Protection under the Act is sought for the objects listed:

Object type:
Mannequin

Title:
Manichino neoclassico d’Accademia

Date of creation:
c.1810

Place of creation:
Italy, possibly Bergamo

Artist/Designer (Name and Nationality):
Unknown Lombard craftsman

Dimensions (H x W cm):
210 x 60 x 40 cm

Material/Medium:
Wood (poplar), polychrome oil paint

Brief physical description (including identifying marks and inscriptions):
Lay figure, full-length articulated wood (poplar) painted in coloured oil paints. The figure has ball and socket joints and is carved to have neoclassical features and brown curly hair, possibly as an encouragement to the students to attain to a particular painting style.

Lender:
Accademia Carrara
Via San Tomaso 53
24121 Bergamo
Italy

Provenance:
Made for the Accademia di Belle Arti della Accademia Carrara (founded 1794), ca. 1810, a teaching and artist’s tool for students. While the object has incomplete documented provenance for the years 1933–45, it has been in use at the school since its acquisition and was recorded formally in the Inventario 1958 – Immissione del Comune di Bergamo nella Titolarità della Accademia Carrara, p.201, “Materiale Didattico della Scuola di Pittura”.

Ownership between 1933–45:
Accademia Carrara

Is the object registered on Art Loss Register?
Search ref. S00090491

Lender’s accession no. 06SC00082 (loan in ref. LS.0008-2014)
Object type:
Mannequin

Title:
Mademoiselle Huot

Date of creation:
c.1816

Place of creation:
France, Paris

Artist/Designer (Name and Nationality):
Paul Huot, French (fl.1790s to 1820s)

Dimensions (H x W cm):
163 x 65 x 27 cm

Material/Medium:
Wood, metal, horsehair, wax, silk, cotton and painted papier-mâché head

Brief physical description (including identifying marks and inscriptions):
Female mannequin with carved wooden stand, unclothed and stuffed fabric construction

Lender:
Museumslandschaft Hessen
Schloss Wilhelmshöhe
Schlosspark I
34131 Kassel
Germany

Provenance:
Private collection, on loan to the Museumslandschaft Kassel since 1967.
Published Krafft, Barbara et al., Traumwelt der Puppen, Hirmer Verlag, 1991, p.88

Ownership between 1933-45:
Unknown

Is the object registered on Art Loss Register?
Search ref. S00090498
No match on lostart.de database

Lender’s accession no. KP LK 62 (loan in ref. LS.0015-2014)
©Museumslandschaft Hessen Kassel, Sammlung Angewandte Kunst
Object type:
Painting

Title:
*Im Atelier* / *In the Studio*

Date of creation:
c.1834

Place of creation:
Germany

Artist/Designer (Name and Nationality):
Ferdinand Tellgmann (German, 1810-1897)

Dimensions (H x W cm):
79 x 97.5 cm

Material/Medium:
Oil on canvas

Brief physical description (including identifying marks and inscriptions):
A scene in a studio, the principal artist depicted bearded, in a frock coat and resting on a cane, with his back to the stove, has risen from his stool and stands back to assess his work on a landscape with figures. In the background, two colleagues or assistants are seated with smaller works. Behind the canvas, a lay figure is shown posed and clad in a pale cloak.

Lender:
Museumslandschaft Hessen (Neue Galerie)
Schloss Wilhelmshöhe
Schlosspark
34131 Kassel
Germany

Provenance:
Acquired for the museum in 1917, Dr Otto Hornstein, Berlin.

Ownership between 1933-45:
Museumslandschaft Hessen

Is the object registered on Art Loss Register?
Search ref. S00090504
No match on lostart.de database

Lender’s accession no. **AZ 332** (loan in ref. LS.0048-2014)
Object type:
Painting

Title:
Die Bekämpfung des Zopfes durch Künstler und Gelehrte unter dem Schutz der Minerva
[The Struggle against Pedantry of the Artists and Scientists under the Protection of Minerva]

Date of creation:
c.1859

Place of creation:
Germany

Artist/Designer (Name and Nationality):
Wilhelm von Kaulbach (German, 1805–1874)

Dimensions (H x W cm):
81.3 x 178.5 cm

Material/Medium:
Oil on canvas

Brief physical description (including identifying marks and inscriptions):
Figures representing practitioners of art and science arrayed as if in battle, which weapons as well as books and ink, against a creature with a lion's body and three human heads, each complete with a formal full-bottomed wig. This creature representing pedantry stands atop a tabernacle, in which are sheltering three female figures.

