Russia Season: Royal Fabergé and Radical Russia
Sainsbury Centre for Visual Arts (Norwich, UK) from 14 October 2017 until 11 February 2018
University of East Anglia
Norwich, Norfolk NR4 7TJ

Protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 is sought for the objects listed below:

Art Museum of Estonia (AME)
Weizenbergi 34 / Valge 1
10127 Tallinn
Estonia

Belkin, Venyamin

AVG80
Plate
[Taldrik] 1922
Porcelain, overglaze painting, gilding
h. 31 x d. 215 mm

Art Museum of Estonia
EKM j 1602 VR 149

Purchased by AME in 1923 from the Soviet trade and industry exhibition in Tallinn, documents of purchase destroyed in WWII. Re-evacuated and reaccessioned in the collection of AME after WWII, 4 July 1945.
Exhibition history:
Displayed at various exhibitions on Russian porcelain at the AME, at the permanent display of the Kadriorg Art Museum since 2013 (Kadriorg Art Museum: Museum Guidebook. Tallinn: Eesti Kunstimuuseum, 2014, p. 91)

This work was produced before the operative period 1933–45. Its provenance during these years is not fully documented, however consultation with the relevant sources and experts gives no evidence of wrongful taking.

Vilde, Rudolf
(1868-ca. 1942)

AVG81
Plate ‘Workers’ victory in October 25’
[Taldrik ”Töötajate võit 25. oktoobril”] 1920
Porcelain, overglaze painting, gilding
h. 30 x d. 237 mm

Art Museum of Estonia
EKM j 2201 VR 170

Purchased by AME in 1923 from the Soviet trade and industry exhibition in Tallinn, documents of purchase destroyed in WWII. Excavated from the ruins of AME, reaccessioned in the collection of AME after WWII, 25 October 1946.
Exhibition history:
Displayed at various exhibitions on Russian porcelain at the AME, at the permanent display of the Kadriorg Art Museum since 2013 (Kadriorg Art Museum: Museum Guidebook. Tallinn: Eesti Kunstimuuseum, 2014, p. 91)

This work was produced before the operative period 1933–45. Its provenance during these years is not fully documented, however consultation with the relevant sources and experts gives no evidence of wrongful taking.
Vilde, Rudolf  
(1868-ca. 1942)  
AVG82  
Plate "Workers' victory in October 25"  
[Taldrik "Töötajate võit 25. oktoobril"] 1920  
Porcelain, overglaze painting, gilding  
h. 30 x d. 240 mm  

Art Museum of Estonia  
EKM j 2202 VR 171  
Purchased by AME in 1923 from the Soviet trade and industry exhibition in Tallinn, documents of purchase destroyed in WWII.  
Excavated from the ruins of AME, reaccessioned in the collection of AME after WWII, 25 October 1946.  
Exhibition history:  
Displayed at various exhibitions on Russian porcelain at the AME, at the permanent display of the Kadriorg Art Museum since 2013 (Kadriorg Art Museum: Museum Guidebook. Tallinn: Eesti Kunstimuuseum, 2014, p. 91).  
This work was produced before the operative period 1933–45. Its provenance during these years is not fully documented, however consultation with the relevant sources and experts gives no evidence of wrongful taking.

Chekhonin, Sergei  
(1878-1936)  
AVG83  
Plate "Workers and peasants in governing will be no end"  
[Taldrik "Tööliste ja talupoegade valitsemisel ei tule lõppu"] 1920  
Porcelain, overglaze painting  
h. 30 x d. 240 mm  
Art Museum of Estonia  
EKM j 2203 VR 172  
Purchased by AME in 1923 from the Soviet trade and industry exhibition in Tallinn, documents of purchase destroyed in WWII.  
Excavated from the ruins of AME, reaccessioned in the collection of AME after WWII, 25 October 1946.  
Exhibition history:  
Displayed at various exhibitions on Russian porcelain at the AME, at the permanent display of the Kadriorg Art Museum since 2013 (Kadriorg Art Museum: Museum Guidebook. Tallinn: Eesti Kunstimuuseum, 2014, p. 91).  
This work was produced before the operative period 1933–45. Its provenance during these years is not fully documented, however consultation with the relevant sources and experts gives no evidence of wrongful taking.

