

## Unbekannt [Auvergne?], artist



Title	<b>Thronende Madonna</b>
Also known as	<b>Enthroned Madonna Vierge trônant</b>
Date	<b>c. 1200</b>
Medium	<b>Hardwood with polychromy</b>
Dimensions	<b>object: 73.5 x 26.5 x 23.5 cm</b>
Signature	<b>not inscribed</b>
Inscription	<b>Rückseite der (von vorn aus gesehenen) linken vorderen Säule der Sitzbank achteckiges Etikett mit blauem Rand: 8. [oder] 9. [oder] 19[...].8. [und] 19[...].9 [evtl. 1928 und 1929?] [oder] P. [und] J. [hs]; auf der linken Seite des Sockels achteckiges Etikett mit doppeltem blauem Rand: 148 [hs]; auf der rechten vorderen Seite des Sockels abgerissenes Etikett: 41 [oder] 47 [ms]</b>
Catalogue raisonné	-
Edition / number	-
Edition	-
Inv. No.	<b>1948/0010</b>
Credit line	<b>Kunsthhaus Zürich, Vereinigung Zürcher Kunstfreunde, 1948</b>
Accession year	<b>1948</b>
Object type	sculpture
Classification	A 3[1] sculpture Middle Ages
Description	The body of Christ is lost. The version seen today dates from the 19th century. -The Madonna is closely related in structure and motifs to Madonnas from the Auvergne of the second half of the 12th century, particularly to the group around Notre Dame de Saugues. According to Forsyth, the limited plastic development and extreme stylization suggest a

provincial origin outside of France after 1200.

Provenance	<ol style="list-style-type: none"><li>1. Unbekannt [Auvergne?] (artist)</li><li>2. whereabouts unknown</li><li>3. probably at the latest from 1939 – 14.5.1948, Joseph Altounian-Lorbet (*1889, +1953) (art dealer), Mâcon Source (in German): ZKG/KHZ Inventarbuch Stg. und ZKG/KHZ Inventarbogen/Werkdossier sowie Korrespondenz mit der Direktion, 25.07.1947, Archiv ZKG/KHZ, 10.30.30.700. Remarks: vormalig: "Erworben von J. Altounian-Lorbet, Mâcon, 1948";</li><li>4. since 14.5.1948, Vereinigung Zürcher Kunstfreunde (collection), Zürich, purchase, 3'900 CHF Source (in German): Wie oben Fussnote 4.</li><li>5. since 14.5.1948, Zürcher Kunstgesellschaft   Kunsthaus Zürich (museum), Zürich, loan Source (in German): Wie oben Fussnote 4.</li></ol>
Provenance category	C – The provenance from 1933 to 1945 has not been conclusively clarified; gaps in the ownership history remain. According to current research, there is no evidence of Nazi-looted art. There are, however, implications of Nazi-looted art and / or conspicuous circumstances.
About the provenance	The wooden figure of an enthroned Madonna was acquired by the Vereinigung Zürcher Kunstfreunde in 1948 from the art dealer Joseph Altounian-Lorbet of Mâcon, and loaned to the Kunsthaus Zürich. Altounian-Lorbet had owned it since 1939. However, there are no indications as to other prior owners. Essentially, it is difficult to identify medieval wooden figures and their previous owners if there is no information about the artist and the titles are broadly descriptive. Research into Altounian-Lorbet nevertheless revealed that he was working in Paris between 1933 and 1945, and sold artworks to individuals involved in Nazi looting of art. No concrete indications that the work was confiscated as a result of Nazi persecution have so far been found, but Altounian-Lorbet's involvement in Nazi looting gives grounds for suspicion. As the research currently stands, it is not possible to state conclusively whether the work constitutes Nazi-looted art. At present, all the known sources have been exhausted. (State of research 30.09.2024)
Literature	<ul style="list-style-type: none"><li>- Die Meisterwerke, hrsg. von Zürcher Kunstgesellschaft/Christian Klemm, Sammlungskatalog Kunsthaus Zürich, Ostfildern: Hatje Cantz, 2007, S. 18 (ill.).</li><li>- Kunsthaus Zürich. Gesamtkatalog der Gemälde und Skulpturen, hrsg. von Zürcher Kunstgesellschaft et al., Sammlungskatalog, Ostfildern: Hatje Cantz, 2007, S. 19.</li><li>- Ilene H. Forsyth: The Throne of Wisdom. Wood Sculptures of the Madonna in Romanesque France, Princeton: Princeton University Press, 1972, No. 53, vgl. S. 139 f..</li></ul>