Camille Bombois
Pont de la Chaussée à Montargis, c. 1944

Oil on canvas, 46 x 65 cm
on recto, lower left, signed: “Bombois. C. Ille”
on verso, frame, lower left, handwritten label: “(...) 63½ x 44½ / M (...) Petit en 9 ½, / (...)or fin di ca...”; lower right, inscribed in pencil: “1”
on canvas, inscribed in red: “No. 3”

Provenance:
28 January–12 February 1944: With Galerie Pétrides, Paris (per exh. cat.)
12 February 1944: Raphaël Gerard, Paris, acquired from the above (per Gerard stock books)
23 February 1944: Hildebrand Gurlitt, Dresden, acquired from the above (per Gerard stock books)
Thence by descent to Cornelius Gurlitt, Munich/Salzburg
From 6 May 2014: Estate of Cornelius Gurlitt

Exhibition:

Primary sources:
Hildebrand Gurlitt and Cornelius Gurlitt Papers:
Gerard Files: BArch, N 1826/46, fol. 1 ff. List Raphaël Gerard, 28 April 1944, item no. 1
Ibid., fol. 5 ff. List of artworks with Raphaël Gerard, [c. September 1953], item no. 1
Photographs: BArch, N 1826 Bild-1926 [=17.1_F1701], [n.d.]
Seizure Inventory [Sicherstellungsverzeichnis], 2012, no. SV (Part 2)/081
Musée du Louvre, Documentation générale [photography of Bombois’ Pont de la Chaussée à Montargis; [n.d.]

Wildenstein Plattner Institute, Paris, Raphaël Gérard Records, stock books

Hildebrand Gurlitt and Cornelius Gurlitt Papers – possible reference:
Correspondence: BArch, N 1826/177, fol. 71 [=vol. 6, fol. 58] Hildebrand Gurlitt to Marcel Fleischmann, 20 March 1947

Further sources consulted (selected):
Tableaux anciens et modernes, gravures, aquarelles, gouaches, par ou attribués à Augustin, Bando, Bailly, Bombois (...). Auct. cat., Hôtel Drouot, Paris, 18 June 1941.

Archives de Paris
Galerie Durand-Ruel, Paris (Archive)
Bibliothèque nationale de France, Richelieu (Département des Estampes et de la photographie)
Centre Pompidou, Bibliothèque Kandinsky, Paris
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
Herkomst Gezocht
Landesarchiv Berlin (Records of the Amt für Wiedergutmachung)
Lootedart.com
Lost Art
Ministère des Affaires étrangères, Archives diplomatiques, La Courneuve
Musée d’Orsay, Paris (Documentation de la conservation)
Nationaal Archief, The Hague
Répertoire des Biens Spoliés
Rijksbureau voor Kunsthistorische Documentatie, The Hague
Verzeichnis national wertvoller Kunstwerke (“Reichsliste von 1938”)
Witt Library, London
A bridge reflected in water below is a recurrent motif in Bombois’ œuvre. The inscription “No. 3” on the canvas verso refers to the Bombois exhibition mounted by Galerie Pétridès in 1944. According to the exhibition catalogue, the show featured the artist’s recent works. Although the painting does not appear to be dated, we may assume that it was executed in the immediate period prior to January 1944. It remains unclear if Pétridès was the owner of the painting or took it on commission. He sold the work to the art dealer Raphaël Gerard on 12 February 1944.

This work was one of over 70 works with the Gerard in Paris in 1944. 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 “1” 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 “Bombois, Le Pont” (1944) and “Bombois, Die Brücke” (1953).

The personal papers found in Cornelius Gurlitt’s Salzburg home include a collection of about 2,400 photographs of artworks. Photograph no. 17.1_F1701 is a reproduction of this work.

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 21 October 2019.

Rights:
All rights to this report belong to the German Lost Art Foundation under whose administration the Gurlitt Provenance Research Project operates.

Disclaimer:
The Gurlitt Provenance Research Project, as the successor to the Task Force 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. Where individuals are referred to as descendants, this term is not legally binding. No liability will be accepted for conclusions drawn by third parties based on this report.

The Gurlitt Provenance Research Project endeavoured to ensure the accuracy and reliability of the information provided in this report. No liability will be accepted, in particular, for the accuracy of the used sources; the facts, analyses and conclusions contained therein; the exhaustiveness of research and evaluation of the available source material; any analyses or conclusions drawn from the sources in the course of research; the findings on the subject of the report and how they were derived; the authenticity of the artwork, its attribution to a particular artist, and/or its monetary value.

The conclusions drawn in this report may be revised, should additional relevant material be discovered. The Gurlitt Provenance Research Project welcomes any information that may augment or clarify the provenance of this work.