Chekhonin, Sergei  
(1878-1936)  
AVG84  
Plate with a hammer and sickle  
[Taldrik sirbi ja vasaraga] 1922  
Porcelain, overglaze painting, gilding  
h. 34 x d. 235 mm  
Art Museum of Estonia  
EKM j 2204 VR 173  
Purchased by AME in 1923 from the Soviet trade and industry exhibition in Tallinn, documents of purchase destroyed in WWII.
Excavated from the ruins of AME, reaccessioned in the collection of AME after WWII, 25 October 1946.


Exhibition history:
Displayed at various exhibitions on Russian porcelain at the AME, at the permanent display of the Kadriorg Art Museum since 2013 (Kadriorg Art Museum: Museum Guidebook. Tallinn: Eesti Kunstimuuseum, 2014, p. 91).

This work was produced before the operative period 1933–45. Its provenance during these years is not fully documented, however consultation with the relevant sources and experts gives no evidence of wrongful taking.

**Gaush, Lyubov**
(1877-1943)

AVG85
Plate with a five-star

[Taldrik viisnurgaga] 1921
Porcelain, overglaze painting, gilding
h. 35 x d. 242 mm

**Art Museum of Estonia**
EKM j 2205 VR 174

Purchased by AME in 1923 from the Soviet trade and industry exhibition in Tallinn, documents of purchase destroyed in WWII.

Excavated from the ruins of AME, reaccessioned in the collection of AME after WWII, 25 October 1946.


Exhibition history:
Displayed at various exhibitions on Russian porcelain at the AME, at the permanent display of the Kadriorg Art Museum since 2013 (Kadriorg Art Museum: Museum Guidebook. Tallinn: Eesti Kunstimuuseum, 2014, p. 91).

This work was produced before the operative period 1933–45. Its provenance during these years is not fully documented, however consultation with the relevant sources and experts gives no evidence of wrongful taking.

**Chekhonin, Sergei**
(1878-1936)

AVG87
Plate "We are turning the world into a flourishing garden"

[Taldrik "Me muudame kogu maailma õitsvaks aiaks"] 1921
Porcelain, overglaze painting, gilding
h. 30 x d. 248 mm

**Art Museum of Estonia**
EKM j 2207 VR 176

Purchased by AME in 1923 from the Soviet trade and industry exhibition in Tallinn, documents of purchase destroyed in WWII.

Excavated from the ruins of AME, reaccessioned in the collection of AME after WWII, 25 October 1946.


Exhibition history:
Displayed at various exhibitions on Russian porcelain at the AME, at the permanent display of the Kadriorg Art Museum since 2013 (Kadriorg Art Museum: Museum Guidebook. Tallinn: Eesti Kunstimuuseum, 2014, p. 91).

This work was produced before the operative period 1933–45. Its provenance during these years is not fully documented, however consultation with the relevant sources and experts gives no evidence of wrongful taking.
Zander, Nina

AVG88
Plate with a factory motif
[Taldrik tehasemotiiviga] 1921
Porcelain, overglaze painting
h. 30 x d. 249 mm
Art Museum of Estonia
EKM | 2208 VR 177

Purchased by AME in 1923 from the Soviet trade and industry exhibition in Tallinn, documents of purchase destroyed in WWII.
Excavated from the ruins of AME, reaccessioned in the collection of AME after WWII, 25 October 1946.
Exhibition history:
Displayed at various exhibitions on Russian porcelain at the AME, at the permanent display of the Kadriorg Art Museum since 2013 (Kadriorg Art Museum: Museum Guidebook. Tallinn: Eesti Kunstimuuseum, 2014, p. 91).

Gaush, Lyubov
(1877-1943)

AVG90
Plate with the portrait of Aleksandra Maraveva
[Taldrik Aleksandra Muravjova portreeg] 1920
Porcelain, overglaze painting
h. 28 x d. 216 mm
Art Museum of Estonia
EKM | 2212 VR 180

Purchased by AME in 1923 from the Soviet trade and industry exhibition in Tallinn, documents of purchase destroyed in WWII. Excavated from the ruins of AME, reaccessioned in the collection of AME after WWII, 25 October 1946.
Exhibition history:
Displayed at various exhibitions on Russian porcelain at the AME.

