

**Andreas Jawlensky** (1902–1984), who bore his mother's surname of Nesnakomoff until 1923, had amazed many well-known artists with his talent even in his childhood years. But the creative destiny of Andreas the artist was difficult in forming. He remained in his father's shadow for a long time, though he began exhibiting his works early on, and they were unlike those of the elder Jawlensky. Andreas was much more interested than Alexei Jawlensky in the surrounding world: nature, people and scenes of life. His works are always saturated with color, sun and air. With its original manner and thematic repertoire, Andreas Jawlensky's work makes up an extremely interesting chapter in mid-20th-century European art.



Andreas Nesnakomoff-Jawlensky. *Hot spring night*. 1976. Oil on fiberboard  
47.5 x 64.5 cm. Alexei Jawlensky Archive, Locarno, Switzerland  
© Andreas Jawlensky, VEGAP, Malaga, 2017



Andreas Nesnakomoff-Jawlensky. *Rebuke*. 1921. Oil on canvas  
50 x 60.5 cm. Alexei Jawlensky Archive, Locarno, Switzerland  
© Andreas Jawlensky, VEGAP, Malaga, 2017

#### COLLECTION OF THE RUSSIAN MUSEUM

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#### OPENING TIMES

From 9.30 to 20.00  
Closing days: Every Monday, January 1st and December 25th  
Last admission is 30 minutes before closing time

#### PRICES

- Combined ticket (Collection and Temporary): €8,00 (general ticket) €4,00 € (reduced)
- Collection: €6,00 (general ticket) €3,50 (reduced)
- Temporary exhibition: €4,00 (general ticket) €2,50 (reduced)

#### REDUCED FEE

- Over 65
- Students under 26
- Large Family card holders

#### FREE ENTRANCE

- Unemployed (accredited)
- Under 18
- European Youth Card holders
- Teachers and Students (Fine Arts and Art History)
- Museum employees and ICOM members
- Authorized tourist guides
- Disabled (accredited)
- General public (every Sunday from 16.00 to closing time)

#### PUBLIC TRANSPORT

- Metro: Princesa–Huelin
- Bus: lines 1, 3, 5, 9, 10, 15, 16, 22, 27, 31, 40, 91
- Promenade train: departure from «Muelle Uno»
- Tourist bus: Line 2

Alexei Jawlensky and Andreas Nesnakomoff-Jawlensky in Ascona. Circa 1918  
© Alexei Jawlensky Archive, Locarno, Switzerland



AGENCIA PÚBLICA PARA LA GESTIÓN  
DE LA CASA NATAL DE PABLO RUIZ PICASSO  
Y OTROS EQUIPAMENTOS  
MUSEÍSTICOS Y CULTURALES

