






März 2015



## Anhang zum Antrag um Erteilung einer Rückgabegarantie


von Zentrum Paul Klee, Monument im Fruchtländ 3, Postfach, CH-3000 Bern 31  
vom 7. Dezember 2016




### Beschreibung und Herkunft der Kulturgüter

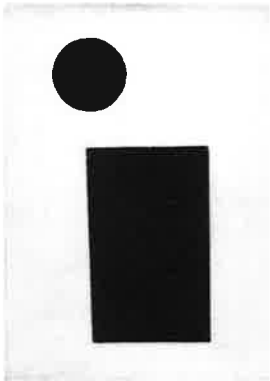
Nr.	Beschreibung	Herkunft	Abbildung
1	<p>Erforderliche Angaben: Objekttyp, Material, Masse bzw. Gewicht, Motiv, Inschrift, Markierung, besondere Merkmale (namentlich Schäden und Reparaturen); Epoche oder Kurationsdatum, Urheber oder Urheberin, Titel, soweit diese Angaben bekannt sind oder mit vertretbarem Aufwand festgestellt werden können.</p> <p>Rahmen, Sockel oder andere Support sind Bestandteil der Werke.</p> <p>Ilya Grigor'evich Chashnik (1902 – 1929) (deutsche Schreibweise: Ilja Grigorjewitsch Tschaschnik) Suprematist Composition Approx. 1925 Watercolor, graphite pencil and Indian ink on paper 33,4 x 23,5 cm</p> <p>On the reverse - 19th century lithography. Modern mount - tape along the bottom edge. Diagonal hall of paper at the top left corner.</p>	<p>Möglichst genaue Angaben zu Herkunft (Voreigentümer) sowie Herstellungsort oder, wenn es sich um ein Ergebnis archäologischer oder paläontologischer Ausgrabungen oder Entdeckungen handelt, Fundort.</p> <p>Privatsammlungen müssen namentlich benannt werden.</p> <p>Chashnik I.I. - the son of I.G.Chashnik (until 1976); Nussberg L.V. USSR, USA (1976-2005); Gary Tatintian Gallery (until 2007) Alexander Smuzikov Collection, Moscow, Russian Federation</p>	<p>Farbige Abbildungen der Werke (inkl. ev. Rahmen, Sockel oder andere Supporte)</p> 

<p>2</p>	<p>Ilya Grigor'evich Chashnik (1902 – 1929) Suprematist Composition 1921-1922 Watercolor, Graphite pencil and Indian ink on paper 22,2 x 17 cm</p> <p>Losses of paper fragments on the higher and left edges, on the right and left upper corners. On the reverse label - pink pencil upper right: from the catalog II № 47 (underlined twice) lower left: IGCH signature - no graphite pencil - bottom right (22.1 x 17) "UNOVIS" along the lower edge in the middle: IG Chashnik 21-22</p>	<p>Chashnik I.I. - the son of I.G.Chashnik (untill 1976); Nussberg L.V. USSR, USA (1976-2005); Gary Tatintsian Gallery (until 2007) Alexander Smuzikov Collection, Moscow, Russian Federation</p>	
<p>3</p>	<p>Ilya Grigor'evich Chashnik (1902 – 1929) Composition with red circle 1923-1924 Watercolor, Graphite pencil and Indian ink on paper 21,8 x 17,8 cm</p> <p>Drawing compasshole in the middle of the circle. On the reverse modern mount - tape at the top. Traces of red paint at the puncture the paper. In the middle of the top edge in blue pencil: 91 in graphite pencil: (arrow up) at the bottom to the right in graphite pencil: И.Г.Ч23-24 (I.G.C. 23-24) in the bottom left corner in graphite pencil: 88 Horizontal hall of paper on top.</p>	<p>Chashnik I.I. - the son of I.G.Chashnik (untill 1976); Nussberg L.V. USSR, USA (1976-2005); Gary Tatintsian Gallery (until 2007) Alexander Smuzikov Collection, Moscow, Russian Federation</p>	