Lender:
Neue Pinakothek
Bayerische Staatsgemäldesammlungen
Barer Straße 29
80799 München
Germany

Provenance:
Purchase, acquired by King Ludwig I for the Neue Pinakothek between 1851 and 1854. Owned by the Wittelsbacher Ausgleichsfonds since 1923.

Ownership between 1933-45:
Wittelsbacher Ausgleichsfonds

Is the object registered on Art Loss Register?
No match (search ref. S00090505)
No match on lostart.de database

Lender's accession no. WAF 409 (loan in ref. LS.0050-2014)
Object type:
Painting

Title:
His Favorite Model

Date of creation:
1880s

Place of creation:
United States

Artist/Designer (Name and Nationality):
John Ferguson Weir (American, 1841-1926)

Dimensions (H x W cm):
63.5 x 48.9 cm

Material/Medium:
Oil on canvas

Brief physical description (including identifying marks and inscriptions):
An artist in his studio, a large framed canvas on an easel behind him and smaller examples stacked on the floor, grasps the hands of a female lay figure on a stand.

Lender:
Yale University Art Gallery
201 York Street
New Haven
CT 06511
USA

Provenance:
Donated to Yale University Art Gallery 1977 by Vincent Price, actor and graduate in Art History at Yale. Purchased from Terry DeLapp Gallery, Los Angeles, CA around 1965. The painting was possibly among a group of works by John Ferguson Weir that he passed to his brother Julian Alden Weir, also an artist, who had bought a farm and set up a studio in CT by the time 'His Favorite Model' was painted: John did produce some work at his brother's farm. The preservation and management of the farm and elements of J. Alden's collection were taken up by his second daughter Dorothy Weir Young (also an artist). While J. Alden trained in Paris, and John travelled there, there is no evidence to suggest the painting circulated in the market outside the US: all of John's working life was in the US, the majority as Dean of the Yale University art school.

Ownership between 1933-45:
Unclear, but either with the painter's family, but John Ferguson Weir was also successful in selling his works in his lifetime: there is or no evidence to suggest it circulated anywhere other than the US market.

Is the object registered on Art Loss Register?
No match (search ref. S00090506)
No match on lostart.de database
Lender's accession number 1977.165 (loan in ref. LS.0069-2014)
Object type:
Drawing

Title:
*Studie zur ‘Frau in Blau’, Kopfstudie*

Date of creation:
1919

Place of creation:
Austria

Artist/Designer (Name and Nationality):
Oskar Kokoschka (Austrian, 1886-1980)

Dimensions (H x W cm):
37.8 x 58.8 cm

Material/Medium:
Pen and black ink on yellowed paper

Brief physical description (including identifying marks and inscriptions):
Ink sketch, contributory study towards Kokoschka’s painting ‘Frau in Blau’, a female figure reclining to the viewer’s left.

Lender:
Graphische Sammlung, Staatsgalerie Stuttgart
70038 Stuttgart
Germany

Provenance:
Acquired in 1977 from Else Pinthus, Schwalbstraße, 07142 Marbach, widow of the writer Kurt Pinthus (1886-1975). Kurt and Else Pinthus were acquaintances of Oskar Kokoschka before the war. Kurt certainly wrote of visiting Oskar’s studio and seeing the famous mannequin of Alma that was used in the creation of the ‘Frau in Blau’ of 1919. It is not known when Kurt and Else Pinthus acquired the drawing or where it was during the war when they fled to the US. Kurt Pinthus died in 1975, a few years before Kokoschka: the likelihood is it was acquired directly from the artist. It had been given to the Staatsgalerie Stuttgart by Else in 1977, also before Kokoschka’s death.

