prints or **luboks**. While Larionov organised exhibitions of this material, Goncharova produced her own modern versions. For **Saint Barbara** she used the tradition of laying out episodes from the life of the saint framed by decorative borders. It was included in the exhibition of **luboks** – both original and modern – that Larionov organised in February 1913 at the School of Painting, Sculpture and Architecture in Moscow.

State Tretyakov Gallery, Moscow

X76675

From Mystical Images of War:

Saint George

Maiden on the Beast

1914

Lithograph, gouache and ink on paper

Moscow: published by V.I. Kashin, 1914

State Tretyakov Gallery, Moscow

Bequeathed by A.K. Larionova-Tomilina, Paris 1989

X67255, X67259

Mystical Images of War

St George

The White Eagle

The English Lion

The French Cock

Maiden on the Beast

Peresvet and Oslyabya

Archangel Michael

Vision in the Clouds

Devoted Christian Troops

Angels and Aeroplanes

The Doomed City

The Pale Horse

Communal Grave

Saint Alexander Nevsky

Published by V.I. Kashin, Moscow 1914

Lithograph on paper

Scottish National Gallery of Modern Art. Purchased 2004

X73471–X73484

Mystical Images of War was Goncharova's response to the First World War. She hoped that a series of prints could reach a wider audience, and her deliberately simplified compositions combine patriotic and religious imagery. These include stylised symbols of the Allied forces (**St George** and **The English Lion**) and apocalyptic imagery (**Pale Horse** and **Maiden on the Beast**). Some of the prints feature historical figures associated with the defence of Russia, such as the thirteenth-century Prince Alexander Nevsky who defeated an army of German knights, and the fourteenth-century warrior monks Alexander Peresvet and Rodion Oslyabya, who fought against the Mongols.

ROOM 6

ART AND RELIGION

As far as the preservation of ancient art (icons, broadsheets) and aesthetic production are concerned, it is essential that some measures be taken.

— Natalia Goncharova

The tradition of devotional religious painting – the icon – is central to the development of Russian art. When Goncharova produced her own approach to religious imagery, she was knowingly engaging with the heart of Russian culture. She believed that contemporary artists could draw inspiration from the direct imagery and simplified forms of icons as well as from popular prints – known as **luboks** – which often included religious subject matter.

By reinterpreting icons in her own work, Goncharova entered challenging territory. For the devout, icon painting was an exclusively male practice. In 1912 the authorities had removed **The Evangelists** from a group show organised by Goncharova and Larionov on the grounds that an avant-garde exhibition was an inappropriate setting for sacred imagery. For her 1913 exhibition Goncharova placed her religious paintings in a separate room, and they were acknowledged as among the strongest works. When the exhibition reached St Petersburg, however, they were again removed by the censors.

Clockwise from wall text

Christ the Saviour

Archangel (in Green)

Christ the Saviour (with Grapevines)

Archangel (in White)

1910–11

Oil paint on canvas

State Tretyakov Gallery, Moscow.

Bequeathed by A.K. Larionova-Tomilina, Paris 1989

X67250, X67251, X67252

The Evangelists

1911

Oil paint on canvas

The Evangelists were the first paintings by Goncharova to be exhibited in London, appearing in the Second Post-Impressionist Exhibition at the New Grafton Galleries in 1912. A year earlier they had been removed by the censors from a Moscow exhibition, but in London they were described as 'beautiful decorations'. Despite the controversies, Goncharova remained respectful of the icon tradition. Recognising the power of the stylised features and robes, she reshaped these forms into simplified planes, while working on a grand scale comparable to the original devotional images.

The State Russian Museum, St Petersburg
Gift of A.K. Larionova-Tomilina, Paris 1966
X69037, X69036, X69034, X69035

Mother of God

The Ornament. Flowers

Mother of God

The Ornament. Flowers

1911

Oil paint on canvas

State Tretyakov Gallery, Moscow

Bequeathed by A.K. Larionova-Tomilina, Paris 1989

X67223, X67224, X67225

Elder with Seven Stars (Apocalypse)

1910

Oil paint on canvas

State Tretyakov Gallery, Moscow

Bequeathed by A.K. Larionova-Tomilina, Paris 1989

X67253

ROOM 7

ARTISTS BOOKS AND PRINTS

Goncharova's personality is revealed through the entire spectrum of her work.

