

1.01 Izvirni znanstveni članek

UDK 75.047(497.4)"1939/1945"
379.824-058.12(497.4)

Prejeto: 21. 4. 2021

**Tina Košak**

doc. dr., znanstvena sodelavka, ZRC SAZU, Umetnostnozgodovinski inštitut Franceta Steleta
Novi trg 2, SI-1000 Ljubljana in Univerza v Mariboru, Filozofska fakulteta, Koroška cesta 160, SI-2000 Maribor
E-pošta: tina.kosak@zrc-sazu.si

Slike iz plemiških zbirk na Slovenskem na mednarodnem umetnostnem trgu: nekaj novih primerov

IZVLEČEK

V pričujočem prispevku je predstavljen izbor umetnin iz plemiških zbirk na Slovenskem, ki so – z izjemo ene – državne meje prečkale bodisi med drugo svetovno vojno ali po njej, za njimi pa so se zabrisale sledi, vse dokler se niso pojavile na mednarodnem trgu umetnin. Pet slik stroki in širši javnosti predstavljamo prvič, avtorica uvaja dve novi atribuciji, nadgrajeni so opusi treh na Kranjskem delujočih slikarjev. Prispevek podaja teze o izvoru in analizira poti obravnavanih umetnin pred prodajo. V večini primerov gre za samoiniciativne umike plemiške dediščine pred uničenjem in zaplembami, prenose ob selitvah ter poznejše prodaje v tujini.

KLJUČNE BESEDE

Plemiška dediščina, zbirke, slikarstvo, dražbe, provenienca, Slovenija, druga svetovna vojna, umiki umetnin, izvozi, Auersperg, Apfalter, Cobenzl, Mayer, Wurmbrand-Stuppach Georgievič, Peter Auwercx, Marija Auersperg Attems, Janez Potočnik

ABSTRACT

PAINTINGS FROM ARISTOCRATIC COLLECTIONS IN SLOVENIA ON INTERNATIONAL ART MARKET: SOME NEW CASES

The article discusses a selection of artworks from aristocratic collections in Slovenia which, all except for one, crossed the state borders either during or immediately after the Second World War and only recently resurfaced on international art market. Five artworks are presented for the first time, supplementing the oeuvres of three painters active in Carniola and providing a closer insight into their origins in aristocratic residences and provenance prior their sales. Most of the paintings discussed in the article were transferred as to safeguard them before war plunder and post-war confiscations or exported at the time of the immigration from Slovenia, and subsequently self-initiatively sold abroad.

KEYWORDS

Aristocratic heritage, painting, collections, auctions, provenance, Slovenia, Second World War, safeguarding artworks, art export, Auersperg, Apfalter, Cobenzl, Mayer, Wurmbrand-Stuppach Georgevič, Peter Auwercx, Marija Auersperg Attems, Janez Potočnik

Odmaknjena večina. Spletna razstava umetnin iz depojev Narodne galerije:

<https://www.ng-slo.si/en/exhibitions-and-projects/exhibition-or-project/recluse-majority?id=4838>

Von den und für die Nachkommen Johanna und Wilhelm Mittag Lenkbeym:

<https://www.dynastiemautnermarkhof.com/res/uploads/2018/06/10-Johanna3.pdf>



S U M M A R Y

Paintings from aristocratic collections in Slovenia on international art market: some new cases

The article discusses the selection of artworks from aristocratic collections in Slovenia which, all except for one, crossed the state borders either during or after the Second World War and only recently resurfaced on international art market. By delivering and analysing the first-ever presentation of five works to professional and broader public, the article supplements on the oeuvres of three painters active in Carniola and provides a closer insight into their provenance and origins in aristocratic residences in Slovenia.

In June 2015, the painting *A Fox in the Poultry Yard*, dated 1713 and signed by the Flemish painter Peter Auwerx († 1715), who worked in Carniola since 1703, was sold by Dorotheum auction house in Vienna. Apart from being produced by a Carniolan provincial painter, its significance for Slovenian art history is also attested by the fact that until then his only indisputably known painting was that of St. Ursula (1711) at the Ursuline monastery in Ljubljana. Research on the art heritage of the Counts of Cobenzl reveals that before the Second World War the painting formed part of their collection in the mansion Lože pri Vipavi, set up by Ludwig Gundekar, Count of Cobenzl (1678–1764) and signifi-

cantly expanded after his death by his nephew Guido, Count of Cobenzl (1716–1797).

The contribution sheds new light on the known segment of the oeuvre by Maria Countess Auersperg Attems. Three of her still lifes, which were auctioned off in 2014 and 2015 in London and Toronto, respectively, can be identified with the canvases that France Štele listed in the inventory of Križ castle near Komenda in 1927. Removed from the building on the eve or during the Second World War, part of the collection of paintings survived the fire set in the castle in November 1943. On moving abroad, the heirs of the mansion's deceased owner Irene, Baroness of Apfaltrer, Maria, Alfred and Rudolf, Barons Puthon took the paintings with them.

In 2020, the hitherto unknown portrait of the nearly two-years-old Nicolaus Franz, Count of Auersperg (1791–1847), offered for sale at the antiquity store on Lake Garda, was auctioned off in 2020 to a private buyer as an anonymous work. However, based on its stylistic comparison, especially with the portrait of Hanibal Ignaz, Baron of Lazarini, it may be attributed to the Carniolan painter Janez Potočnik (1749–1834). The portrait of the count from Mokrice remained at Mokrice in the years immediately following the end of the First World War. Before being sold, it most probably passed through the heirs of the family, Barons of Gagern, who also owned Šrajbarski turn.

Another painting sold, in this case in Munich and subsequently Vienna, was the *vanitas* still life from the legacy of Irma Wumbrand-Stuppach von Georgevitz from the Ormož mansion. Following her death in 1970, the artwork, still on display as part of the exhibition "Stari tuji mojstri" in the National Gallery of Slovenia in 1964, was inherited by her daughter Flori, who exported it to Munich. After her death, the painting found its way to an auction as a work of the Flemish painter Johannes de Cordua (ca. 1630–1702).

Most works presented in the article were exported on the initiative of their owners retreating or emigrating just before, during, or after the Second World War. The key factor that led to the subsequent decision to sell them was, apart from the economic status, also the transition between the family generations.