



Max Ernst

Woman, Soldier, House, c. 1920

Overpainted print, gouache on paper, mounted on cardboard, 200 x 232 mm (325 x 355 mm)

lower right, signed in black: "max ernst"

on verso, cardboard mount, centre, in blue: "18"

on recto, passe-partout, lower right, inscribed in pencil: "060"

on recto, backing, centre right, remnants of the framer's label: "ENCADREM [...] / Ancienne [...]ZEL / L. V[...]N / 33, Rue [...]ne, 38 / PARIS / Couleurs Fines, Tolies à Tableaux"; at centre, inscribed in pencil: "68 x 89 / 46 x 38"

on verso, backing, centre, in black: "18"
on verso, frame, pencil inscriptions: [illegible]

Provenance:

(...)

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

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

Thence by descent to Cornelius Gurlitt, Munich/Salzburg

From 6 May 2014: Estate of Cornelius Gurlitt

Bibliographical reference:

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Primary sources:

Hildebrand Gurlitt and Cornelius Gurlitt Papers:

Catalogues: Galerie Spiegel Köln, 1953

Gerard Files: BArch, N 1826/46, fol. 1 ff. List Raphaël Gerard, 28 April 1944, item no. 18

Ibid., fol. 5 ff. List of artworks with Raphaël Gerard, [c. September 1953], item no. 18

Register of Salzburg works, 2014, no. Wien 060

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National Archives, College Park, Maryland

Répertoire des Biens Spoliés

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Répertoire d’œuvres d’art dont la Belgique a été spoliée durant la guerre 1939–1945

Stadtarchiv Düsseldorf
Verzeichnis national wertvoller Kunstwerke (“Reichsliste von 1938”)
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Note:

This work is not listed in the catalogue raisonné for the artist by Werner Spies. It is considered a previously unknown original overpainting by Max Ernst.

This work was one of 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 “18” on verso refers to two inventories of artworks with Gerard, one dated 28 April 1944, the other dating from about September 1953. This work is respectively referred to herein as “Ernst (Max) Petit Paysage, aquarelle” (1944) and “Max Ernst: Aquarell ausrahmen” (1953).

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