

# Jean-Baptiste Greuze (wrongly attributed to; possibly by Domenico Corvi)



*Portrait of the Painter Laurent Pécheux*  
Oil on canvas, 73 x 60 cm

## Provenance

Art market, Paris (1831) (1) • Private collection, France (until April 1940) (2) • M. R. Pernet, France (1940/41) (3) • Georges Wildenstein, Paris (by 1941) (4) • Emil Bührle, Zurich (1 October 1941 until [d.] 28 November 1956) (5) • Given by the heirs of Emil Bührle to the Foundation E.G. Bührle Collection, Zurich, no. 135 (1960).

- (1) Jean Martin, Charles Masson, "Catalogue raisonné de l'œuvre peint et dessiné de Jean-Baptiste Greuze", in Camille Mauclair, *Jean-Baptiste Greuze*, Paris 1906, no. 1201, "Vente 1 décembre 1831 (de Lafontaine-de Sevigny)".
- (2) AStEGB, Letter from Roger Duquoy, Paris, to Emil Bührle, 18 November 1944, answering Bührle's request to give detailed provenances of the pictures acquired from Wildenstein in October 1941, on behalf of the Office suisse de compensation; the provenance given for the painting by Greuze reads as follows: "Le dernier propriétaire du tableau de Greuze: Portrait de Laurent Pécheux était M. R. Pernet, qui en avait hérité de sa mère, morte en avril 1940. Ce tableau était dans sa famille depuis de longues années".
- (3) Letter as above, n. (2).
- (4) Represented by Roger Duquoy, AStEGB, Receipt from Roger Duquoy, 57, rue La Boétie, Paris, made out to Emil Bührle, Hôtel Ritz, Paris, 1 October 1941, regarding the purchase of 5 paintings, including Greuze, *Laurent Pécheux*.
- (5) Acquired from the above as part of a group of 5 paintings, for which Emil Bührle paid a total sum of FF 6.000.000, Receipt as above, n. (2). Following its acquisition by Bührle, on 28 November 1942 the painting was directed to "Carinhall", the estate of Hermann Göring near Berlin, where it was kept until July 1944 before being released and handed over to a representative of Bührle in Berlin (Nancy H. Yeide, *Beyond the Dreams of Avarice, The Hermann Goering Collection*, Dallas 2009, no. A1257). Emil Bührle was not aware of this "detour" of his painting which was orchestrated by the art dealers Hans Wendland and Walter Andreas Hofer. He proudly showed photographs of the new acquisitions he had just made in Paris to his fellow collector Oskar Reinhart when Reinhart visited him on 14 November 1941 (Archive Collection Oskar Reinhart "Am Römerholz", Winterthur, Notizbuch no. 51/I, p. 171). Bührle also offered to lend the painting to the exhibition *Ausländische Kunst* in Zürich at the Kunsthaus Zurich in 1943 (Archive Kunsthaus Zurich, *Ausstellungen 1943*, Letter from Wilhelm Wartmann [director of the Kunsthaus], Zurich, to Emil Bührle, 23 May 1943, and AStEGB, List of paintings offered for the 1943 exhibition), although it had not yet reached Switzerland (and would not do so in time for the exhibition).

## Exhibitions

*Europäische Kunst 13.–20. Jahrhundert aus Zürcher Sammlungen*, Kunsthaus Zurich 1950, p. 23. • *De Watteau à Cézanne*, Musée d'Art et d'Histoire, Geneva 1951, no. 33.

## References

Jean Martin, Charles Masson, "Catalogue raisonné de l'œuvre peint et dessiné de Jean-Baptiste Greuze", in Camille Mauclair, *Jean-Baptiste Greuze*, Paris 1906, no. 1201. • Nancy H. Yeide, *Beyond the Dreams of Avarice, The Hermann Goering Collection*, Dallas 2009, no. A1257 (ill.).

Catalogues of the Bührle Collection: 1966 & 1971, no. 135; 1973/86, no. 1; 1994/95, p. 21; 2004/05: no. 67. • Exhibitions of the Bührle Collection: Washington D.C. etc. 1990–91, no. 10.

Catalogues, exhibitions and articles cited in full see <http://www.buehrle.ch/pdf/egbcat.pdf>.

AStEGB = Archive of the Foundation E.G. Bührle Collection, Zurich

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