— Guillaume Apollinaire

Before the First World War, Goncharova was at the centre of creative activity in Moscow. She exhibited in Russia and abroad, and took part in debates, gatherings, cabaret performances and films. Artist manifestos, exhibition catalogues and other printed materials were commonly used to promote radical ideas and publicise artworks. Goncharova and Larionov produced a number of artist's books. They collaborated with the writer Aleksei Kruchenykh to design volumes of **zaum** (transrational) poetry, which brought together images and handwritten text.

In Paris, Goncharova continued her experiments with book illustration, using lithographs and stencil prints. She worked on poetry, fairy tales, and texts on contemporary theatre design and medieval Russian verse. In the 1920s Goncharova also took part in preparations for a series of artist balls. For these flamboyant theatrical events she designed posters, tickets and programmes, and devised masks and puppets.

Zaum poetry recordings, performed by Vladimir Paperny

Digitally recorded audio recordings

The **zaum** or 'transrational' poems playing in this room are taken from two different anthologies of poetry to which Goncharova contributed illustrations: **Mirskontsa** ('world backwards') by Alexei Kruchenykh and Velimir Khlebnikov, and **Vzorval** ('explodity'), also by Kruchenykh. The readings were restaged by the Getty Research Institute in Los Angeles as part of a publication and related online project titled **Explodity: Sound, Image, and Word in Russian Futurist Art.**

© J. Paul Getty Trust. Getty Research Institute, Los Angeles

Left to right

On the wall

Unknown photographer

Natalia Goncharova in San Sebastián

1916

Photograph, gelatin silver print on paper

State Tretyakov Gallery, Moscow

Bequeathed by A.K. Larionova-Tomilina, Paris 1989

X76664

Studies for Konstantin Bolshakov's **Le Futur:**

Sunset

The Universe

Cat on a Roof

Forest

1913

Graphite on paper

State Tretyakov Gallery, Moscow

Bequeathed by A.K. Larionova-Tomilina, Paris 1989

X67272, X67274, X67271, X67273

In the vitrine

**Exhibition catalogue of paintings by
the Artists of the Donkey's Tail group**
Moscow 1912

Eli Eganbiuri (Ilia Zdanevich 1864–1975)
Natalia Goncharova, Mikhail Larionov
Moscow 1913

**Exhibition of paintings by Natalia Sergeevna
Goncharova: 1900–1913**
Moscow 1913

**No.4. Exhibition of Paintings by Futurists, Rayonists
and Primitives**
Moscow 1914

Goncharova and her supporters consistently promoted her works and opinions through catalogues and manifestos. Some were deliberately provocative. **The Donkey's Tail**, a 1912 group exhibition which she co-organised with Larionov, was named after an infamous historical stunt when a painting was produced by attaching a brush to a donkey's tail. The writer Ilia Zdanevich published a joint biography of

Goncharova and Larionov, while the catalogue for her 1913 exhibition included a statement on her creative beliefs.

Tate Library

Z74013, T74015, Z74017, Z74016

Konstantin Bolshakov 1895–1938

Le Futur

Illustrated by Natalia Goncharova and Mikhail Larionov
Moscow 1913

Bolshakov was an eighteen-year-old futurist poet, whose verses are combined here with futurist and rayonist lithographic illustrations by Goncharova and Larionov. Her original studies for the illustrations are displayed above. This is the artist's own copy of a book that was never released to the public. The radical designs and Larionov's use of swear words led to the confiscation of the print run. Most of the copies were destroyed.