This work was produced before the operative period 1933–45. Its provenance during these years is not fully documented, however consultation with the relevant sources and experts gives no evidence of wrongful taking.

Danko, Natalia
(1898-1942)

AVG94
Figure "Militia woman"
[Figur "Naismilitsionäär"] 1923
Porcelain, overglaze painting
h. 209 x w. 65 x l. 76 mm
Art Museum of Estonia
EKM | 6916 VR 926

Handed over to the AME by the Council of the Supreme Soviet of the Estonian SSR, 30 March 1956.
Exhibition history:
Displayed at various exhibitions on Russian porcelain at the AME, at the permanent display of the Kadriorg Art Museum since 2013 (Kadriorg Art Museum: Museum Guidebook. Tallinn: Eesti Kunstimuuseum, 2014, p. 91).

This work was produced before the operative period 1933–45. Its provenance during these years is not fully documented, however consultation with the relevant sources and experts gives no evidence of wrongful taking.

**Danko, Natalia**

(1898-1942)

AVG95

Figure "Partisan at war crusade"

[Figuur "Partisan sõjaretkel"] 1919
Porcelain, overglaze painting
h. 204 x w. 73 x l. 70 mm

*Art Museum of Estonia*

EKM j 16447 VR 1195

Purchased by the AME from the state-owned antiquities store no 9, 24 October 1974.


Exhibition history:
Displayed at various exhibitions on Russian porcelain at the AME, at the permanent display of the Kadriorg Art Museum since 2013 (Kadriorg Art Museum: Museum Guidebook. Tallinn: Eesti Kunstimuuseum, 2014, p. 91).

This work was produced before the operative period 1933–45. Its provenance during these years is not fully documented, however consultation with the relevant sources and experts gives no evidence of wrongful taking.

**Timoryev, Vassily**

AVG96

Plate with job card

[Taldrik töökaardiga] 1921
Porcelain, overglaze painting
d. 250 mm

*Art Museum of Estonia*

EKM j 46218 Mi 132

Donated to the AME by Johannes Mikkel as part of his private collection, 9 June 1997.

One of the few private collections that was created during the postwar period is the rich and varied collection of Johannes Mikkel (1907 - 2006) from the 16th to the 20th centuries (Western European, Russian, Chinese and Estonian art). In 1994, Johannes Mikkel presented his collection of foreign art (over 600 works) to the Estonian Art Museum. In 1996, the Kadrioru Castle Cemetery was renovated as a Mikkel Museum, which was opened since June 25, 1997, to exhibit the collection. Johannes Mikkel came from southern Estonia, studied various subjects (including art) at the University of Tartu and worked, after World War II, in Tallinn as a manager in several antique shops. Everything he had collected before the war was destroyed in 1941, but he managed to establish a new collection by travelling in the Soviet Union and buying art on his trips (from several online sources, i.e. Art Museum of Estonia website & others).

Exhibition history:

This work was produced before the operative period 1933–45. Its provenance during these years is not fully documented, however consultation with the relevant sources and experts gives no evidence of wrongful taking.
Danko, Natalia
(1898-1942)
Skvortsov, Alexei

AVG65
Chess pieces “Red and White”

[Shakhmaty 'Krasnye I belye'] 1922-25

Porcelain, overglaze, gilt
32 pieces, ranging from h. 110 to h. 57 mm

Latvian National Museum of Art
ÄMM K-3622/1-32

Acquisition for museum's collection by State Purchase Commission on
19 February 1953. Information about previous owner unknown.
The set was designed in 1922 by two sisters, Natalia and Yolanda
Danko, and subsequently manufactured by the Lomonosov State
Porcelain Factory in St. Petersburg. There is a vast difference in quality
and value between the original Danko/Lomonosov sets and mid-20th-
century copies. Writers of the period often cited the chess set as one of the factory's most important
achievements, and the compelling figures were important representations of the new Soviet state and its
ideology. It featured in the Soviet pavilion at the 1925 Paris decorative arts exposition and in subsequent
international exhibitions in the 1930s (See Dm. Iwanoff, "La nouvelle porcelaine russe," in L'art décoratif et
industriel de l'U.R.S.S., Moscow, 1925, p. 51).
There are several chess sets modelled after the same design in various collections worldwide.

