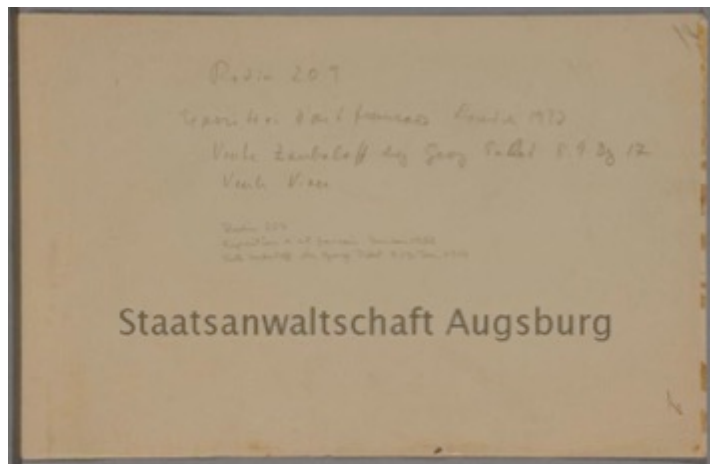


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Provenienzforschungsbericht zu Lost Art ID: 477910, Rodin

Yehudit Shendar/Yochanan Amichai, Yad Vashem



Auguste Rodin

Etude de femme nue debout, les bras relevés, les mains croisées au-dessus de la tête / Study of a standing female nude, raised arms, hands crossed over her head

Pencil and stump on paper, 310 x 200 mm

on verso: inscribed in pencil at upper centre: “Rodin 209”, “Exposition d’art francais Londres 1932”, “Vente Zoubaloff chez Georg Petit 8. 9. Dz 17”, “Vente Viau”, inscribed in pencil at centre: “Rodin 209”, “Exposition d’art francais, London 1932”, “Vente Zoubaloff chez George Petit 8./9. Dez. 1917”, inscribed in pencil at upper right: “1”, at lower right: “1”

Provenance:

(...)

[Jacques] Doucet (per exh. cat.)¹

¹ Attachment: Royal Academy of arts: *Exhibition of French Art 1200-1900*, exh. cat , London, 4 January to 12 March 1932.

(...)

Jacques Zoubaloff, Paris (per auct. cat.)

Sale: Vente Zoubaloff, Galerie Georges Petit, Paris, 10 –11 December 1917 [lot 167²]

(...)

By latest 1932: George Viau (per exh. cat.)

Sale: Vente Viau, Hôtel Drouot, Paris, 11 December 1942, lot 35³

Acquired at the above sale by André Schoeller for Hildebrandt Gurlitt (per Archives de Paris, Procès verbal)⁴

By descent to Cornelius Gurlitt, Munich/Salzburg

From 6 May 2014: Estate of Cornelius Gurlitt

Listings of Rodin in the H. Gurlitt ledger pertaining to Lostart 477910:

In light of confirmed and identified sale of the drawing on Dec. 11, 1942⁵:

Book 1 Acquisitions:

1942, Dec. 11

995		11.	Ader, Paris	Rodin	Frauenakt, Z. [2.?]	141	1,615.75
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Dec. 11, 1942 *Frauenakt* Z.(2?) Ader, Paris:

Antoine Ader was a French art dealer, a major auctioneer of the inter-war period for Hotel Drouot. He collaborated with the Germans during the occupation of France. For example, he sold works of art to Karl Haberstock, Hildebrand Gurlitt and Theodor Hermsen.⁶

The entry corresponds by date with the sale of the collection of George Viau at Hotel Drouot. The auction catalogue inscription (in pencil) refers to a sale's price of 28,100 (FRF) for no. 35,⁷ corresponding roughly with the 1,615 (RM) recorded by Gurlitt, with the assumption that the auction house charged the buyer added expenses.

The fact that Gurlitt as the seller inscribes Ader reaffirms his ties with the Hotel Drouot auction house, since the Ader auction house in Paris was part of the Drouot group.⁸

² Attachment: Catalogue des tableaux modernes, aquarelles & dessins. Importantes collection de bronzes. Provenant de la collection de M. Zoubaloff. Auct. cat. Galerie Georges Petit, Paris, 10 –11 December 1917.

