

FOR RELEASE ON

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GOODMAN FAMILY AND DANIEL SEARLE ANNOUNCE
SETTLEMENT OF WORLD WAR II ART RESTITUTION CASE

Heirs of two Holocaust victims killed during World War II, and Daniel C. Searle, Life Trustee of The Art Institute of Chicago, reached a settlement today over ownership of *Landscape with Smokestacks*, a pastel monotype by Edgar Degas. Under the settlement, 79 year-old Lili Vera Collas Gutmann and her nephews Nick and Simon Goodman, daughter and grandsons, respectively, of Holocaust victims Friedrich and Louise Gutmann, and Mr. Searle will share equally in the work of art.

As part of the settlement, the Goodmans and Mr. Searle asked The Art Institute of Chicago to acquire the pastel to share with the public. According to the agreement, two independent third parties will appraise the pastel. Based on the average appraisal value, the Art Institute will purchase the Goodmans' half-interest in the work, and Mr. Searle will donate his half-interest to the Art Institute. The agreement also stipulates that the Art Institute will bring the pastel into its collection as a "Purchase from the collection of Friedrich and Louise Gutmann and a gift of Daniel C. Searle."

In 1939, Mr. Gutmann sent a number of his family's works of art, including *Landscape with Smokestacks*, to Paris. Tragically, Mr. Gutmann and his wife died in the Nazi concentration camps. The Goodman family believes the painting was stolen by the Nazis during World War II. Following the war, Lili and her brother, Bernard, attempted to locate their parents' possessions, including the artworks sent to Paris. Upon Bernard's death in 1994, his sons Nick and Simon continued the search, and Simon later found Mr. Searle listed as the owner of the Degas pastel in an art exhibition catalogue. In 1987, Mr. Searle purchased the pastel in good faith, after the work had

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been displayed in public exhibitions and art catalogues, without knowing about the Goodmans' claim that the pastel had been stolen.

Nick Goodman, speaking on behalf of his family, said: "This settlement, which allows us to preserve the pastel's history in one of the country's finest art museums, represents a fair resolution to this complex case."

Speaking for the museum, Art Institute Director and President James N. Wood said: "The Art Institute has become a historically and artistically richer museum today, thanks to the Goodman and Searle families. The acquisition of Degas's *Landscape with Smokestacks* allows the Art Institute to bring an important work of art to the public while taking into account the history of World War II and the Holocaust."

The Art Institute will put *Landscape with Smokestacks* on public view after the settlement is complete. As a work on paper, the pastel monotype is vulnerable to overexposure to light. In keeping with museum conservation guidelines for all works on paper, the Degas work will be on view for a limited period of time, and will be rotated with other works on paper in the collection.

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For more information on the case, contact Thomas R. Kline, Andrews & Kurth (202) 662-2716, or Barry Rosen, Sachnoff & Weaver (312) 207-6483, counsel for the Goodmans; Howard J. Trienens, Sidley & Austin (312) 853-7417, counsel for Daniel C. Searle; or Thaddeus J. Stauber, Eckhart McSwain, Silliman & Sears (312) 236-0646, counsel for The Art Institute of Chicago, or Eileen Harakal, Executive Director of Public Affairs for The Art Institute of Chicago (312) 443-3626.