



Berlin, 30 April 2019

PRESS RELEASE

Drawing by Jakob Philipp Hackert restituted from the Kupferstichkabinett

– Check against original text in German –

Stiftung Preußischer Kulturbesitz returns drawing to the heirs of the Jewish previous owner. The work was sold in 1939 due to persecution.

Yesterday the Stiftung Preußischer Kulturbesitz (Prussian Cultural Heritage Foundation, SPK) returned the ink wash drawing *Auf Hiddensee* (1764) by Jakob Philipp Hackert to the descendants of Friedrich Guttmann. During provenance research in the Kupferstichkabinett (Museum of Prints and Drawings) of the Staatliche Museen zu Berlin (National Museums in Berlin), it was discovered that Guttmann sold the drawing due to persecution by the Nazis.

In 1936, businessman Friedrich Emil Guttmann (Breslau 1888 – 1959 Ängelholm, Sweden) lost both his job and his longtime apartment because of his Jewish descent. He was forced to sell his valuables and a large part of his furnishings, including the drawing by Hackert, because of the financial hardship this caused him, his wife, and two sons. Guttmann offered to sell the drawing to the Nationalgalerie (National Gallery) in May 1939 for 120 Reichsmarks. The director, Paul Ortwin Rave, negotiated the price down claiming that the drawing was not in good condition and paid 100 Reichsmarks for it.

Hermann Parzinger, the president of SPK, commented on the restitution: “After coming across the previous history of the work during our provenance research in the collection of drawings in the Kupferstichkabinett, we contacted the heirs and offered to return the drawing to them. I am very happy that they came to Berlin to receive it in person.” During the provenance research project in the drawings collection in the Kupferstichkabinett, 1,200 works were examined in three years. Five other works have been restituted to the heirs of previous Jewish owners. In a few other cases, SPK has already contacted the rightful owners.

Guttmann was the co-owner and director of Metallhüttenwerk Kurt Guttmann AG in Berlin from 1919 to 1927. After that, he owned Berliner Kranzbandfabrik GmbH. After Krefelder Seidenweberei took the company over in 1932, he worked as their general agent until he was dismissed in 1936. He survived the Nazi period because of his marriage to Henrietta Franziska Guttmann née Hosemann, which had been declared a “privi-

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leged mixed marriage.” He, his wife, and their two sons initially moved into his mother-in-law’s apartment in Steglitz, but the neighbors tried to have him prohibited from staying there. With the aid of Pastor Birger Forell, the Gutmans’ sons were able to escape to Sweden in April 1939. But in 1942, the Gutmans were forced to bring the younger son back under threat of deportation. In 1945, the young man was able to escape from the work camp that he was sent to in 1944, but after the war ended he was arrested by Soviet occupiers and sent to a prison camp. He emigrated to Sweden again in 1947. Friedrich and Henriette Guttsmann also emigrated to Sweden in 1948, where they could only do simple jobs because of their age and poor health. Friedrich Guttsmann died in 1959; his widow Henriette died in 1977.

The ink wash drawing *Auf Hiddensee*, 1764, was created by Jakob Philipp Hackert (1737 Prenzlau – 1807 near Florence), one of the Classical period’s most famous landscape painters. He studied at the Royal Academy in Berlin and later in Paris. He moved to Italy in 1768, where he first lived in Rome. From there, he traveled extensively and acquired an excellent reputation. In 1786, he was appointed court painter to the king of Naples. He met Johann Wolfgang von Goethe there and gave him drawing lessons. In 1799, he fled the French occupation and went to Florence. Hackert made the restituted ink wash drawing immediately after his time in Berlin, when he traveled to Stralsund, Rügen, and Stockholm for the Swedish councilor Adolf Friedrich von Olthof. The drawing is from Hackert’s early phase, before he reached the height of his productivity, and shows a view of Hiddensee Island toward Rügen. Hackert is said to have discovered this Baltic region for landscape painting. He was followed by Caspar David Friedrich, Philipp Otto Runge, and Karl Friedrich Schinkel, who all made the northern region a subject of their art.

Press photo: <http://www.preussischer-kulturbesitz.de/newsroom/presse/pressebilder.html>

More on researching the provenance of the drawings collection:
<http://www.preussischer-kulturbesitz.de/newsroom/dossiers-und-nachrichten/dossiers/dossier-provenienzforschung/warum-dauert-das-denn-so-lange.html>