³ Attachment: Catalogue des dessins [...] composant la Collection de M. Georges Viau [...]; auct. cat., Hôtel Drouot, Paris 1942.

⁴ Attachment: Archives de Paris_Viau 1942.

⁵ Loc. cit.

⁶ http://www.lostart.de/Content/051_ProvenienzRaubkunst/DE/Beteiligte/A/Ader,%20%C3%89tienne.html (October 2017)

⁷ http://digi.ub.uni-heidelberg.de/diglit/drouot1942_12_11/0019?sid=b7ec8b1e45b3f5efef3036f43617d310&ft_query=rodin&navmode=fulltextsearch&nixda=1 (October 2017)

⁸ <http://www.ader-paris.fr/> (October 2017)

Book 1 Sales:

1943,	Jan.	4,	line	1042
4.	Carl Neumann	Rodin	Frauenakt 1730	170 1.900,-
1943, Jan. 4, line 1054				
4.	Dr. H. Peters	Rodin	1652	160 2.200,-

Summary book 1 sales:

Two works of art by Rodin are marked as sold on Jan. 4, the date immediately following the acquisition:

Jan 4 1943: Carl Neumann *Frauenakt*: (no further info)

Jan 4 1943: Dr. H. Peters (no details)

As the Carl Neumann is listed under the same title as the acquisition, the assumption is that it refers to Lostart 477910.

The sale of the *Frauenakt* to Carl Neumann is noted as having been sold for 1,900 RM, slightly more than the purchasing price of 1,615.

Carl Neumann was a textile manufacturer from Zittau and a German art collector for whom H. Gurlitt acquired art in Paris.⁹ Dr. M. Hoffman asserts that items from the Viau sale of Dec 1942, bought by H. Gurlitt, were sold to Carl Neumann,¹⁰ reaffirming the hypothesis by the team as the 477910 was found in the C. Gurlitt cache. The team believes that the sale did not materialize, the reason for which remains an unknown factor, however, other items listed as sold by H. Gurlitt in the ledger were found in the C. Gurlitt cache in 2012. The other option may refer to a fraudulent entry by H. Gurlitt, for Neumann was a frequent customer for art acquired in Paris.

Book 2 Acquisitions and sales:

1282	1730	11.12.	Rodin	Frauenakt	Z.	Ader, Paris	1,615.75
<div style="border: 1px solid black; width: 60%; margin: auto; padding: 5px;"> vorgetr. 1943 </div>							

1943

1403	1730	1942	Rodin	Frauenakt	Z.	Ader Paris	1,615.75
<div style="border: 1px solid black; width: 80%; margin: auto; padding: 5px;"> 4.1. 1.900,- Carl Neumann </div>							

Summary Book 2:

Reiterating transactions recorded in book 1.

Book 3 Acquisitions and sales:

⁹ Hoffmann, Meike und Nicola Kuhn. *Hitlers Kunsthaendler*. Muenchen 2016. p. 218
¹⁰ Ibid. p. 262

This specific sale is not recorded.

Photograph¹¹

The verso of the photo reveals a certificate of authenticity, issued by Andre Schoeller February 1, 1943. Photo and measurements correspond with accuracy to **Lostart #477910**.

The verso of the photo reiterates the writing on verso of the drawing, although providing Provenance dates that are more accurate and numbers pertaining to the Provenance:

No 167. Vente M. Zoubaloff, 10 –11 December 1917

No 951. Exhibition of French art in London, 1932

No 35. Vente George Viau, 11 December. 1942

Document Drouot sale of Dec. 11, 1942¹²

A xerox of sales to H. Gurlitt on Dec 11, 1942 lists No. 35 Rodin (*dessin*)

Etude de femme nue debout, les bras levés, les mains croisées au-dessus de la tête

The drawing is recorded as having been sold for 28,100 Ffr. corresponding to about 1,400 RM. The somewhat larger sum recorded by Gurlitt in the ledger may reflect additional fees charged by the auction house.

Document: Traces of restitutions or locations of Viau collection sold on December 11, 1942¹³

Document issued by the Service of restitution of works of art. Issued in Baden-Baden, November 26, 1951.