Victoria and Albert Museum, London

X74405

On the wall

Unknown photographer

**Natalia Goncharova, Igor Stravinsky,
Léonide Massine, Mikhail Larionov
and Léon Bakst, Ouchy**

1915

Photograph, gelatin silver print on paper

State Tretyakov Gallery, Moscow

Bequeathed by A.K. Larionova-Tomilina, Paris 1989

X76667

Rayonist Composition

c.1912–13

Pastel on paper

Tate. Presented by Eugène Rubin 1969

T01119

Illustrations for Aleksandr Rubakin's
The City
1920

Lithograph on paper

Victoria and Albert Museum, London
X74409, X74410

In the vitrine

**Natalie de Gontcharowa et Michel Larionow.
Catalogue of an exhibition at Paul Guillaume (Paris),
17–30 June 1914**

Typescript on paper

Mikhail Larionov and Natalia Goncharova

Radiantismo

Illustrated by Mikhail Larionov

Rome 1917

Valentin Parakh 1891–1951

Samum

Illustrated by Natalia Goncharova

Paris 1919

Aleksandr Rubakin 1899–1927

The City: Poetry

Illustrated by Natalia Goncharova

Paris 1920

Tate Library. Z74014

Victoria and Albert Museum, London. X74406, X74407, X74408

Goncharova's experiments with book illustrations continued after her move to Europe. In Russia, she collaborated with writers Ilia Zdanevich, Aleksei Kruchenykh and Velimir Khlebnikov. In Paris, Guillaume Apollinaire wrote the introduction to the catalogue of her exhibition with Larionov. She continued to perfect her work for lithographic illustrations, reinterpreting themes from her paintings (**Spanish Women** for Valentin Parakh's **Samum**) and reflecting her own experience of life in the confines of a city (for Aleksandr Rubakin's **The City**). Displayed above, some of the book illustrations were printed on a larger scale as individual lithographs so she could distribute her work more widely.

On the wall

Photography Studio of Boris Lipnitzki

Natalia Goncharova with Spanish Women 1924 in the background, in her studio at 13 rue Visconti, Paris

1924–34

Photograph, gelatin silver print on paper

State Tretyakov Gallery, Moscow

Bequeathed by A.K. Larionova-Tomilina, Paris 1989

X76666

In the vitrine

Alexander Pushkin 1799–1837

Tale of Tsar Saltan and his son, the glorious and powerful Prince Gvidon Saltanovich, and the beautiful Swan Princess

Conte de Tsar Saltan et de son fils le glorieux et puissant Prince Gvidon Saltanovitch et de sa belle Princesse Cygne

Illustrated by Natalia Goncharova

Paris: La Sirène, 1921

Lithograph on paper

Alexander Pushkin, the most celebrated poet in 19th-century Russia, was married to the artist's great aunt and namesake Natalia Goncharova. His poem **The Tale of Tsar Saltan** was based on a medieval fairy tale. This French edition was translated by Goncharova's friend, the war correspondent Claude Anet. The illustrations are derived from Goncharova's hand-coloured stencil prints. A limited luxury edition was presented in a box, covered by a textile that later appeared as part of the stage set for **The Firebird** ballet.

Tate Library

Z74011

On the wall

Study for a mask for 1923 **Grand Bal des artistes
travesti transmental**

1923

Ink and graphite on paper

State Tretyakov Gallery, Moscow

Bequeathed by A.K. Larionova-Tomilina, Paris 1989

X75167

Alexander Liberman 1912–1999

**Natalia Goncharova on the staircase of her apartment
building, 16 rue Jacques Callot, Paris, late 1950s**

c.1960

Photograph, gelatin silver print on paper

State Tretyakov Gallery, Moscow

Bequeathed by A.K. Larionova-Tomilina, Paris 1989

X76670

In the vitrine

Grand Artists' Ball Travesti/Transmental

Grand Bal des artistes travesti transmental

Paris 1923

The Great Bear Ball, Salle Bullier

Bal de la grande ourse, Salle Bullier

Paris 1925

Before the First World War Natalia Goncharova was at the centre of creative activity in Moscow. She painted her face, took part in performances, and engaged with futurist cinema. In the 1920s she continued to experiment with performative art. She was one of the organisers of the charity balls held by the Union of Russian Artists in Paris. For the **Grand Artists' Ball Travesti/Transmental** in 1923, she created a boutique for her masks (see above design) and sold marionettes. She adapted forms from her paintings into posters, tickets and entertainment programmes.