<p>4</p>	<p>Ilya Grigor'evich Chashnik (1902 – 1929) Suprematist Composition Apr. 1924 Watercolor, graphite pencil, gouache and ink on paper 24,8 x 17,1 cm</p> <p>On the reverse in the left at the top and the middle of the bottom edge - the stains by ink, on the bottom left - spot of red paint. Inscriptions - along the right edge of the pink pencil: V I.G. TSCHASCHNIK 1923 (Deutschland) (crossed out in red pencil, orientirovano vertically) Right at the top in blue pencil: 311 (outlined in a circle) in the upper left corner in graphite pencil: number 222 (emphasis added; green pencil crossed out) in the lower right corner in graphite pencil Petrograd 1923-24 Right at the bottom of a red ballpoint pen: I.G.CH. ? 23-24 (emphasis added)</p>	<p>Chashnik I.I. - the son of I.G.Chashnik (until 1976); Nussberg L.V. USSR, USA (1976-2005); Gary Tatintsian Gallery (until 2007) Alexander Smuzikov Collection, Moscow, Russian Federation</p>	
<p>5</p>	<p>Ilya Grigor'evich Chashnik (1902 – 1929) Project of suprematist décor 1923-1924 Graphite pencil, ink, watercolor on paper 11,7 x 11,8 cm</p> <p>The uneven left edge. Drawing compasshole in the middle of the circle. On the reverse modern mount - tape in the corners and at the top edge. Traces of ink spot (revealed through the image from the front side). Traces of water stains in the central part. Traces of tape in corners. In graphite pencil - at the top left corner (sealed</p>	<p>Chashnik I.I. - the son of I.G.Chashnik (until 1976); Nussberg L.V. USSR, USA (1976-2005); Gary Tatintsian Gallery (until 2007) Alexander Smuzikov Collection, Moscow, Russian Federation</p>	

	<p>with tape): 9  at the bottom right (upside-down): 319  at the bottom left (the first two digits eligible. - sealed with tape): 24  The left edge irregularly trimmed. In the center of the circle - hole on the compass</p>		
6	<p>Ilya Grigor'evich Chashnik (1902 – 1929)  Suprematist Composition  1922  Graphite pencil, gouache, ink on paper  21,2 x 31 cm</p> <p>On the reverse modern mount - tape at the top.  Traces of glue in corners.  In the upper left corner in blue pencil (crossed out three times in red pencil): 44  graphite pencil (outlined in a circle crossed out in red pencil): 4  below the red pencil (outlined in a circle): 83  along the left edge in the graphite pencil: later inscription (not related to original composition)  right at the top in graphite pencil: 60  blue ink (ballpoint pen, crossed out in red pencil): Kat. Number 27 (IV)  the right side of the middle in the graphite pencil: (21.1 x 31 cm)  along the lower edge in the left in graphite pencil: И.Г Чашник 22 (I.G. Chashnik 22)</p>	<p>Chashnik I.I. - the son of I.G.Chashnik (untill 1976);  Nussberg L.V. USSR, USA (1976-2005);  Gary Tatintsian Gallery (until 2007)  Alexander Smuzikov Collection, Moscow, Russian Federation</p>	

7	<p>Ilya Grigor'evich Chashnik (1902 – 1929) Suprematist architectural model. Cross and circle 1926 Plaster 18,7 x 16,4 x 2,7 cm</p>	<p>Chashnik I.I. - the son of I.G.Chashnik (untill 1975); Nussberg L.V. USSR, USA (until 1979); Sotheby's Impressionist and Modern Painting and Sculpture. Part II New York 14 nov 1985. lot 243. Leonard Hutton Galleries, New York (until 1991) Rothschild S. collection, USA, Baltimore (until 2008) Alexander Smuzikov Collection, Moscow, Russian Federation</p>	
8	<p>Lasar (El) Markovich Lissitzky (1890-1941) "Constructor" Self-Portrait. Variant 1924 Photomontage, print Diameter 22,7 cm</p>	<p>Gary Tatintsian Gallery (until 2007) Alexander Smuzikov Collection, Moscow, Russian Federation</p>	
9	<p>Kazimir Severinovich Malevich (1879 – 1935) Two suprematist compositions with circles 1915-1916 Graphite pencil, ink, brush on graph paper in blue cell 16,7 x 11 cm</p> <p>Perforation to the top. In the middle of left edge- trace of pin next to pinhole. At top of the image - green ink spots. To the left in graphite inscriptions- above: 12 below: 28. On the reverse - top edge to the right of the middle inscribed in green ink (inverted): 11j the bottom left in blue pencil (outlined in circle): 199 in graphite pencil: A</p>	<p>A.A.Leporskaya, Leningrad (1935 – 1972–1974) Nussberg L.V. USSR, USA (until 2005); Gary Tatintsian Gallery (until 2007) Alexander Smuzikov Collection, Moscow, Russian Federation</p>	

