



Wilhelm Lachnit

Mann und Frau am Fenster (Man and woman looking out of window), 1923

Watercolour on paper, mounted on cardboard, 228 x 268 mm

on recto, signed and dated, lower right: "W.L. 23"; on cardboard, lower right, inscribed in ink: "Wilhelm Lachnit"; in pencil: "1302"

on cardboard backing, upper centre, inscribed in pencil: [illegible]

on verso, matting, inscribed: "1977/26", "Glaser", "F.Z. 1302"

Provenance:

Dr. Fritz Salo Glaser, Dresden (per inscription)

(...)

By latest 1945: Hildebrand Gurlitt, Aschbach

1945–1950 Central Collecting Point Wiesbaden, no. WIE 1977/26

From 15 December 1950: Hildebrand Gurlitt, Dusseldorf

By descent to Cornelius Gurlitt, Munich/Salzburg

From 6 May 2014: Estate of Cornelius Gurlitt

Bibliographical references:

Klemperer, Victor. *Ich will Zeugnis abgeben bis zum letzten*. Vol. II, *Tagebücher 1942–1945*. 8th ed., Berlin: Aufbau, 1995. [e.g. p. 167ff.]

Rudolph, Sabine. "Die Auflösung der Sammlung des Rechtsanwalts Dr. Fritz Salo Glaser," pp. 141–144. In: *KUR: Journal für Kunstrecht, Urheberrecht und Kulturpolitik*, no. 6/2006.

Rudolph, Sabine. "Die Entziehung von Kunstwerken aus jüdischen Sammlungen und ihre Restitution," pp. 139–147. In: *Von Monet bis Mondrian: Meisterwerke der Moderne aus Dresdner Privatsammlungen der ersten Hälfte des 20. Jahrhunderts*. Exh. cat., Palais Brühlsche Terrasse, 16 September 2006–14 January 2007.

Rudolph, Sabine. *Restitution von Kunstwerken aus jüdischen Besitz* (Berlin, De Gruyter, 2007), pp. 29–32.

Primary sources:

Cornelius Gurlitt Papers, Munich:

List "Dresdner Maler", collection no. in process [n.d.]

National Archives, College Park, Maryland (NARA):

NARA, M1947, Wiesbaden Central Collecting Point, Property Card no. WIE 1977/26
www.fold3.com/image/231982032 (11 August 2015)

Seizure Inventory [Sicherstellungsverzeichnis], 2012, no. SV 37/133

Further sources consulted:

Farbige Druckgraphik Dresdner Künstler: Otto Dix, Ernst Hassebrauk, Joachim Heuer, Hans Jüchser, Hans Körnig, Wilhelm Lachnit, Rudolf Letzig, Hermann Naumann, Helmut Schmidt-Kirstein, Fritz Winkler. Exh. cat., Stadt- und Bergbaumuseum, Freiberg/Sa., 18 April–30 June 1956.

Gastausstellung: Rudolf Bergander, Fritz Dähn, Waldemar Grizmek, Bernhard Kretzschmar, Wilhelm Lachnit, Arno Mohr, Otto Niemeyer-Holstein, Gottfried Richter. Exh. cat., Deutsche Akademie der Künste, Berlin, 29 June–4 August 1957.

Wilhelm Lachnit 1899–1962: Gemälde – Graphik – Zeichnungen. Exh. cat., Akademie der Künste der DDR, Berlin, 5 July–19 August 1990.

Wilhelm Lachnit 1899–1962: Aus dem graphischen Werk: Eine Ausstellung zum 100. Geburtstag des Künstlers am 12. November 1999. Exh. cat., Galerie Finkbein, Gotha, 7 November 1999–6 January 2000; Schlossmuseum Friedenstein, Galerie im Brettensaal, Gotha, 7 November 1999–9 January 2000; Villa Eschebach, Dresden, 13 February–30 April 2000.

Wilhelm Lachnit: Gemälde. Exh. cat., Staatliche Kunstsammlungen Dresden, Gemäldegalerie Neue Meister, Albertinum, 12 February–30 April 2000.

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 "Entartete Kunst"

Database "Kunstsammlung Hermann Göring"

Getty Provenance Index, German Sales Catalogs

Lootedart.com

Lost Art

Répertoire des Biens Spoliés

Rijksbureau voor Kunsthistorische Documentatie

Verzeichnis national wertvoller Kunstwerke ("Reichsliste von 1938")

Witt Library

Note:

This work is thought to have originated in the collection of Dr. Fritz Salo Glaser (1876 Zittau–1956 Dresden). Glaser was an attorney who in the 1920s served as legal counsel for the Rote Hilfe, the German affiliate of the International Red Aid (a Communist organisation); he also descended from a Jewish family. He was thus expelled from the bar association immediately after the Nazis' rise to power in 1933.

Glaser sold works from his art collection during the Nazi era as a means of providing for the livelihood of his family. It is also known that many Glaser works were sold after the war.

Further research is required to establish the date and circumstances of the acquisition of this work by Hildebrand Gurlitt.

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