Tate Library

Z74012, Z74010

ROOM 8

MODERNISM

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
— Goncharova and Larionov

Around 1912–13 Goncharova began to address more urban subjects in her work. She portrayed machines and factories, placing a new emphasis on movement. Like other avant-garde Russian artists, she was responding to Italian futurism – a call for artists to reject the past and celebrate the dynamism of the modern age – as well as the fractured perspectives associated with cubism. This combined style was known as cubo-futurism. For Goncharova, this was not an abrupt break with her early work: ‘The principle of movement is the same in the machine and in the living being’, she remarked. Larionov followed these developments by publishing two manifestos to promote rayonism (also known as rayism). The ‘rays’ that shape Goncharova’s paintings from this time capture real forms, providing ‘skimmed impressions’ of landscapes, plants or people.

Rayonism suggested a world beyond the visible. Goncharova’s depiction of energies such as electricity

and rays that intersected solid objects led her towards abstraction. Goncharova was one of the first artists to embrace non-figurative art.

Clockwise from wall text

Loom+Woman (The Weaver)

1912–13

Oil paint on canvas

Amgueddfa Cymru – National Museum Wales

X69043

Linen

1913

Oil paint on canvas

Tate. Presented by Eugène Mollo and the artist 1953

N06194

Dynamo Machine

1913

Oil paint on canvas

Collection of Mr Petr Aven

X69044

Factory (Futurist)

1912

Oil paint on canvas

The State Russian Museum, St Petersburg

X69038

Cyclist

1913

Oil paint on canvas

The State Russian Museum, St Petersburg

X69042

Letter

1913

Oil paint on canvas

Serpukhov History and Art Museum.

Received from the Moscow Regional Museum in 1924

X69052

Aeroplane over a Train

1913

Oil paint on canvas

State Museum of Fine Arts of the Republic of

Tatarstan, Kazan

X69041

Peasants Gathering Grapes

1913–14

Oil paint on canvas

Bashkir State Art Museum named after M.V. Nesterov, Ufa
X69053

In common with colleagues in Moscow, Goncharova developed a cubo-futurist style in 1912–13. It was a response to the static forms of French cubism, which they were familiar with from Morozov and Shuchkin's collections, and the dynamism of Italian futurism, which they knew from magazine reproductions. Goncharova applied the style to her images of the city and industry. Works such **The Factory** and **Aeroplane over a Train** portray industry and mechanisation by depicting the fractured movement of flattened forms. **The Cyclist** explores the biomechanics of the human figure, shown energetically juddering over the cobbled street.

Void

1913

Oil paint on canvas

Electric Ornament

1914

Oil paint on canvas

State Tretyakov Gallery, Moscow

Bequeathed by A.K. Larionova-Tomilina, Paris 1989

X67268

State Tretyakov Gallery, Moscow

X67270

Goncharova's exploration of abstract form remained distinct from her contemporaries. While many Russian artists were developing an approach to abstraction based on geometric shapes, Goncharova began to explore organic forms. Resembling eruptions of energy, these may have originated in nature but have been distilled to abstract forms here. Goncharova was still exploring a variety of approaches to art at this time, but abstract works such as this were fundamental for the development of her later work.

Orchids

1913

Oil paint on canvas

The Forest

c.1913

Oil paint on canvas

Nizhny Novgorod State Art Museum

X69049

Scottish National Gallery of Modern Art. Purchased 1977

X69046

The manifestos on rayonism (also called rayism) that Larionov published in 1913 were a direct response to Goncharova's work. In her huge exhibition in Moscow that year, the latest paintings captured the rays of light that 'are reflected from the object and enter our field of vision'. The results ranged from the depiction of what are recognisably flowers in **Orchids** to the abstraction of **Rayonist Composition** (in Room 7). They share a web of lines that make material the impression of the original form of the object.

The Rowers' Race

1911

Oil paint on canvas

Collection of Vladimir Tsarenkov

X76201

ROOM 9

GONCHAROVA IN PARIS

Goncharova and Larionov left Russia in June 1915 to tour with Diaghliev's **Ballets Russes** through Switzerland, Italy and Spain. But the October Revolution in 1917 and the five-year Civil War meant that they were unable to return to Moscow. In 1919, Goncharova moved into a flat in Paris that would remain her home for the rest of her life.

