



Carlo Carrà

I Saltimbanchi (The Acrobats), 1922

Drypoint on Japan paper, 298 x 215 mm (425 x 301 mm)

on verso, lower right, signed: "C. Carrà 1922"

on recto, lower left, inscribed in black pen: "I Saltimbanchi Carlo Carrà"; lower right in pencil: "30,-"

Provenance:

(...)

1937: Seized by the German Reich in the campaign against "degenerate art" (?)

Subsequently acquired by Hildebrand Gurlitt (?)

Thence by descent to Cornelius Gurlitt, Munich/Salzburg

From 6 May 2014: Estate of Cornelius Gurlitt

Bibliographical references:

Carrà, Massimo. *L'opera completa di Carrà dal futurismo alla metafisica e al realismo mitico: 1910–1930*. Milan: Rizzoli, 1970. [S 5, ill.]

Wingler, Hans M., ed. *Die Mappenwerke ›Neue Europäische Graphik‹*. Berlin: Kupferberg, 1965. [Fourth portfolio, IV/3, pl. 50]

Primary sources:

Hildebrand Gurlitt and Cornelius Gurlitt Papers:

Seizure Inventory [Sicherstellungsverzeichnis], 2012, no. SV 31/096

Database “Entartete Kunst” – possible reference: EK 1920-08 [Museum für Kunst und Heimatgeschichte Erfurt]
EK 8921-01 [Nassauisches Landesmuseum Wiesbaden]
EK 8920-01 [Nassauisches Landesmuseum Wiesbaden]

Further sources consulted (selected):

Esposizione d’arte contemporanea. Exh. cat., Galleria nazionale d’arte moderna, Rome, 1944–1945.

Bauhaus-Archiv, Berlin

Bundesarchiv, Berlin

Cultural Plunder by the Einsatzstab Reichsleiter Rosenberg: Database of Art Objects at the Jeu de Paume

Database “Central Collecting Point München“

Database “Kunstsammlung Hermann Göring“

“Entartete“ Kunst Inventory (Digital reproduction at Victoria & Albert Museum, London)

Getty Provenance Index, German Sales Catalogs

Kunstmuseen Erfurt

Lootedart.com

Lost Art

Museum Wiesbaden, Zentrale Stelle für Provenienzforschung in Hessen

National Archives, College Park, Maryland

Répertoire des Biens Spoliés

Rijksbureau voor Kunsthistorische Documentatie, The Hague

Staatlichen Museen zu Berlin – Preußischer Kulturbesitz, Geheimes Staatsarchiv

Stadtmuseum Erfurt

Thüringisches Hauptstaatsarchiv, Staatliches Bauhaus Weimar

Witt Library, London

Note:

This print is part of the Bauhaus’ fourth portfolio *Neue Europäische Graphik* [New European Graphics]. According to Wingler, this portfolio was printed in an edition of 110, with nos. 1–10 on Japan paper, nos. 11–110 on laid paper. This sheet originates in one of the ten portfolios of the luxury edition.

Research showed that the Nassauisches Landesmuseum in Wiesbaden owned two such portfolios and the Museum für Kunst und Heimgeschichte in Erfurt owned one. All three were seized by the German Reich in August 1937, in the course of the radical purging from public collections of what the Nazis referred to as “degenerate art”. All three were subsequently acquired by Hildebrand Gurlitt. It is feasible to assume that this sheet probably originated in one of those three portfolios and therefore does not belong to the category of looted art.

The original report on the provenance of this work, as submitted to the Task Force Schwabing Art Trove, was made accessible online at www.taskforce-kunstfund.de as of 14 January 2016. That report was updated by the Gurlitt Provenance Research Project on 13 October 2017.

Rights:

All rights to this report belong to the German Lost Art Foundation under whose administration the Gurlitt Provenance Research Project operates.

Disclaimer:

The Gurlitt Provenance Research Project, as the successor to the Task Force Schwabing Art Trove, focused exclusively on the provenance of the artwork described in this report. This report does not purport to make pronouncements on any legal claims and legal positions. Where individuals are referred to as descendants, this term is not legally binding. No liability will be accepted for conclusions drawn by third parties based on this report.

The Gurlitt Provenance Research Project endeavoured to ensure the accuracy and reliability of the information provided in this report. No liability will be accepted, in particular, for the accuracy of the used sources; the facts, analyses and conclusions contained therein; the exhaustiveness of research and evaluation of the available source material; any analyses or conclusions drawn from the sources in the course of research; the findings on the subject of the report and how they were derived; the authenticity of the artwork, its attribution to a particular artist, and/or its monetary value.

The conclusions drawn in this report may be revised, should additional relevant material be discovered. The Gurlitt Provenance Research Project welcomes any information that may augment or clarify the provenance of this work.