Exhibition history:
Exhibition dedicated to International Museum day “Porcelain from the Collection of Latvian SSR Art Museum”. Latvian SSR Art Museum. 1983
“Art and Revolution”. Latvian SSR Art Museum. 1987
From 2005-2007 in the permanent exhibition of the Latvian National Museum of Art
- Russian Art from the Collections of Baltic countries. Kadrioru Kunstimuuseum. 2012.

This work was produced before the operative period 1933–45. Its provenance during these years is not fully
documented, however consultation with the relevant sources and experts gives no evidence of wrongful taking.
Popova, Liubov (1889-1924)

AVG43
Original photograph of a costume design by Liubov Popova for the play "The Magnanimous Cuckold"
1923
Photograph
h. 88 x w. 119 mm
State Museum of Contemporary Art, Thessaloniki
CDA-0264

Donated to the SMCA by the Costakis Family, 2000.

"Liubov Popova's extraordinary stature was recognized by Costakis by the early 1950s. She, like Rozanova, had died while the avant-garde movement was still in full swing. Costakis, however, managed to meet her brother, Pavel Popov, a distinguished, elegant professor of philosophy who lived in a comfortable five-room apartment, and the two men became friends. Although Popov had a large collection of his sister's work, he had no deep appreciation of it. Costakis purchased literally dozens of paintings from him (later giving many of them away to friends); Popov often seemed somewhat relieved to see the large, cumbersome panels taken out of the closets where they were stacked. Costakis also came to know Popov's stepson and acquired most of his several hundred Popova drawings and gouaches from this source" (Solomon Guggenheim catalogue, pp. 12-13).

"Unless otherwise indicated, all the works by Popova were acquired either from Pavel Sergeevich, the artist's brother, or from his stepson" (Rudenstine).

This work was produced before the operative period 1933-45. Its provenance during these years is not fully documented, however consultation with the relevant sources and experts gives no evidence of wrongful taking.

Popova, Liubov (1889-1924)

AVG44
Photograph from the play "Magnanimous Cuckold", with stage sets and costumes designed by Liubov Popova
1922
Photograph
h. 252 x w. 203 mm
State Museum of Contemporary Art, Thessaloniki
CDA-0204

Donated to the SMCA by the Costakis Family, 2000

"[..] fig. a. Documentary photograph, courtesy Alma H. Law, of Popova's original stage set in use, 1922" (from Guggenheim Catalogue, p. 294). "By the time the project was canceled [The Mass Festival "The Struggle and Victory of the Soviets"], Popova and Vesnin had produced a number of sketches and maquettes, photographs of which have survived. (See A. Chiniakov, Bratia Vesniny [Moscow, 1970], p. 61, and C. A. Lodder, "Constructivist Theatre as a Laboratory for an Architectural Aesthetic", Architectural Association Quarterly, 11:2 [1979], pp. 24-35" (Rudenstine).

This work was produced before the operative period 1933-45. Its provenance during these years is not fully documented, however consultation with the relevant sources and experts gives no evidence of wrongful taking.
Popova, Liubov
(1889-1924)

AVG45
Photograph from the play "Magnanimous Cuckold", directed by Vsevolod Meyerhold, with stage sets and costumes designed by Liubov Popova

1922
Photograph
h. 252 x w. 203 mm
State Museum of Contemporary Art, Thessaloniki
CDA-0205

Donated to the SMCA by the Costakis Family, 2000


"Unless otherwise indicated, all the works by Popova were acquired by Costakis either from Pavel Sergeevich, the artist's brother, or from his stepson" (Rudenstine).

This work was produced before the operative period 1933–45. Its provenance during these years is not fully documented, however consultation with the relevant sources and experts gives no evidence of wrongful taking.

Popova, Liubov
(1889-1924)

AVG46
Photograph of maquette for "City of the Future" by L. Popova and A. Vesnin

c. 1920
Silver gelatine print, fibre-based paper
h. 202 x w. 252 mm
State Museum of Contemporary Art, Thessaloniki
A223.5

Purchased by the Greek Ministry of Culture for the SMCA, from the Costakis Family, 2000


"Unless otherwise indicated, all the works by Popova were acquired by Costakis either from Pavel Sergeevich, the artist's brother, or from his stepson. 860. Contemporary photograph of maquette for "City of the Future", 1921" (Rudenstine).