During these years Goncharova showed her work in Europe and the United States. She received commissions for fashion, costume and interior design. Having a studio enabled her to return to large-scale works. She became fascinated by Spain, whose colourful outfits and vibrant culture reminded her of Russia. The figure of the Spanish Woman appeared in her paintings, prints and advertisements until the late 1930s.

Goncharova's activity as an art tutor brought her a number of North American students, who helped to introduce her work to overseas audiences. She made standing floor screens for various collectors and institutions, including the Arts Club of Chicago.

Clockwise from wall text

Orange Seller

1916

Oil paint on canvas

Goncharova spent the summer of 1916 touring Spain with the **Ballets Russes**. She was fascinated with Spanish art. Her planned ballet inspired by Spain never came to fruition, but the figure of a Spanish Woman became her favourite theme. This painting is the earliest known work on the subject, which Goncharova also treated in cubist, surrealist, art-deco and other styles from the 1920s to the 1940s. Her interior designs for the Parisian house of conductor Serge Koussevitzky explored the theme on a monumental scale.

Museum Ludwig, Cologne / Donation Ludwig

X69058

Bathers

1922

Oil paint on canvas

State Tretyakov Gallery, Moscow

Bequeathed by A.K. Larionova-Tomilina, Paris 1989

X67291-3

Study for a poster advertising
Grand Bal de nuit
1923

Gouache, ink and graphite on paper

Goncharova often returned to and developed her ideas, adapting them for different media. She turned theatre designs into stencil prints; paintings into lithographs; book covers became stage sets; graphic features formed the basis for fashion designs. This practice started in Moscow and was diversified further in Paris. Goncharova's three-part painting **Bathers** was adapted the following year for the programme and a poster for the balls she co-organised for the Union of Russian Artists in Paris.

State Tretyakov Gallery, Moscow

Bequeathed by A.K. Larionova-Tomilina, Paris 1989

X75168

Spring

1927–8

Oil paint on canvas stretched over frame

Goncharova's pupil Sara Murphy introduced her to North American collectors and patrons. Her first free-standing screen was created for Murphy's sister, Mary Hoyt Wiborg. It was admired by Rue Winterbotham Carpenter, the founder of the Arts Club of Chicago who commissioned the **Spring** screen in 1927. When Goncharova sent the work to Chicago in October 1928, her very detailed instructions on how to mount it demonstrated her full appreciation of its practical role in the interior space. Further commissions for screens followed well into the 1940s.

The Arts Club of Chicago

X69059

Spanish Woman with a Fan

1925–9

Oil paint on canvas

State Tretyakov Gallery, Moscow

Bequeathed by A.K. Larionova-Tomilina, Paris 1989

X67290

Three Young Women

1920

Oil paint on canvas

Tate. Presented by Eugène Mollo and the artist 1953

N06193

Russian Woman

Late 1910s – early 1920s

Oil paint on canvas

Musée d'Art Moderne de la Ville de Paris. X69057

ROOM 10

THEATRE

The most famous of these progressive artists is a woman. The young crowd both in Moscow and St Petersburg bows to her.

— Sergei Diaghilev

This room brings together Goncharova's sketches, costumes and set designs from several ballet productions. Goncharova worked alongside a gifted array of Russian composers, dancers and artists recruited by Diaghilev to work for the **Ballets Russes**. Together they manufactured an 'exotic' vision of the east for captivated audiences in the west. The Paris production of **Le Coq d'or** in 1914 brought Goncharova international fame. The costumes and designs shown here are taken from a 1937 production in London.

The religious drama **Liturgy** was an ambitious collaboration between Goncharova, the choreographer Léonide Massine and the composer Igor Stravinsky. The project was never realised but it became famous after Goncharova produced and distributed a number of prints based on her designs.

Les Noces ('The Wedding'), a ballet by the choreographer Bronislava Nijinska with music by Stravinsky, opened in 1923. As with her other productions such as **Sadko**, Goncharova's understanding of the technical challenges of designing

for performing artists was combined with an imagination rooted in the popular culture of Russia.

