



Aristide Maillol

Nu féminin de dos (Female nude, seen from behind)

Sanguine on paper, 410 x 240 mm

on recto, lower left, the artist's monogram: "M" [in a circle]

on verso, frame, upper left, inscribed in white chalk: "32"; lower left, handwritten, blue-edged octagonal label: "1,500"

on backing, lower centre, inscribed in white chalk: "D [or B?]", upper right in black: "32"

Provenance:

(...)

By 28 April 1944: with Raphaël Gerard, Paris (per Gurlitt Papers)

By September 1953: Hildebrand Gurlitt, Dusseldorf (per Gurlitt Papers)

Thence by descent to Cornelius Gurlitt, Munich/Salzburg

From 6 May 2014: Estate of Cornelius Gurlitt

Primary sources:

Hildebrand Gurlitt and Cornelius Gurlitt Papers:

Photographs: BArch, N 1826 Bild-1665 [=12.1_F1256], [n.d.]

Gerard Files: BArch, N 1826/46, fol. 1 ff. List Raphaël Gerard, 28 April 1944, item no. 32 or 34

Ibid., fol. 5 ff. List of artworks with Raphaël Gerard, [c. September 1953], item no. 32 or 34

Seizure Inventory [Sicherstellungsverzeichnis], 2012, no. SV (Part 2)/104

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Ministère des Affaires étrangères, Archives diplomatiques, Paris

Musée d'Orsay, Paris (Documentation de la conservation)

National Gallery of Art, Washington, D. C. (Gallery Archives, John Rewald Papers)

Répertoire des Biens Spoliés

Rijksbureau voor Kunsthistorische Documentatie, The Hague

Schlesische Kunstsammlungen

Stadtarchiv Düsseldorf

Verzeichnis national wertvoller Kunstwerke ("Reichsliste von 1938")

Witt Library, London

Zentralinstitut für Kunstgeschichte, Munich (Photothek)

Note:

This is one of two female nudes by Aristide Maillol in the Schwabing Art Trove, the other being Lost Art ID no. 478453. Both were among the over 70 works with the art dealer Raphaël Gerard in Paris in 1944. It is unclear whether at the time Gerard and/or Gurlitt owned or co-owned these works, whether they had been placed on commission, or indeed simply deposited with Gerard. It is conspicuous that an inventory of works with Gerard was drawn up in the very late stages of the war; one possible hypothesis is that Gurlitt placed for safekeeping with Gerard works that he had acquired in occupied Paris, with the intention of moving these objects at a later date.

In 1953, some of these works were shipped to Gurlitt in Dusseldorf, while others remained with Gerard until 1957 (at Gurlitt's cost). The inscription "32" on verso refers to two inventories of artworks with Gerard, one dated 28 April 1944, the other dating from about September 1953. This work (or its counterpart) is respectively referred to herein as "MAILLOL: Femmvue vue de dos (sanguine)" (1944) and "Maillol: Frauenrücken-Akt" (1953). A second Maillol work of same subject is listed as item no. 34.

The personal papers found in Cornelius Gurlitt's Salzburg home include a collection of about 2,400 photographs of artworks. Photograph no. 12.1_F1256 is a reproduction of this work; inscribed on verso: "5", "Maillol", "80".

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 11 June 2018.

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