This work was produced before the operative period 1933–45. Its provenance during these years is not fully documented, however consultation with the relevant sources and experts gives no evidence of wrongful taking.

Popova, Liubov
(1889-1924)

AVG47
Spatial Force Construction

1921
Oil, plywood, wood dust
h. 1225 x w. 1123 mm
State Museum of Contemporary Art, Thessaloniki
CC-0751/L.Popova/-175.78-9

Purchased by the Greek Ministry of Culture for the SMCA, from the Costakis Family, 2000

"Acquired by Costakis from the artist's brother, P. S. Popov 175.78. This work and cat. no. 182 appeared in Popova's posthumous exhibition of 1924 and are visible in the installation photographs" (from Guggenheim Catalogue, cat. no. 180, p. 220-221). Also on Rudenstine, cat. no. 871.

This work was produced before the operative period 1933–45. Its provenance during these years is not fully documented, however consultation with the relevant sources and experts gives no evidence of wrongful taking.

Popova, Liubov
(1889-1924)

AVG48
Spatial Force Construction
1921
Oil, plywood
h. 643 x w. 711 mm
State Museum of Contemporary Art, Thessaloniki
CC-0754/L.Popova-/179.78-86

Purchased by the Greek Ministry of Culture for the SMCA, from the Costakis Family, 2000

"Acquired by Costakis from the artist's brother, P. S. Popov, 179.78. Popova's contributions to the hand-made catalogues for the 1921 exhibition 5 x 5 = 25 include a linocut (fig. a), closely related to the present painting. Several other Spatial Force Constructions of 1921 are variations on this imagery. (See R., S., C, Costakis, pis. 872-73.)" (from Guggenheim Catalogue, cat. no. 182, pp. 222-223). Also on Rudenstine, cat. no. 874.

This work was produced before the operative period 1933–45. Its provenance during these years is not fully documented, however consultation with the relevant sources and experts gives no evidence of wrongful taking.

Popova, Liubov
(1889-1924)

AVG49
Spatial Force Construction
1921
Drawings and prints, paper, ink
h. 275 x w. 432 mm
State Museum of Contemporary Art, Thessaloniki
CC-0766/L.Popov a-196.78-255

Purchased by the Greek Ministry of Culture for the SMCA, from the Costakis Family, 2000

Acquired by Costakis from the collection of the artist's brother, P. S. Popov, 196.78. According to Rakitin, this work was also shown in Popova's posthumous exhibition of 1924. (from Guggenheim Catalogue, cat. no. 181, p. 221). Also on Rudenstine, cat. no. 853.

This work was produced before the operative period 1933–45. Its provenance during these years is not fully documented, however consultation with the relevant sources and experts gives no evidence of wrongful taking.
Popova, Liubov
(1889-1924)

AVG50
Cover Design for the Book "Bomba" by Nikolai Aseev
1921
Gouache, drawings and prints, paper, watercolour-gouache, ink
h. 121 x w. 166 mm
State Museum of Contemporary Art, Thessaloniki
Purchased by the Greek Ministry of Culture for the SMCA, from the Costakis Family, 2000
"Unless otherwise indicated, all the works by Popova were acquired by Costakis either from Pavel Sergeevich, the artist's brother, or from his stepson. 863. Design for Book Cover for "Bomba" (The Bomb) by Nikolai Aseev, 1921. Collage, gouache, and ink on paper. 16.6 x 12 (C50). Aseev's book, which constituted his endorsement of the Communist Revolution and was published in Vladivostok in 1921, was probably never published with Popova's cover". (Rudenstine).

This work was produced before the operative period 1933–45. Its provenance during these years is not fully documented, however consultation with the relevant sources and experts gives no evidence of wrongful taking.

