



Georges Michel

Paysage par temps d'orage; L'Éclaircie (Windmill in stormy landscape; Clouds lifting)

Oil on canvas, 32.3 x 40.4 cm

on verso, frame, upper centre, label: "Regal 248" [correction to: 238]"; upper right, typewritten label: "Michele: "Kleine Mühle", DM 1800.-,"; that label inscribed in pencil: "Com 8250"; upper right, in blue: "215"; at left, in white: "2250"

on upper stretcher, label: "Michel (Georges) Paysage, par un temps orageux"; on horizontal stretcher bar, inscribed in red: "Wie 2006/4"; label: "Rétrospective Georges Michel (1763–1843) Mars–Avril 1927 Hotel Jean Charpentier Paris No 73 du Catalogue"; inscribed in blue: "215" [in circle]

Provenance:

By 1927: with Galerie Charpentier, Paris (per exh. cat.)

(...)

By latest 1945: Hildebrand Gurlitt, Aschbach

1945–1950 Central Collecting Point Wiesbaden, no. WIE 2006/4

From 15 December 1950: Hildebrand Gurlitt, Dusseldorf

Thence by descent to Cornelius Gurlitt, Munich/Salzburg

From 6 May 2014: Estate of Cornelius Gurlitt

Exhibition:

Rétrospective Georges Michel 1763–1843, Galerie Charpentier, Paris, 29 March–15 April 1927. [cat. no. 73, as *L'Éclaircie*]

Primary sources:

Hildebrand Gurlitt and Cornelius Gurlitt Papers:

Photographs: BArch, N 1826 Bild-0943 [=9.1_F930], [November 1937]

Seizure Inventory [Sicherstellungsverzeichnis], 2012, no. SV Part 2/107

Hildebrand Gurlitt and Cornelius Gurlitt Papers – possible references:

Current (checking) account: 25 February 1942 [fol. W. 34]
17 March 1942[?] [fol. J. 54]

Imports and exports ledger: 22 September 1941 [no. 1489]
25 February 1942 [no. 1489]

Sales ledger 1937–41: 17 November 1942 [no. 140]
15 February 1943 [no. 170]
3 February 1943 [no. 171]
5 April 1943 [no. 170]
22 September 1941 [no. 114]
25 February 1942 [no. 151]

Sales ledger 1937–?: 1941 [no. 1489]
25 February 1942 [no. 1489]
25 November 1942 [no. 1666–1672]
1942 [no. 1666–1672]
5 April 1943 [no. 1666–1672]
3 February 1943 [no. 1758–1761]
15 February 1943 [no. 1758–1761]
22 September 1941 [no. 1489]

National Archives, College Park, Maryland:

M1947, Wiesbaden Central Collecting Point, Property Card no. WIE 2006/4
www.fold3.com/image/231951618/ (6 September 2015)

Further sources consulted:

Larguier, Léo. *Georges Michel (1763–1843)*. Paris: André Delpeuch, 1927.

Catalogue d'une collection de tableaux et de miniatures du XVIIe au XXe siècle (...). Auct. cat., Galerie Fievez, Brussels, 6 December 1937.

Exposition rétrospective d'œuvres de Georges Michel. Exh. cat., Galerie Guy Stein, Paris, 5 December 1938–7 January 1939.

Exposition Rétrospective de Georges Michel à l'occasion du centenaire de sa mort 1763–1843. Exh. cat., Galerie Lefranc & Engrand, Paris, 8–25 May 1943.

Bouret, Jean. *L'École de Barbizon et le paysage français au XIXe siècle*, Paris: La Bibliothèque des Arts, 1972.

Müllerschön, Bernd, and Thomas Maier. *Die Maler der Schule von Barbizon: Wegbereiter des Impressionismus*. Stuttgart: Ed. Thombe, 2002.

Archives de Paris

Archives Nationales, Paris

Bundesarchiv, Koblenz

Centre Pompidou, Bibliothèque Kandinsky, Paris

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"

Getty Provenance Index, German Sales Catalogs

Institut national d'histoire de l'art, Paris

Lootedart.com

Lost Art

Ministère des Affaires étrangères, Archives diplomatiques, Paris

Politisches Archiv des Auswärtigen Amts, Berlin

Répertoire des Biens Spoliés

Rijksbureau voor Kunsthistorische Documentatie, The Hague

Verzeichnis national wertvoller Kunstwerke ("Reichsliste von 1938")

Witt Library, London

Zentralarchiv für deutsche und internationale Kunstmarktforschung, Cologne

Note:

The extant sale ledgers of Hildebrand Gurlitt list many Georges Michel works. Owing to the lack of specific details given therein, it has not to date been possible to establish definitively when and where this work was acquired according to the ledgers.

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.

The personal papers found in Cornelius Gurlitt's Salzburg home include a collection of about 2,400 photographs of artworks. Photograph no. 9.1_F930 is a reproduction of this work; inscribed on verso, a statement of authenticity by the art expert Jean Charpentier of Paris, dated November 1937. It has not, to date, been possible to establish definitively whether Hildebrand Gurlitt acquired the work directly through Jean Charpentier.

The label "Regal 248" (on frame verso), corrected by hand to read "[Regal] 238" indicates the painting's specific location in the storage facilities of the Wiesbaden Central Collecting Point in the immediate post-war period.

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 24 November 2016.

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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.