The document states that items were purchased by H. Gurlitt and the rest by Lang (two paintings perhaps purchased part of this collection).

- Rodin: Etude de femme nue debout, les mains croisees au-dessus de la tete, Dessin.

This is the same description as in the Hotel Drouot auction catalogue of the same date, item no. 35.

The document reaffirms Gurlitt as the buyer of this drawing.

Archival sources

Cultural Plunder by the ERR, Jeu de Paume database:

A search of the database for Rodin drawings lists three collections with lost Rodin drawings, however, as Viau was the owner of the work on his death in 1939, before any of the owners were expropriated, a match with these collections can be excluded. ¹⁴

¹¹ Salzburg Photo: 2.2_F213_Rodin_Weiblicher Akt, die Arme erhoben und ueber dem Kopf verschraenkt_477910_R and _477910_V

¹² see file: bordereau Gurlitt_Anlage zur Anfrage Tacaïl 02-2014

¹³ Catalogue des dessins, loc. cit.

¹⁴ http://www.errproject.org/jeudepaume/card_search.php?Query=rodin+dessin (October 2017).

List of Cultural Objects Acquired for the Frankfurt Museum in France

- #2403: Rodin, Nude Upright, pencil, Bayser, 1800 FRF 90 RM, 1941¹⁵
- #16024: Rodin, Nude, Gift Holzapfel Paris, 1942¹⁶

The two entries refer to acquisitions from dealers in Paris, however, they are not relevant to Lostart 477910 as the confirmed sale occurred at the Hotel Drouot Auction house.

List of property found in Staedelsches Kunstinstitut Frankfurt¹⁷

- # 10 16024 pencil drawing, Rodin, nude, gift Holzapfel Paris 1942

The items on both lists found in Frankfurt were returned to France, thus this list does not bear relevance to Lostart 477910, which was found in the Gurlitt cache.

Auction catalogues with reference to Lostart 477910

- Catalogue des tableaux modernes, aquarelles & dessins. Importantes collection de bronzes. Provenant de la collection de M. Zoubaloff. Auct. cat., Galerie Georges Petit, Paris, 10 –11 December 1917 [lot 167]
- *Dessins – Aquarelles – Gouaches –Pastels. Tableaux modernes, oeuvres importantes de Degas, sculptures par P. Paulin et Rodin, composant la collection de M. Georges Viau.* Auct. cat., Hôtel Drouot, Paris, 11 December 1942. [lot 35]

Publications with reference to Lostart 477910

- Exhibition of French art, 1200-1900, Royal Academy of Arts, London, April 1 – May 3, 1932. (no. 951)
- Claudie Judrin, *Inventaire des dessins du musée Rodin*, Paris, musée Rodin, 1984-1992.
- Antoinette Le Normand-Romain & Christina Buley-Urbe, *Rodin. Drawings & Watercolours*, London, Thames & Hudson, 2006.

Monographs with no reference to Lostart 477910

L. Bénédite: Rodin. New York 1927.

Catalogue des tableaux modernes. Collection Georges Bernheim. Auct. cat. Galerie Jean Charpentier, Paris 1935.

B. Champigneulle: Rodin. New York 1980.

¹⁵ <https://www.fold3.com/image/293329241> (October 2017)

¹⁶ <https://www.fold3.com/image/293347206> (October 2017)

¹⁷ <https://www.fold3.com/image/293110407> (October 2017)

- J. Cladel: Rodin. New York 1937.
A. E. Elsen: The Drawings of Rodin. London 1972.
A. E. Elsen: Rodin. New York 1963.
A. E. Elsen (ed): Rodin Rediscovered. Washington 1981.
Exposición Rodin. Exh. cat., Museo nacional de Bellas Artes, Buenos Aires 1934.
W. H. Hale (ed): The World of Rodin. New York 1978.
D. Jarrassé: Rodin – A Passion For Movement. Paris 1995.
C. Lampert: Rodin. Sculpture & Drawings. London 1986.
A. le Normand-Romain: Auguste Rodin: dessins et aquarelles. Paris 2006.
S. Parmiggiani (ed): Auguste Rodin. Exh. cat. Palazzo Magnani, Milan, 14 June–31 August 2003.
P.-L. Renié (ed): Figures d' Ombres. Exh. cat. Musée Goupil, Bordeaux, 10 May–10 August 1996.
Résumé du Catalogue desTableaux Modernes [...] Coll. de M. Z., Galerie Georges Petit, Paris 8-9 December 1917.
Rodin. Exh. cat. Museum Tel Aviv 1967.
Rodin. L'accident / l'aléatoire. Exh. cat. Musée d'Art et d'Histoire, Genève 2014.
P. Sollers: Auguste Rodin. Munich 1987.
G. Talpir: Auguste Rodin. Tel Aviv <n.y.>.
V. Thorson: Rodin Graphics. San Francisco 1975.