Popova, Liubov
(1889-1924)

AVG52
Political Slogan for the Play "Earth in Turmoil"
1923
Collage, drawings and prints, paper, ink
h. 223 x w. 183 mm
State Museum of Contemporary Art, Thessaloniki
Purchased by the Greek Ministry of Culture for the SMCA, from the Costakis Family, 2000
"Unless otherwise indicated, all the works by Popova were acquired by Costakis either from Pavel Sergeevich, the artist's brother, or from his stepson. 902. Political Slogan for "Zemlia Dybom", 1923, Ink and paper collage on paper. 17.8 x 22.3 (215.78). Text: "Peace and brotherhood of the people"" (Rudenstine).

This work was produced before the operative period 1933–45. Its provenance during these years is not fully documented, however consultation with the relevant sources and experts gives no evidence of wrongful taking.
Rodchenko, Aleksandr
(1891-1956)

AVG53
Untitled (Construction)
1921
Paper, crayon
h. 323 x w. 484 mm
State Museum of Contemporary Art, Thessaloniki
CC-0925/A.Rodchenko/C198-225

Purchased by the Greek Ministry of Culture for the SMCA, from the Costakis Family, 2000
"All the works by Rodchenko were acquired by Costakis from the artist himself or from members of his family. 1018. Untitled, October 1921, Red and blue wax crayon on paper, 48.3 x 32.4 (C198). Signed and dated along lower edge: "Rodchenko N3 1921 X". A related drawing (46 x 30) in the collection of Jean Chauvelin, Paris, is similarly signed and carries the number and date: "N7 1921 x" (Rudenstine).

This work was produced before the operative period 1933–45. Its provenance during these years is not fully documented, however consultation with the relevant sources and experts gives no evidence of wrongful taking.

Rodchenko, Aleksandr
(1891-1956)

AVG54
Sugar bowl
Photograph
1922
h. 148 x w. 200 mm
State Museum of Contemporary Art, Thessaloniki
CDA-0360

Donated to the SMCA by the Costakis Family, 2000
"All the works by Rodchenko were acquired by Costakis from the artist himself or from members of his family" (Rudenstine).

This work was produced before the operative period 1933–45. Its provenance during these years is not fully documented, however consultation with the relevant sources and experts gives no evidence of wrongful taking.

Altman, Nathan
(1889-1970)

AVG55
Plate
1919
Painted porcelain
h. 243 mm
State Museum of Contemporary Art, Thessaloniki

Purchased by the Greek Ministry of Culture for the SMCA, from the Costakis Family, 2000

This work was produced before the operative period 1933–45. Its provenance during these years is not fully documented, however consultation with the relevant sources and experts gives no evidence of wrongful taking.
Chekhonin, Sergei
(1878-1936)

AVG56
Plate
1918
Painted porcelain
h. 180 mm

State Museum of Contemporary Art, Thessaloniki

Purchased by the Greek Ministry of Culture for the SMCA, from the Costakis Family, 2000

This work was produced before the operative period 1933–45. Its provenance during these years is not fully documented, however consultation with the relevant sources and experts gives no evidence of wrongful taking.

Kandinsky, Wassily
(1866-1944)

AVG57
Cup and saucer
1923
Painted porcelain

State Museum of Contemporary Art, Thessaloniki

Purchased by the Greek Ministry of Culture for the SMCA, from the Costakis Family, 2000

"Unless otherwise indicated, all the Kandinskys in the Costakis collection came either from the collection of E. I. Krylov, Nina Kandinsky's mother, or from the widow of Vasilii Dmitrievich Bobrov, Kandinsky's student and later secretary". (Rudenstine).

This work was produced before the operative period 1933–45. Its provenance during these years is not fully documented, however consultation with the relevant sources and experts gives no evidence of wrongful taking.

Klutsis, Gustav
(1895-1938)

AVG58
Photomontage with Lenin
h. 122 x w. 182 mm

State Museum of Contemporary Art, Thessaloniki
CDA-0299

Donated to the SMCA by the Costakis Family, 2000

"Gustav Klucis, who perished during World War II, was another early discovery for Costakis. The artist's widow Valentina Kulagina received Costakis warmly, and they came to know one another well. She is, as he put it, "a wonderful woman, beautiful, charming, one of the few widows of painters who really understood the quality of their husbands' contributions." She had by then already donated a considerable collection of her husband's work to a museum in Riga. She allowed Costakis to purchase much of what was left, including the single remaining "axiometric" painting (cat. no. 150). The art historian Nikolai Khardzhiev also appreciated the work of Klucis and shared Costakis's view of the Latvian's originality and brilliance. Few others did" (Solomon Guggenheim catalogue, p. 13).
This work was produced before the operative period 1933–45. Its provenance during these years is not fully documented, however consultation with the relevant sources and experts gives no evidence of wrongful taking.