After Diaghilev's death in 1929, Goncharova continued to design for other companies and solo performers until the late 1950s. Her designs for **The Firebird** were reconstructed for the 2019 performance at the Royal Opera House.

Though her last years were plagued by ill health, Goncharova was still making work and taking part in exhibitions. She passed away in Paris in 1962, aged eighty-one.

Clockwise from wall text

Rehearsal of the ballet **Liturgy**.

Photographer unknown.

c.1915

A Scene from the ballet **Les Noces**.

Baron Photo Studios.

c.1955

Colonel W. de Basil's Ballet Russe de Monte

Carlo production of **Le Coq d'or**.

Photographer unknown.

1937

The Royal Ballet production of **The Firebird**.

Photographer unknown.

1954

Photograph, gelatin silver print on paper

State Tretyakov Gallery, Moscow

Bequeathed by A.K. Larionova-Tomilina, Paris 1989

X76673, X76674, X76672, X76671

Music

Nikolai Rimsky-Korsakov 1844–1908

Le Coq d'or Suite performed by Seattle Symphony Orchestra,
conducted by Gerard Schwarz

Recorded 2011

Running time: 27 min 4 sec, looped

Igor Stravinsky 1882–1971

First tableau 'The Braid' from **Les Noces** performed by
English Bach Festival Chorus and the English Bach Festival
Percussion Ensemble, conducted by Leonard Bernstein

Recorded 1977

Running time: 5 min 17 sec, looped

Vitrine

Sketchbook

c.1915–17

Graphite and ink on paper

Victoria and Albert Museum, London

X69064

Liturgy

Music: Igor Stravinsky

Choreography: Léonide Massine

Liturgy was an unrealised ballet in seven scenes which centred on the life of Christ. The flatness, jewel-like colours and coloured foil appliqué of the designs displayed here show the inspiration of Byzantine mosaics.

The graphic qualities of these designs lent themselves particularly well to reproduction, and Goncharova employed the process of pochoir or stencil printing to create a limited-edition album of sixteen prints. A photograph displayed on the wall nearby gives a rare insight into the choreographic challenges of striving to reflect the two-dimensionality of medieval icons and mosaics. This unrealised production became famous due to Goncharova's designs and prints.

Costume designs for **Liturgy**

Magus

Cherub

Apostle Peter

1915

Gouache, graphite and paper on paper mounted
on cardboard

State Tretyakov Gallery, Moscow

Bequeathed by A.K. Larionova-Tomilina, Paris 1989

X67310, X67311, X67308

Saint Luke from **Liturgy**

Magus from **Liturgy**

c.1926

Stencil print on paper

Victoria and Albert Museum, London

X71733, X69065

Joseph Ringland Anderson 1894–1961
Excerpts from the **Ballets Russes** in Australia,
performing **Le Coq d'or**
c.1938

16 mm film transferred to digital
Running time: 1 minute 50 seconds
Courtesy of The Australian Ballet Collection

Music: Nikolai Rimsky-Korsakov
Choreography: Mikhail Fokine
Set and costume design: Natalia Goncharova

Le Coq d'or

Music: Nikolai Rimsky-Korsakov

Libretto: Vladimir Belsky

Choreography: Michel Fokine

Le Coq d'or (The Golden Cockerel) was Goncharova's first production for the **Ballets Russes**. It was based on a poem by Alexander Pushkin. King Dodon makes a pact with an astrologer for the defence of his kingdom. This protection comes in the form of a golden cockerel, who issues a warning call at the first sign of danger. When Dodon falls in love with the Queen of Shemakha, the astrologer demands the Queen for himself as a fulfilment of their pact. Dodon strikes him down and, in return, is pecked to death by the little bird.

The costumes and sketches here are from the 1937 revival for the **Ballets Russes de Monte-Carlo**, the company established after Diaghilev's death. It premiered at Drury Lane in London. Goncharova's 1914 designs had to be revisited as the opera-ballet was reinterpreted as a pure ballet performance. The footage presented nearby is from the 1938–40 tour of Australia and is the only pre-war film of the performance.