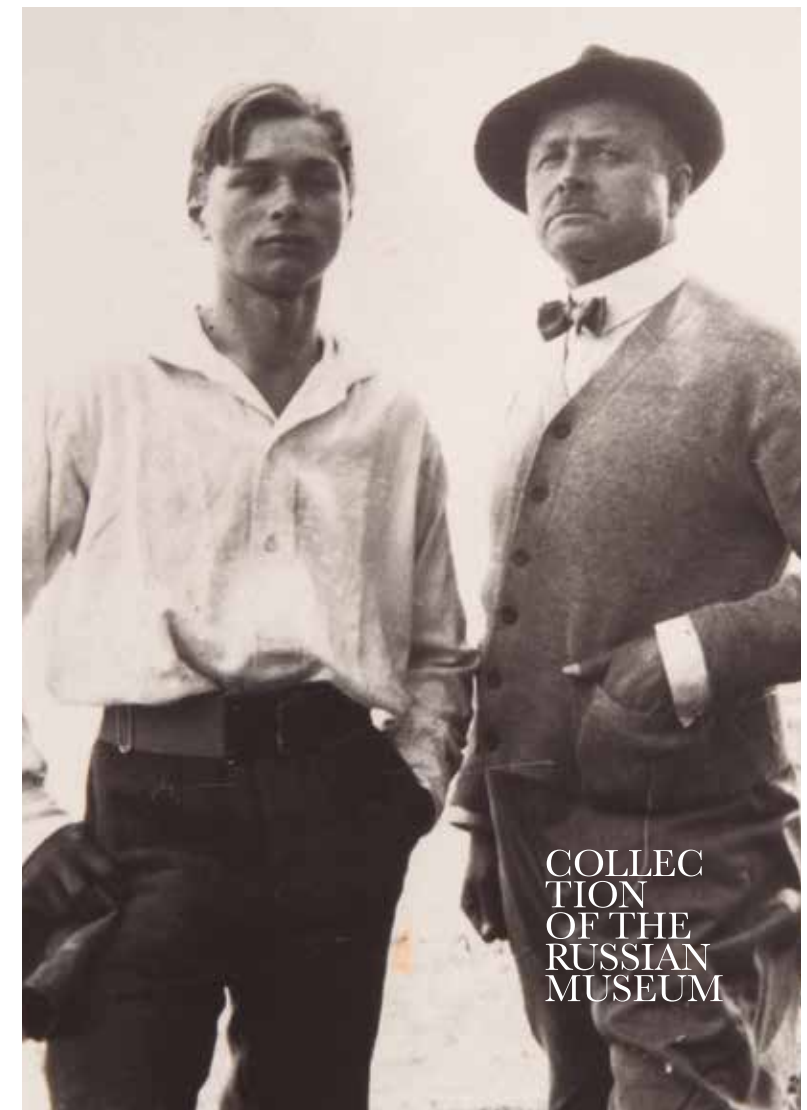


Collaborating company:



# ALEXEI & ANDREAS JAWLENSKY. ADVENTURES IN COLOUR

AUGUST 2017 – JANUARY 2018



COLLEC  
TION  
OF THE  
RUSSIAN  
MUSEUM

**Alexei Jawlensky** (1864–1941) requires no lengthy introduction. Works by this artist grace the exhibition halls of many of the world's museums, and showings of his works have taken place with enormous success in many countries. A contemporary, associate and friend of Wassily Kandinsky, Gabriele Münter, Paul Klee and other well-known artists of the first decades of the 20th century, Alexei Jawlensky began his creative career in Russia, where he studied under Ilya Repin and drew inspiration from the works of Valentin Serov, Konstantin Korovin and other Realist and Impressionist masters.



Valentin Serov  
*Portrait of Grand Duchess Olga Alexandrovna in Childhood*  
1893. Oil on canvas  
60 x 49 cm  
Russian State Museum,  
Saint Petersburg

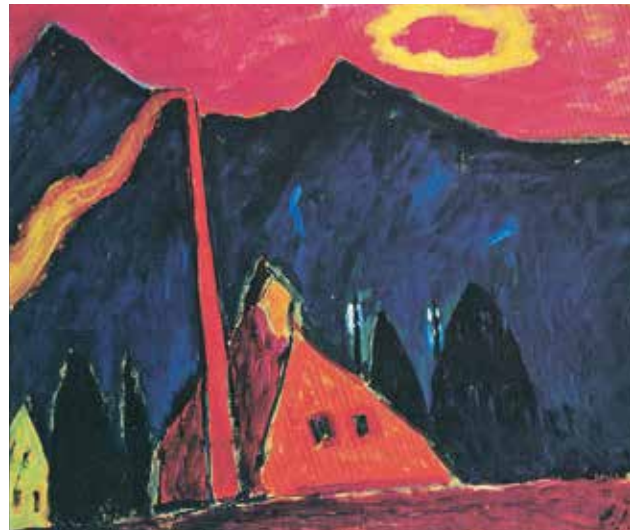


Igor Grabar  
*Winter*. 1904. Oil on canvas  
75.2 x 55 cm  
Russian State Museum,  
Saint Petersburg

Alexei Jawlensky  
*Andrei and Katya*. 1905  
Oil on cardboard. 52.7 x 51 cm  
Collection of Iveta and Tamaz  
Manasherov, Moscow



After relocating to Germany in 1896, he continued studying painting in the school of Anton Azbe together with his artist friends Igor Grabar, Dmitry Kardovsky and Marianne von Werefkin. They often gathered together to share impressions about current events and discuss creative matters. Only in the late 1910s, after the Russian Revolution of 1917, did their contacts with each other practically cease.



Alexei Jawlensky. *Factory*. 1910  
Oil on canvas mounted on cardboard. 72 x 85.7 cm. Private collection, Switzerland

Not coincidentally, Alexei Jawlensky's oeuvre is being shown at the exhibition in Malaga in the context of works of his Russian contemporaries, though by the late 1900s decade Jawlensky was already absorbing a wide variety of influences, while remaining an absolutely individual artist with his own inimitable style and themes.

Unlike Kandinsky and Klee, Jawlensky was inspired mainly by the living world around him; by nature and people, in particular by people's faces and the moods and feelings they expressed. However, Jawlensky practically never reproduced life in a literal way. Instead, he expressed his personal associations and emotions in color, turning them into what might be described as enigmatic painterly mirages completely free of naturalism. In the last period of his oeuvre Alexei Jawlensky turned to religious art, producing a series of works inspired by icon painting.



Alexei Jawlensky  
*Mystical Head: Youth II*. 1917  
Oil on cardboard mounted  
on wood. 40 x 27 cm  
Alexei Jawlensky Archive,  
Locarno, Switzerland



Alexei Jawlensky  
*Abstract Head:  
Aurora* 1931. Oil on  
cardboard mounted  
on wood  
42.5 x 33 cm  
Alexei Jawlensky  
Archive, Locarno,  
Switzerland