<p>10</p>	<p>Kazimir Severinovich Malevich (1879 – 1935)          Suprematist Painting: Rectangle and Circle          1915          Oil on canvas          44,4 x 31,2 cm</p>	<p>After the exhibition at the Landesausstellungsgebäude Alt Moabit in 1927, Malevich left behind Suprematist Painting, Rectangle and Circle and several other works in Berlin for safe keeping. This picture was later transferred to the Provinzialmuseum (later renamed the Landesmuseum) in Hannover, where it remained till the time of the artist's death in 1935. Around this time, the museum's director, Alexander Dorner, who was an avid supporter of the Russian avant-garde, brought the picture with him to the United States when he fled Nazi Germany in 1938. At the time of Dorner's death in 1957, this work was left to the Busch-Reisinger Museum at Harvard University, where it was held until its return to the rightful owners (the Malevich heirs). As stated on the inventory card in the Busch-Reisinger Museum, the painting was "left in trust by Alexander Dorner until such time as the rightful owner claims the painting and proves his legal right to it." In 1999, the painting was returned to the Malevich family in accordance with Dorner's wishes. Sotheby's, Sale № 07890, Impressionist and Modern Art, Part One, 06.05.2003, lot 35 (not sold)          Leonard Hutton Galleries, New York (before 2003)          S. Rothschild collection, Baltimore, USA (2003–2008)          Alexander Smuzikov Collection, Moscow, Russian Federation</p>	
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<p>11</p>	<p>Nikolai Mikhailovich Suetin (1897 – 1954)  Non-figurative Composition in Brown scale  1927  Watercolor and gouache on paper  22,9 x 14,8 cm</p> <p>At the top left spot of paint. Beneath the image paint captures. On the reverse inscribed - at the top left corner in graphite pencil 27 (twice underlined in blue pencil, crossed out) in blue pencil: 41 (outlined in circle) graphite pencil in the middle: (arrow up) To the right - in the middle in graphite pencil: H. Суетин 27 (N.Suetin 27) inscribed vertically in blue ballpoint pen: Это подпись- Не Суетина (This signature - not Suetin's)</p>	<p>Leporskaya A.A., Leningrad (until 1972-1974);  Nussberg L.V. USSR, USA (until 2005);  Gary Tatintsian Gallery (until 2007)  Alexander Smuzikov Collection, Moscow, Russian Federation</p>	
<p>12</p>	<p>Nikolai Mikhailovich Suetin (1897 – 1954)  Suprematist Composition  1928  Watercolor, Indian ink and Graphite pencil on paper  30,8 x 22,2 cm</p> <p>On the reverse right - at the top in blue pencil inscription: Серия К 44 (Series K 44 (K is outlined in a square, 44 - in a circle) at the bottom in graphite pencil: 28г. худ. Н.Суетин (28) artist N. Suetin in graphite pencil double square frame with intersecting diagonals along the right edge later foreign inscription in blue pencil.</p>	<p>Leporskaya A.A., Leningrad (until 1972-1974);  Nussberg L.V. USSR, USA (until 2005);  Gary Tatintsian Gallery (until 2007)  Alexander Smuzikov Collection, Moscow, Russian Federation</p>	

13	<p>David Aronovich Yakerson (1896-1947)  Painterly yellow architectonics  1920  Gouache on paper, cardboard (dubl. on canvas).  31,5 x 20,2 cm</p> <p>On the reverse  Inscription in graphite pencil Yakerson DA 1920 r</p>	<p>Collection of the Jakerson's widow;  Collection V.Tsarenkov, Moscow until 2010  Alexander Smuzikov Collection, Moscow, Russian  Federation</p>	
14	<p>David Aronovich Yakerson (1896-1947)  Painterly green architectonic  1920  Gouache on paper, cardboard (dubl. on canvas)  32 x 20,2 cm</p> <p>Lower right inscription: 13ое окт 1920. Москва  On the reverse  Inscription in graphite pencil Yakerson DA</p>	<p>Collection of the Jakerson's widow;  Collection V.Tsarenkova, Moscow until 2010  Alexander Smuzikov Collection, Moscow, Russian  Federation</p>	