Paul Cézanne
Études de pêcheurs (Fishermen [Study])

Sepia ink on paper laid down on cardboard, 193 x 285 mm
on cardboard backing, upper centre, inscribed in blue pencil: “Cezanne”; technical drawing

Provenance:
Paul Cézanne junior, Paris
(…)
(Probably acquired by Hildebrand Gurlitt in France in the 1940s)
Thence by descent to Cornelius Gurlitt, Munich/Salzburg
From 6 May 2014: Estate of Cornelius Gurlitt

Primary sources:
Hildebrand Gurlitt and Cornelius Gurlitt Papers:
Photographs: BArch, N 1826 Bild-1457 [=10_F10152] [8 June 1944]
BArch, N 1826 Bild-1458 [=10_F10152_1] [7 June 1944]
Seizure Inventory [Sicherstellungsverzeichnis], 2012, no. SV 41/018

Hildebrand Gurlitt and Cornelius Gurlitt Papers – possible references:
Correspondence: BArch, N 1829/181, fol. 323 [=vol. 10, fol. 242]. Gerhard Freiherr von Pölitz to Hildebrand Gurlitt, 2 November 1945

Sales ledger 1937–41: 22 September 1941 [no. 114]
18 March 1942 [no. 151]

Rijksbureau voor Kunsthistorische Documentatie, The Hague:
Folder Paul Cézanne [variant]
Witt Library, London:
Folder Paul Cézanne [variant]

Further sources consulted:

Archives de la Préfecture de Police, Le Pré-Saint-Gervais near Paris:
C B 33 art. 43–45 (1939–1942)
77W38, no. 149647, André Schoeller

Archives de Paris:
Deaths index, DQ8 2785
Disposal of the Cézanne estate, nos. DQ7 331, D1U6 6111, D1U6 6113, D1U6 6115, D1U6 5876
Tax files, no. 32221-9e-72-1 (fiscal years 1940–1944)

Archives Nationales, Pierrefitte-sur-Seine:
AJ/40/1041, Archives allemandes de l’Occupation (Banque de l’Union Parisienne)
Ministère des Affaires étrangères, Archives diplomatiques, Paris:
- nos. 209SUP/740 (Index, Cézanne)
- 209SUP/822 (Index, Art dealers)
- 209SUP/406 (Art dealers)
- 209SUP/182 (objets achetés en France)

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
- National Archives, College Park, Maryland
- Répertoire des Biens Spoliés
- Verzeichnis national wertvoller Kunstwerke (“Reichsliste von 1938”)
- www.cezannecatalogue.com

Note:
This drawing is a previously unknown study. Similar works are documented at the Witt Library, London, and the Rijksbureau voor Kunsthistorische Documentatie, The Hague.
This work is believed to have been owned, probably until 1944, by the artist’s son, Paul Cézanne junior (1872–1947).
In 1940, Cézanne deposited some works in a bank vault that the Cézanne family shared with the family of Pierre-Auguste Renoir at the Banque de l’Union Parisienne. Research shows that the Nazi authorities temporarily placed a security order on the contents of said vault; however, that order was subsequently lifted on account of the fact that the owners were not Jewish.
The personal papers found in Cornelius Gurlitt’s Salzburg home include a collection of about 2,400 photographs of artworks. Photograph no. 10_F10152_1 is a reproduction of this work; inscribed on verso, a handwritten statement of authenticity by Paul Cézanne junior, dated 7 June 1944. Photograph no. 10_F10152 is another reproduction of this work; inscribed on verso, a statement of authenticity by the art expert André Schoeller of Paris, 13, Rue de Téhéran, dated 8 June 1944. Both documents indicate that the drawing was for sale in occupied France in the 1940s; there is a high probability that Gurlitt acquired the work during that period. Research suggests a voluntary sale.
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 8 May 2017.

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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.