**Klutsis, Gustav**  
(1895-1938)

AVG59  
Photomontage about October Revolution  
h. 178 x w. 242 mm  
**State Museum of Contemporary Art, Thessaloniki**  
CDA-0300  

Donated to the SMCA by the Costakis Family, 2000  

"During the 1920s and the 1930s Klucis (sic) was extremely active producing agitational posters and other materials, often making use of his powerful gifts in the medium of photomontage" (Rudenstine). "All the works by Klucis (sic) came from the artist's wife, V. I. Kulagina" (Rudenstine).

This work was produced before the operative period 1933–45. Its provenance during these years is not fully documented, however consultation with the relevant sources and experts gives no evidence of wrongful taking.

**Klutsis, Gustav**  
(1895-1938)

AVG60  
Photomontage entitled "Electrification of the entire country"  
1920  
h. 201 x w. 252 mm  
**State Museum of Contemporary Art, Thessaloniki**  
CDA-0199  

Donated to the SMCA by the Costakis Family, 2000  

"The Costakis collection includes a number of propaganda posters ranging from the early days of World War I to the civil war and the Revolution. All were acquired from the collector Evgenii Platonovich Ivanov. (...) Early photograph of Gustav Klucis' (sic) "Electrification of the Entire Country", a poster with photomontage, 1920" (Rudenstine). "All the works by Klucis (sic) came from the artist's wife, V. I. Kulagina" (Rudenstine).

This work was produced before the operative period 1933–45. Its provenance during these years is not fully documented, however consultation with the relevant sources and experts gives no evidence of wrongful taking.
Klutsis, Gustav
(1895-1938)

AVG61
"Radio-Orator. Propaganda Kiosk". "Radio-Orator. Lenin's Speech". Designs for radio-orator and propaganda kiosk, no. 1, 2"

1922
Drawings and prints, paper, ink
h. 244 x w. 178 mm

State Museum of Contemporary Art, Thessaloniki
CC-0379/G.Klutsis-/C671-377
Purchased by the Greek Ministry of Culture for the SMCA, from the Costakis Family, 2000

Acquired by Costakis from the artist's wife, Valentina Ivanova Kulagina 100.78 A-B (from Guggenheim Catalogue, cat. no. 218, p. 260). Also reproduced in Rudenstine:

"361. Designs for Radio Orators and Propaganda Kiosk, 1922. Ink and gouache on paper. Top: 17.8 x 24.3 (100.78a and b); bottom left: 17.4 x 12.6 (100.78c); bottom right: 17.7 x 13.8 (100.78d)".

This work was produced before the operative period 1933–45. Its provenance during these years is not fully documented, however consultation with the relevant sources and experts gives no evidence of wrongful taking.

Klutsis, Gustav
(1895-1938)

AVG63
Illustration for the magazine Young Guard (Molodaia Gvardiia)

1924
Drawings and prints, paper, ink
h. 117 x w. 181 mm

State Museum of Contemporary Art, Thessaloniki
CDA-0291

Donated to the SMCA by the Costakis Family, 2000


"During the 1920s and the 1930s Klucis (sic) was extremely active producing agitational posters and other materials, often making use of his powerful gifts in the medium of photomontage" (Rudenstine). "All the works by Klucis (sic) came from the artist's wife, V. I. Kulagina" (Rudenstine).

This work was produced before the operative period 1933–45. Its provenance during these years is not fully documented, however consultation with the relevant sources and experts gives no evidence of wrongful taking.
Klutsis, Gustav
(1895-1938)

AVG64
Portrait of Lenin with ironwork sets and workers
Photomontage
h. 178 w. 242 mm
State Museum of Contemporary Art, Thessaloniki
CDA-0196

Donated to the SMCA by the Costakis Family, 2000
“During the 1920s and the 1930s Klucis (sic) was extremely active producing agitational posters and other materials, often making use of his powerful gifts in the medium of photomontage” (Rudenstine). “All the works by Klucis (sic) came from the artist's wife, V. I. Kulagina” (Rudenstine).

