



Georges Michel

Paysage avec une rivière et un pêcheur (Landscape with river and fisherman)

Oil on cardboard, 47 x 63.2 cm

on verso, frame, upper left: handwritten label: "1934/5", inscribed in pencil: "Fot"; upper centre, in blue: "Wie 1934/5"; top right corner, label: "Regal 240" [with correction: 237]; centre left, in pencil: "pour [illegible]"; lower left, inscribed in white: "2434"; lower right, in blue: "210"; in red: "793".

on backing, upper left, inscribed in white chalk: "Schoeller"; upper left, in black: "23929"; upper right, label: "14 [?]", "Michel sous cadre, 1934/5"; at centre: handwritten French text on Georges Michel by Louis Vauxcelles

Provenance:

(...)

By latest 1945: Hildebrand Gurlitt, Aschbach

1945–1950 Central Collecting Point Wiesbaden, no. WIE 1934/5

From 15 December 1950: Hildebrand Gurlitt, Dusseldorf

By descent to Cornelius Gurlitt, Munich/Salzburg

From 6 May 2014: Estate of Cornelius Gurlitt

Primary sources:

Business records Hildebrand Gurlitt – possible references:

Sales ledger 1937–41:	17 November 1942 [no. 140]
	15 February 1943 [no. 170]
	3 February 1943 [no. 171]
	5 April 1943 [no. 170]
	22 September 1941 [no. 114]
	25 February 1942 [no. 151]
	1941 [no. 1489]
Sales ledger 1937–?:	25 February 1942 [no. 1489]
	25 November 1942 [no. 1666–1672]
	1942 [no. 1666–1672]
	5 April 1943 [no. 1666–1672]
	3 February 1943 [no. 1758–1761]

15 February 1943 [no. 1758–1761]

22 September 1941 [no. 1489]

Imports and exports ledger: 22 September 1941 [no. 1489]

25 February 1942 [no. 1489]

Current (checking) account: 25 February 1942 [fol. W. 34]

17 March 1942[?] [fol. J. 54]

National Archives, College Park, Maryland (NARA):

M1947, Wiesbaden Central Collecting Point, Property Card no. WIE 1934/5

www.fold3.com/image/231951657/ (6 September 2015)

Seizure Inventory [Sicherstellungsverzeichnis], 2012, no. SV Part 1/011

Further sources consulted:

Rétrospective Georges Michel 1763–1843. Exh. cat., Galerie Charpentier, Paris, 29 March–15 April 1927.

Exposition rétrospective d'œuvres de Georges Michel. Exh. cat., Galerie Guy Stein, Paris, 5 December 1938–7 January 1939.

Bouret, Jean. *L'École de Barbizon et le paysage français au XIXième siècle*. Paris: La Bibliothèque des Arts, 1972.

Müllerschön, Bernd, and Thomas Maier. *Die Maler der Schule von Barbizon: Wegbereiter des Impressionismus*. Stuttgart: Ed. Thombe, 2002, p. 289–294.

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

Verzeichnis national wertvoller Kunstwerke ("Reichsliste von 1938")

Witt Library

Note:

The extant sale ledgers of Hildebrand Gurlitt list many Georges Michel works. Owing to the lack of specific details given, it has not to date been possible to establish definitively when and where this work was acquired.

The possible provenance that was tentatively assigned to the artwork in the course of its seizure, and later published on Lostart.de, requires further research.

The label "Regal 240" (on frame verso), corrected by hand to read "[Regal] 237" indicates the painting's specific location in the storage facilities of the Wiesbaden Central Collecting Point in the immediate post-war period.

Disclaimer:

The research of the Taskforce Schwabing Art Trove focused exclusively on the provenance of the artwork described in this report. This report does not purport to make pronouncements on any legal claims and legal positions. The head of the Taskforce Schwabing Art Trove is responsible for the contents and the publication of this report.

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This report is based on the sources available at the time it was written. It is an interim report that may be revised and updated, should additional relevant material be discovered. The Taskforce Schwabing Art Trove welcomes any information that may augment or clarify the provenance of this work.