Theatre costumes for Female Subjects of King Dodon
in **Le Coq d'Or**

1937

Cotton, embroidered appliqués, cotton lace

Executed by Barbara Karinska (1886–1983)

Los Angeles County Museum of Art, Costume Council Fund
X69077, X69078

Costume designs for **Le Coq d'Or**

Peasant Woman

Bogatyr

Shemakha Queen

King Dodon

1937

State Tretyakov Gallery, Moscow

Presented by Evelyn Cournand 1983

X71732, X72396, X71731, X71730

Theatre costume for the Golden
Cockerel in **Le Coq d'Or**
1937

Lamé, metallic knit thread, silk, silk knit, gilded leather, net

Los Angeles County Museum of Art, Costume Council Fund
X69079

Centre of the room

Theatre costume for General
Polkan in **Le Coq d'Or**
1937

Cotton, wool, card, paper, metal parts, paint

Victoria and Albert Museum, London. Purchased with the
assistance of the London Archives of Dance
X69073

The Firebird

Music: Igor Stravinsky

Choreography: Michel Fokine

Prince Ivan encounters the Firebird and agrees to spare its life in return for a magical feather to summon the bird if ever he finds himself in danger. He uses it when confronted with the sorcerer Koschei, whose immortality is preserved in the form of an egg hidden in the forest. Ivan destroys the egg and marries a princess.

First performed in 1910, **The Firebird** was redesigned by Goncharova in 1926 for performances at the Lyceum Theatre in London. A review in **The Times** commended her revisions, stating that Goncharova had created 'one of the most beautiful spectacles this company has provided either before or since the war'. **The Firebird** is one of the most enduring productions in the **Ballets Russes** repertoire, having been performed internationally by companies such as the New York City Ballet, the Mariinsky Ballet, and the Royal Ballet.

Set design for the backcloth in the final scene of **The Firebird**
1954

Graphite and gouache on paper

Victoria and Albert Museum, London
Given by the Arts Council of Great Britain
X69067

Poster advertising Sergei Diaghilev's Russian Ballet
1928

Print on paper

Victoria and Albert Museum, London
X74411

Ukrainan Village. Set design for **The Fair at Sorochinsk**
1930s

Gouache and graphite on paper mounted
on cardboard

State Tretyakov Gallery, Moscow

Bequeathed by A.K. Larionova-Tomilina, Paris 1989

X67319

Les Noces

Music: Igor Stravinsky

Choreography: Bronislava Nijinska

One of the most radical and aesthetically severe of Goncharova's designs for the theatre, **Les Noces** (The Wedding) underwent several revisions from 1914 to 1923 before being realised in its final minimalist form. Goncharova described its evolution from bright and gaudy patterns to a palette of brown, which she called 'unconscious and simple,' and white, 'the colour of innocence'.

The narrative follows a young peasant couple as they prepare for their arranged wedding by taking part in a series of rituals. The works on paper exhibited here reveal Goncharova's close collaboration with the choreographer Bronislava Nijinska, to create a synthesis between costume and balletic pose on the stage. This ballet is still performed today, and the footage displayed nearby features the 1978 performance at the Royal Opera House, London.

Choreography designs for **Les Noces**

Two female dancers

c.1923

Ink on paper

Two female dancers (half-length)

Two female dancers (half-length)

c.1923

Ink and paint on paper

Victoria and Albert Museum, London.

Purchased from the funds of the Gabrielle Enthoven Bequest

X71738, X71740, X71739

A group of female dancers. Design for costumes and choreography for **Les Noces**
c.1923

Ink and paint on paper

Design for Scene IV of **Les Noces**
1923

Ink and watercolour on paper

Group of six female and two male dancers in Les Noces
c.1923

Graphite and ink on paper

Victoria and Albert Museum, London
X71735, X73039, X71736

Composition with Factory Chimneys.

Set design for **Les Noces**

1916–17

Gouache and graphite on paper mounted
on cardboard

State Tretyakov Gallery, Moscow

Bequeathed by A.K. Larionova-Tomilina, Paris 1989

X67318

The Consecration of The Bride and The Wedding Feast
Excerpts from the Royal Ballet's performance of **Les Noces**
Dance Month, BBC Two, 13 May 1978
Running time: 1 min 59 sec

Television broadcast transferred to digital
Courtesy of the Royal Opera House, London and the BBC

Companies such as the Royal Ballet maintain productions such as **Les Noces** in their repertoire so that the staging and choreography can be preserved and performed by future generations of the company. Described as a 'mad little marriage', this BBC broadcast featured a performance of **Les Noces** with choreography by Bronislava Nijinska, who had passed away several years earlier. The footage here demonstrates Goncharova's holistic approach to set design, integrating the look of the ballet with Stravinsky's almost elegiac score.

