



Georges Seurat
Promeneuse, c.1882

Conté crayon on laid paper, 310 x 245 mm (460 x 380 mm)
on verso, lower left, in pencil: "003"
on frame, verso, upper left, on label in red: "12"

Provenance:

(...)
With Galerie Barbazanges-Hodebert, Paris
(...)
By 1937: Émilie Milinaire, Paris
(...)
With Simon Benatov (all of the above, per de Hauke)
(...)
(Probably acquired by Hildebrand Gurlitt in France in the 1940s)
By latest January 1948: Hildebrand Gurlitt, Aschbach (per Gurlitt Papers)
Thence by descent to Cornelius Gurlitt, Munich/Salzburg
From 6 May 2014: Estate of Cornelius Gurlitt

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Photographs: BArch, N 1826 Bild-0788 [=7.1_F715], [22 October 1941]

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Musée du Louvre, Paris (Département des Peintures):

Folder Georges Seurat

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Acte de décès Lucien Milinaire, 5 August 1920, no. 1209

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Rijksbureau voor Kunsthistorische Documentatie, The Hague
Zentralinstitut für Kunstgeschichte, Munich (Photothek)

Note:

This work was with Galerie Barbazanges-Hodebert in Paris, probably in the 1920s. A photograph of the drawing is preserved in the gallery’s records, now held by the Musée d’Orsay. It has not been possible to establish the date of its sale.

The drawing is thought to have passed to Émilie Milinaire (1877–1956), née Charaire, the wife of the civil engineer Lucien Milinaire (1872–1920) of Sceaux. The couple resided at 84, Rue d’Amsterdam in Paris. De Hauke notes Milinaire as the owner in 1937.

Also per Hauke, the next owner was Simon Benatov, an art dealer in Paris known to have traded to German buyers. It is unclear whether Benatov might be related to the painter Leonardo Benatov who exhibited at the Galerie Raphaël Gérard,

The personal papers found in Cornelius Gurlitt’s Salzburg home include a collection of about 2,400 photographs of artworks. Photograph no. 7.1_F715 is a reproduction of this work; inscribed on verso, a statement of authenticity by the art expert André Schoeller of Paris, 13, Rue de Téhéran, dated 22 October 1941. This document shows that the work was on the market in the 1940s in occupied France; there is a high probability that Gurlitt acquired the work during that period.

A reference to a Seurat drawing titled *Frau unter Laterne* can be found in the correspondence of Hildebrand Gurlitt. It was sent to a restorer in January 1948.

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