



Otto Dix

Dompteuse (Animal trainer), 1922

Watercolour and pencil on paper, 586 x 428 mm

on recto, lower right, signed and dated in pencil: "DIX 22"

on verso, lower left, inscribed in pencil: "Dompteuse A/6"; lower right, inscribed in pencil: "100.-" and "~~Mk. 1400.-~~" [crossed out]

Provenance:

(...)

By latest 2012: Cornelius Gurlitt, Munich/Salzburg

From 6 May 2014: Estate of Cornelius Gurlitt

Primary sources:

Hildebrand Gurlitt and Cornelius Gurlitt Papers:

Catalogues: reference no. in process: Neumann-Nierendorf, Thannhauser, Wolfsberg, 1929

Seizure Inventory [Sicherstellungsverzeichnis], 2012, no. SV 37/104

Hildebrand Gurlitt and Cornelius Gurlitt Papers – possible references:

Correspondence: BArch, N 1826/179, fol. 181 [=vol. 12, fol. 136]. Hildebrand Gurlitt to Kauffmann ?, April 1948

BArch, N 1826/179, fol. 61 [=vol. 12, fol. 53]. Correspondence Roman Norbert Ketterer, Hildebrand Gurlitt, n.d.

Bundesarchiv, Koblenz
Folder B 323

Zentralarchiv der Staatlichen Museen zu Berlin – Preußischer Kulturbesitz
SMB-ZA I/NG 862

Further sources consulted:

- Wolfradt, Willi. Otto Dix. Vol. 41 of *Junge Kunst*. Leipzig: Klinkhardt & Biermann, 1924.
- Ausstellung Otto Dix*. Exh. cat. Galerie Neumann-Nierendorf, Berlin, 1926.
- Otto Dix*. Exh. cat., Moderne Galerie Thannhauser, Munich, June–July 1926. [possibly no. 32, *Rothaarige Artistin?*]
- Sonder-Ausstellung Otto Dix*. With an introduction by Rudolf Probst. Exh. cat., Kunstsalon Wolfsberg, Zurich, February–April 1929. [possibly no. 58, *Rothaarige Artistin?*]
- Sammlung Rudolf Ibach, Barmen und Beiträge aus der Sammlung Dr. Littmann, Breslau sowie aus verschiedenem Besitz: deutsche und ausländische Graphik des 19. und 20. Jahrhunderts (= Auktion 104)*. Auct. cat., Paul Graupe, Berlin, 21–22 March 1932. [possibly lot 79, *Zirkusdame?*]
- Gemälde, Aquarelle, Handzeichnungen, Graphik, Kunstgewerbe, Plastik (= Auktion 188)*. Auct. cat., Max Perl, Berlin, 26–28 February 1935. [possibly lot 2086?, measurements differ].
- Otto Dix, Gemälde und Graphik von 1912–1957*. Exh. cat., Deutsche Akademie der Künste, Berlin, 12 April–31 May 1957.
- Retrospektiv-Ausstellung anlässlich des 75. Geburtsjahres Otto Dix*. Exh. cat., Galerie Baukunst, Cologne, 20 January–19 March 1966.
- Otto Dix*. Kunstblätter, no. 10/11. Berlin: Galerie Nierendorf, 1966.
- Pfäffle, Suse. *Otto Dix: Werkverzeichnis der Aquarelle und Gouachen*. Stuttgart: Hatje, 1991.
- Janda, Annegret, and Jörn Grabowski. “Kunst in Deutschland 1905–1937: Die verlorene Sammlung der Nationalgalerie im ehemaligen Kronprinzen-Palais.” Vol. 70/72 of *Bilderhefte der Staatlichen Museen zu Berlin*. Berlin: Gebrüder Mann, 1992. [possibly no. 64?]
- Hofmann, Karl-Ludwig, and Christmut Präger. “Wegbereiter in ein Neuland: Der Kunsthändler Rudolf Probst,” pp. 61-68. In: *Von Monet bis Mondrian. Meisterwerke der Moderne aus Dresdner Privatsammlungen der ersten Hälfte des 20. Jahrhunderts*. Exh. cat., Palais Brühlsche Terrasse, 16 September 2006–14 January 2007.
- Steinkamp, Maike. *Das unerwünschte Erbe: Die Rezeption “entarteter” Kunst in Kunstkritik, Ausstellungen und Museen der Sowjetischen Besatzungszone und der frühen DDR*. Berlin: Akademie, 2008.
- Graf, Felix. “Otto Dix im Kunstsalon Wolfsberg,” pp. 259–266. In: *Zeitschrift für schweizerische Archäologie und Kunstgeschichte*, vol. 70, no. 4/2013.

Bildarchiv Foto Marburg (Bildindex)

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

Database “Central Collecting Point München”

Database “Entartete Kunst”

Database “Kunstsammlung Hermann Göring”

Getty Provenance Index, German Sales Catalogs

Grohmann-Project “Im Netzwerk der Moderne” (Newspaper Archive)

Lootedart.com

Lost Art
Otto Dix Archiv, Bevaix
Répertoire des Biens Spoliés
Rijksbureau voor Kunsthistorische Documentatie, The Hague
Schlesische Kunstsammlungen
Verzeichnis national wertvoller Kunstwerke ("Reichsliste von 1938")
Witt Library, London
Zentralarchiv der Staatlichen Museen zu Berlin – Preußischer Kulturbesitz

Note:

This work is not included in the catalogue raisonné by Suse Pfäffle.

The possible provenance that was tentatively assigned to the artwork in the course of its seizure, and later published on Lostart.de, requires further research.

Despite diligent efforts, the project's inquiry into the provenance of this work has, to date, remained inconclusive.

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 17 February 2017.

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