Conclusion:

As per exhibition catalogue from 1932, this work first belonged to “Doucet”. This reference probably refers to Jacques Doucet, who was a designer and avid art collector. When the work changed hands and went into the collection of Jacques Zoubaloff remains unclear, however, the work was sold at Zoubaloff's sale in 1917. The exhibition catalogue further assigns the ownership of the present drawing to Georges Viau in 1932. The dentist Georges Viau (1855–1939 Paris), a well-known collector and patron of the arts, began collecting at about the turn of the century and went on to assemble one of the largest private collections of Impressionist and Pre-Impressionist art in Paris. Sales of Viau works took place in 1907, 1909, 1925 and 1930, and posthumously in 1942, 1943 and 1948. According to the auction protocol at the Archives de Paris (no. D149E3 17), this work was acquired by Hildebrand Gurlitt, through André Schoeller, at the sale of Viau's estate in 1942. It is highly likely that Viau acquired the work prior to 1932 and kept it in his collection until his death in 1939.

The chain of exhibition and auctions, as listed in the provenance points to the fact that the 1942, Hildebrand Gurlitt purchase came from a non looted collection. (per ledger, list of Drouot sale, document restitution of Viau collection).¹⁸ The provenance between 1932 and the sale to Gurlitt in 1942 is continuous. The fact that H. Gurlitt acquired the work in 1942 at the Hôtel Drouot auction is supported by documentation. In light of the above, the research assigns this item non-looted.

¹⁸ The acquisition and sales ledger has proven to be problematic, inconsistent and inaccurate by provenance research conducted pertaining to the C. Gurlitt estate

[Fazit: Die Provenienz des Werkes lässt sich hinreichend klären – unbedenklich

Die Provenienz ist für den Zeitraum zwischen 1933 und 1945 rekonstruierbar und unbedenklich. Sie schließt einen NS-verfolgungsbedingten Hintergrund aus, eine weitere Überprüfung ist nicht notwendig.]¹⁹

Disclaimer

The research that goes into establishing the provenance of a work of art usually requires complex work that often lasts many years. Researchers have to reconstruct events that took place many decades ago. Often, the only sources of vital clues stem from third parties who do not always represent and assess the facts in a manner that is beyond all doubt. The above object record is just an interim report that was designed as a basis to facilitate possible further in-depth research. Despite the short period of time in which it was compiled, this interim report is nevertheless the result of utmost care in research, combined with great professional expertise. The following provisions therefore apply:

- a) The investigation revolved exclusively around the question of the origin and chronology of ownership of the artwork described in the report. No liability will be accepted for:
 - the accuracy of the used sources' presentation of the facts and any analyses, conclusions, and assessments they may contain,
 - the exhaustiveness of our probing into and evaluation of the available source material,
 - the analysis and conclusions drawn from the sources in the course of our research,
 - the findings on the subject of the report and how they were derived,
 - the authenticity of the artwork, as well as the accuracy of its attribution to a particular artist.
- b) The report is based on the sources available at the time it was written. It is an interim report. Further research might be required. It is important to note the possibility that new source material may be found, which may lead to a re-evaluation of the interim findings presented here.

The present report does not purport to make pronouncements on any legal claims and legal positions. No liability will be accepted for any conclusions drawn by the addressee(s) or by third parties based on this report.

¹⁹ Ergänzung am 4.01.2018 durch Projektleitung. Abschlussvermerk:
https://www.kulturgutverluste.de/Content/06_ProjektGurlitt/_Vermerke/Vermerk_Rodin_477910.pdf?blob=publicationFile&v=2