This work was produced before the operative period 1933–45. Its provenance during these years is not fully documented, however consultation with the relevant sources and experts gives no evidence of wrongful taking.

Malevich, Kazimir
(1878-1935)

AVG128
Untitled
Watercolour and gouache on paper
h. 61 x w. 54 mm
State Museum of Contemporary Art, Thessaloniki
C755-242

Gift to G. Costakis from N. Khardzhiev, a collector and close friend to Malevich.

This work was produced before the operative period 1933–45. Its provenance during these years is not fully documented, however consultation with the relevant sources and experts gives no evidence of wrongful taking.
Lissitzky, El (1890-1941)

AVG42
Typografie voor gedichtenbundel 'Dlja golosa' (Voor de stem) van Vladimir Majakovski

1923
Letterpress on paper
h. 190 x w. 135 mm

Van Abbemuseum, Eindhoven
1646

Acquired in 1968 from J. M. A. Oud-Dinaue. Documents available at the museum. Research done by Dutch Museum Federation. Van Abbemuseum took part in the National project of 'Herkomst Helder' (Clear Heritage) regarding the provenance of art works. Someone from the Dutch Museum Federation did research into their Lissitzky collection, and nothing was found regarding unknown provenance.

The museum has one work by El Lissitzky whose provenance is unclear, but it is not this one. “The Van Abbemuseum, founded in 1936 by Cigar manufacturer Henri van Abbe, has an important collection of modern and contemporary visual arts. The collection contains painting, sculpture and video art from the 20th and 21st centuries. […] The museum reports that after exclusion of works made after 1945 and works purchased directly from the artist or his family, there were still 77 works left for further research. For this research, the collection archive of the museum was consulted, which included old inventory cards, restoration reports and correspondence about the purchase. The image documentation of the RKD has also been consulted. In a number of cases, there was reason to investigate deeper. This follow-up research consists of external archive research (RKD, NA, NIOD and, in a single case, foreign archives) and literature research (biographies, oeuvrecatalogi and exhibition catalogues). […] The museum reports that there are some artworks in the collection with gaps in the history of origin. In a single case, there are indications of a potentially problematic source of origin: The painting Proun P23, no.6 by El Lissitzky belonged to the collection of the Bildungsinstitut Hellerau. It is not clear who was the owner of the work when Alois Schardt took it to the United States. Blick auf Murnau mit Kirche by Wassily Kandinsky was bought in 1951 at the art trade Légat in The Hague. This belonged to the Kaufmann collection. Given the cooperation of Légat with Mühlmann, the Jewish name “Kaufmann” and the entartete character of the work of art, there are suspicions that the work might have a problematic origination history. For the sake of completeness, the museum reports that under the management of Edy de Wilde, fifteen paintings of the SNK were obtained in loan. Three of these were reimbursed to the original owners. The rest was returned to the empire in 1965 and 1971 and is no longer in the collection of the museum” (excerpt from the Research Results for the “Museale Verwervingen Vanaf 1933” project - museum acquisitions since 1933).

This work was produced before the operative period 1933–45. Its provenance during these years is not fully documented, however consultation with the relevant sources and experts gives no evidence of wrongful taking.

Lissitzky, El (1890-1941)

AVG110-121
The four fundamental ways of arithmetic

[Die vier Grundrechnungsarten] 1928 (reprint 1976)
Silkscreen on paper
h. 250 x w. 325 mm (unframed); h. 342 x w. 417 x d. 22 mm (framed)

Van Abbemuseum, Eindhoven
790
Acquired in 1977 from Galerie Gmurzynska, Zurich (Switzerland).

Documents available at the museum. Research done by Dutch Museum Federation. Van Abbemuseum took part in the National project of ‘Herkomst Helder’ (Clear Heritage) regarding the provenance of art works. Someone from the Dutch Museum Federation did research into their Lissitzky collection, and nothing was found regarding unknown provenance.

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