Ownership between 1933-45:
Unclear but the indications are Oskar Kokoschka or Kurt and Else Pinthus.

Is the object registered on Art Loss Register?
Search ref. S00090508
No match on lostart.de database

Lender’s accession number C.1977/DKM.GR.463 (loan in ref. LS.0107-2014)
Object type:
Painting

Title:
Selbstportrait an der Staffelei [Self-portrait at the easel]

Date of creation:
1922

Place of creation:
Austria

Artist/Designer (Name and Nationality):
Oskar Kokoschka (Austrian, 1886-1980)

Dimensions (H x W cm):
187.3 x 117.6 cm

Material/Medium:
Oil on canvas

Brief physical description (including identifying marks and inscriptions):
The painter in his studio, his back to the window and brush in hand, to the painter’s right
an unclothed lay figure.

Lender:
Leopold Collection (private)
c/o Leopold Museum
MuseumsQuartier
Museumsplatz 1
1070 Vienna
Austria

Provenance:
Retained in Oskar Kokoschka’s possession from 1922. Consigned for sale by Bohuslav
Kokoschka, Oskar’s brother, to Karl & Faber, Munich, 1980s. Purchased by Rudolf Leopold
from Faber in February 1994.

Ownership between 1933-45:
It is unclear whether the painting was with Oskar Kokoschka when he fled Austria for
Czechoslovakia in 1934 and then to Britain in 1938.

Is the object registered on Art Loss Register?
No match (search ref. S00090509)
No match on lostart.de database

Lender’s accession no. N/A (loan in ref. LS.0109–2014)
Object type:
Painting

Title:
Le nu au mannequin

Date of creation:
December 1947

Place of creation:
Belgium

Artist/Designer (Name and Nationality):
Paul Delvaux (Belgian, 1897–1994)

Dimensions (H x W cm):
195 x 265 cm

Material/Medium:
Oil on canvas

Brief physical description (including identifying marks and inscriptions):
A nude female figure reclining on a chaise longue in an arcade or canopied pavement, a draped dressmaker's mannequin standing nearby.

Lender:
Private collection, Zürich

Provenance:
Acquired at Christie's sale The Art of the Surreal (no. 8056 Lot 116), King Street, London 7 February 2012. Previously:
Sotheby's, New York, 8 May 2007;
Christie's, London, 24 June 2003
Galerie Brusberg, Berlin 1991
Estate of Emily Staempfli, New York
Staempfli Gallery, New York, by 1959
Claude Spaak, Choisel, by 1949.

Ownership between 1933-45:
N/A

Is the object registered on Art Loss Register?
No match (search ref. S00090510)

Lender's accession no. N/A (loan in ref. LS.0II0-2014)
Object type:
Painting

Title:
Atelierszene [Studio interior]

Date of creation:
1888

Place of creation:
Germany

Artist/Designer (Name and Nationality):
Wilhelm Trübner (German, 1851-1917)

Dimensions (H x W cm):
105.5 x 86 cm

Material/Medium:
Oil on canvas

Brief physical description (including identifying marks and inscriptions):
An artist, dressed in black coat and hat sit with his back to the viewer, in conversation with or contemplation of his sitter.

Lender:
Germanisches Nationalmuseum
Museen der Stadt Nürnberg, Gemälde und Skulpturensammlung
Kartäusergasse 1
D-90402 Nürnberg
Germany

Provenance:
Rohrandt, Klaus: "Bemerkungen zu den Werken Wilhelm Trübners in der Neuen Galerie der Stadt Linz" In: Kunstjahrbuch der Stadt Linz 1973, S. 58--64.

Ownership between 1933-45:

Is the object registered on Art Loss Register?
Search ref. S00090507
No match on lostart.de database (although there is a search request for a similar work from different viewpoint no. 3132516)

Lender's accession no. Gm2031 (loan in ref. LS.0071-2014)
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