



Georges Michel
Paysage (Landscape)

Oil on wood, 26 x 35.5 cm

on verso, frame, upper centre, label appears to have been removed; handwritten label: "Fot", "2004/10"; top right corner: "Regal [...]"; lower centre, label: "G. MICHEL"; at left, a stamp appears to have been scratched out; on back panel, at centre, inscribed in red: "2046"; in blue: "213 [in circle]"; in black: "2387"; in red: "Wie 2004/10"

Provenance:

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

(...)

By latest 1945: Hildebrand Gurlitt, Aschbach

1945–1950 Central Collecting Point Wiesbaden, no. WIE 2004/10

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. [possibly cat. no. 26, as *Le Talus*, or no. 50, as *Le ravin*]

Primary sources:

Hildebrand Gurlitt and Cornelius Gurlitt Papers:

Catalogues: 15.2_1505 (Charpentier, 1927)

Photographs: BArch, N 1826 Bild-0941 [=9.1_F928], [November 1937]

Seizure Inventory [Sicherstellungsverzeichnis], 2012, no. SV Part 2/110

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 2004/10
www.fold3.com/image/231953284/ (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 XVIe 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.

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. 12.1_F12150 is a reproduction of this work; inscribed on verso, a statement of authenticity by the art expert Jean Charpentier of Paris, dated November 1937. That statement also refers to the inclusion of this painting in Galerie Charpentier's 1927 retrospective. It seems feasible that this work was traded through Jean Charpentier, although the date and circumstances of its acquisition by Hildebrand Gurlitt are unclear.

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 16 March 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.