




März 2015


Anhang zum Antrag um Erteilung einer Rückgabegarantie

Von Zentrum Paul Klee, Monument im Fruchtländ 3, Postfach, CH-3000 Bern 31

Vom 23. Mai 2016

Beschreibung und Herkunft der Kulturgüter


Nr.	Beschreibung	Herkunft	Abbildung
1	<p>1950-134-86 Max Ernst Sea Shell 1928 Oil on canvas 64.8 x 54 cm Framed: 71.4 x 60.3 x 4.8 cm</p>	<p>Philadelphia Museum of Art, The Louise and Walter Arensberg Collection, 1950 With Julien Levy Gallery, New York, by 1932? [1]. Louise and Walter C. Arensberg, by 1936 [2]. 1. The painting was exhibited at the Julien Levy Gallery, New York, in its Ernst solo exhibition of 1932: see the photograph reproduced in Schaffner and Jacobs, Julien Levy: Portrait of an Art Gallery, 1998, fig. 36, p. 97, which shows the painting being hung by Julien and Joella Levy. (According to Marie Difilippantonio, Levy Gallery archivist, there was no catalog for the exhibition, and the exhibition announcement does not list</p>	




Zentrum Paul Klee
3000 Bern 31

Datum und Visum der antragstellender Person:

25.5.2016

		<p>titles.) However, the Arensbergs apparently did not buy the painting directly from Levy; he states in a letter dated August 20, 1951, that their only purchase from him was Duchamp's "La Mariée" in 1937 (PMA, Arensberg Archive, Box 30). The purchase may have been made through Howard Putzel in Los Angeles, as the Levy Gallery sales ledger records the purchase of a painting entitled "Coquille Magique" by [Howard] Putzel in October 1935, among other works by Ernst acquired by Putzel.</p> <p>2. The acquisition date is indicated by a typed sticker on the stretcher which reads: "Sea Shell by Max Ernst, owned by Walter C. Arensberg / 7065 Hillside, Hollywood, Cal. / 1/22/36 via box A-53 (from Bachman)".</p>	
2	<p>1950-134-112 Paul Klee Fisch Zauber, 1925, 85 Fish Magic Oil and watercolour on canvas on panel 77,2 x 98,4 cm Framed: 97.3 x 118.1 x 8.3 cm</p>	<p>Galka E. Scheyer, Braunschweig/New York/San Francisco/Hollywood (1933 -) Lily Klee, Bern (- 1942) Walter C. und Louise Arensberg, Hollywood (- 1950) Philadelphia Museum of Art, The Louise and Walter Arensberg Collection, 1950</p> <p>1. Listed in Scheyer's inventory notebook of 1933 (Galka Scheyer Archives, Norton Simon Museum, Pasadena; see photocopy and reference in curatorial file, letter by Christina Houssian, May 25, 1990). Los Angeles, Los Angeles Art Association, "Art Association Loan Exhibition of International Art," October 15-December 15, 1937, no. 182 (as "Fish Enchantment"), not illus., lent by Scheyer. For the dates see also Die Blaue Vier: Feininger, Jawlensky, Kandinsky, and Klee in der Neuen Welt, Cologne, 1997, p. 352, no. 133.</p>	

		<p>2. Naomi Sawelson-Gorse states that the Arensbergs purchased "Fish Magic" directly from Scheyer in 1938, citing a letter by her to Kandinsky of 30 December 1938 in which she refers to "einen grossen Klee" which the Arensbergs had recently bought ("Narrow Circles and Uneasy Alliances," p. 59). However, the PMA Arensberg Archives, CA Use Tax provenance notes dated December 1, 1951, record that the purchase was made via Putzel, who was a friend of the Arensbergs through Marcel Duchamp.</p> <p>3. Included in the exhibition "Paul Klee", Buchholz and Willard Galleries, New York, 1940, no. 50, lent by Walter Arensberg.</p>	
3	<p>1950-134-118 Paul Klee Zauber Kunst Stück, 1927, 297 Conjuring Trick Oil and watercolour on fabric on cardboard 49.7 x 41.7 cm Framed: 60 x 56.7 x 7.9 cm</p>	<p>Rudolf Probst (Galerie Neue Kunst Fides; Das Kunsthaus), Dresden/Mannheim (1928 -) Alfred Flechtheim, Düsseldorf/Berlin/Paris/London (1928 - 1932) Galka E. Scheyer, Braunschweig/New York/San Francisco/Hollywood (- 1932) Walter C. und Louise Arensberg, Hollywood (1932 - 1950) Philadelphia Museum of Art, The Louise and Walter Arensberg Collection, 1950</p> <p>1. Provenance information per Dr. Christian Rümelin, Paul-Klee-Stiftung, Kunstmuseum Bern; and Die Blaue Vier: Feininger, Jawlensky, Kandinsky, and Klee in der Neuen Welt, (exh. cat.) Cologne, 1997, p. 353, no. 138. See also PMA Arensberg Archives, CA Use Tax provenance notes dated December 1, 1951, noting that the painting came "from Berlin via Scheyer."</p>	

<p>4</p>	<p>1952-61-82 Joan Miró Gos bordant a la lluna Dog Barking at the Moon 1926 Oil on canvas 73 x 92.1 cm Framed: 87.6 x 107 x 7 cm</p>	<p>Philadelphia Museum of Art, A. E. Gallatin Collection, 1952 With Galerie Pierre, Paris, from the artist; sold to a private collection, spring 1928; with Galerie Pierre, Paris, by December 1928; sold to A. E. Gallatin, New York, March 10, 1929 [1]; bequest to PMA, 1952. 1. Stavitsky (The Development, Institutionalization, and Impact of the A.E. Gallatin Collection of Modern Art [Ph. D. diss.], New York University, 1990, catalogue raisonné, vol. 8, p. 183) quotes a letter of this date from Gallatin to Henry McBride, stating that he had just purchased the painting from Galerie Pierre, after it had been sold from the gallery's exhibition the previous spring but had come on the market again. The exhibition referred to was the May 1928 Miró exhibition at Galerie Georges Bernheim, organized by Pierre Loeb (owner of Galerie Pierre). See also Lanchner, "Joan Miró" (exhibition catalogue, MoMA 1993), no. 58, p. 385.</p>	
<p>5</p>	<p>2001-62-500 Max Ernst La santé par le sport Health Through Sports c. 1929 Gelatin silver print 22.5 x 14.3 cm Framed: 45.6 x 35.6 cm</p>	<p>Philadelphia Museum of Art, 125th Anniversary Acquisition. The Lynn and Harold Honickman Gift of the Julien Levy Jean Farley Levy, by bequest, 1981 Julien Levy</p>	