Sadko

Music: Nikolai Rimsky-Korsakov

Libretto: Adolf Bolm

Choreography: Adolf Bolm

Rimsky-Korsakov's original five-act opera **Sadko** was inspired by a **bylina**, an East Slavic poem passed on by oral tradition. The dancer Adolf Bolm condensed it into a one-act performance for the **Ballets Russes's** 1916 Spanish tour. Goncharova's friend Boris Anisfeld designed the set while she worked on the costumes. The plot follows the adventures of a musician called Sadko, who enchants a Sea Princess to fall in love with him. Their wedding is attended by a multitude of sea creatures including jellyfish, seaweed and coral.

To create the feeling of an undersea world, Goncharova fashioned fins and tendrils from silk that would 'float' with movement, and metallic threads and scales that would reflect the stage lighting.

Costume designs for **Sadko**

Jellyfish

1915–16

Gouache and graphite on paper mounted
on cardboard

Seaweed

1915–16

Gouache, graphite, bronze and aluminium on paper
mounted on cardboard

Coral

1915–16

Gouache and graphite on paper mounted on cardboard

State Tretyakov Gallery, Moscow

Bequeathed by A.K. Larionova-Tomilina, Paris 1989

X67315, X67317, X67316

Sea Princess. Costume design for **Sadko**
1916

Graphite and gouache on paper

Victoria and Albert Museum, London
Given by Richard Buckle
X71734

Centre of the room

Theatre costume for Sadko in **Sadko**
1916

Twisted metal thread and cord, metal boning, cotton,
button, metal press studs and hooks and eyes, artificial
pearls on cap

Victoria and Albert Museum, London. Given by the British
Theatre Museum Association
X69074

Centre of the room

Theatre costume for the Sea Princess in **Sadko**
1916

Silk satin, gold and silver metal braid and ribbon, metal wire
and raffia plaits

Victoria and Albert Museum, London
X69075

FIND OUT MORE

Visit tate.org.uk or call 020 7887 8888 for more information and to book

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CURATORS' TOUR AND PRIVATE VIEW

Monday 24 June

18.30–20.00

Starr Cinema

£23/£20 concessions

With curators Matthew Gale and Natalia Sidlina. This hour-long talk is followed by a private view of the exhibition.

A PRODUCTIVE CLASH: SET DESIGN, BALLET AND CHOREOGRAPHY

Monday 15 July

18.30–20.00

Starr Cinema

£12/£8 concessions

Explore the dynamic relationship between choreography, theatre design and music in Goncharova's work with Sharon Watson, opera director Cecilia Stinton, Dame Monica Mason and composer Daniel Lee Chappell.

CURATOR'S TOUR: NATALIA GONCHAROVA IN RUSSIAN

Monday 29 July

18.30–20.00

£23/£20 concessions

Join curator Natalia Sidlina for a Russian-language tour of the exhibition.

CURATOR'S TOUR

Monday 2 September

18.30–20.00

£23/£20 concessions

With Assistant Curator Katy Wan.

BECOMING GEOMETRIC ARTWORKS

Saturday 7 September

11.00–16.00

Clore Studio (includes access to exhibition)

£70/£50 concessions

Work alongside costume designer Clare McGarrigle to create your own decorative art experiments, exploring the relationship between the body, movement and light. Learn and apply practical techniques combining simple geometric shapes to create your own costume.

CREDITS

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Presented in The Eyal Ofer Galleries

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LETTERONE

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Exhibition curated by Natalia Sidlina, Curator, International Art, Tate Modern, and Matthew Gale, Head of Displays, Tate Modern; with Katy Wan, Assistant Curator, Tate Modern

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Let us know your thoughts #NataliaGoncharova

