



Carlo Carrà

I Saltimbanchi (The Acrobats), 1922

Lithograph on Japan paper, 298 x 215 mm (425 x 301 mm)

on verso, lower right, signed: "C. Carrà 1922"

on recto, lower left, inscribed in black pen: "I Saltimbanchi Carlo Carra"; lower right in pencil: "30,-"

Provenance:

Seized by the Germain Reich in the campaign against "degenerate art" in 1937 (?)

21 March 1941: Acquired by Hildebrand Gurlitt (?)

By descent to Cornelius Gurlitt, Munich/Salzburg

From 6 May 2014: Estate of Cornelius Gurlitt

Bibliographical references:

Carrà, Massimo. *L'opera completa di Carrà dal futurismo alla metafisica e al realismo mitico: 1910–1930*. Milan: Rizzoli, 1970. [S 5, ill.]

Wingler, Hans M., ed. *Die Mappenwerke ›Neue Europäische Graphik‹*. Berlin: Kupferberg, 1965. [Fourth portfolio, IV/3, pl. 50]

Primary sources:

Database "Entartete Kunst": EK 1920-08 [Museum für Kunst und Heimatgeschichte Erfurt]

EK 8918-08 [Nassauisches Landesmuseum Wiesbaden]

EK 8918-08 [Nassauisches Landesmuseum Wiesbaden]

Seizure Inventory [Sicherstellungsverzeichnis], 2012, no. SV 31/096

Further sources consulted:

Business records Hildebrand Gurlitt

Correspondence Hildebrand Gurlitt

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

Lootedart.com

Lost Art

Répertoire des Biens Spoliés

Rijksbureau voor Kunsthistorische Documentatie

Witt Library

Note:

This print is part of the Bauhaus' fourth portfolio *Neue Europäische Graphik* [New European Graphics]. According to Wingler this portfolio was printed in an edition of 110, with nos. 1–10 on Japan paper, nos. 11–110 on laid paper.

According to the database "Entartete Kunst," the Nassauisches Landesmuseum in Wiesbaden owned two such portfolios; the Museum für Kunst und Heimgeschichte in Erfurt owned one (inv. No. II 129-2). All three were seized by the German Reich in August 1937, in the course of the radical purging from public collections of what the Nazis referred to as "degenerate art". In respect to all three of these portfolios, Hildebrand Gurlitt is recorded as the buyer.

This sheet probably originated in one of these three portfolios and therefore does not belong to the category of looted art.

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