

Unbekannt [Frankreich]



Title	Kapitell mit der Darstellung des Sündenfalls
Also known as	
Date	3rd quarter 12th century
Medium	Limestone
Dimensions	object: 29.5 x 29.5 x 29 cm
Signature	-
Inscription	keine Bezeichnungen
Catalogue raisonné	-
Edition / number	-
Edition	-
Inv. No.	1949/0008
Credit line	Kunsthhaus Zürich, 1949
Accession year	1949
Object type	sculpture
Classification	A 3[1] sculpture Middle Ages
Description	<p>Square capital, on the left the serpent in an ornamental plant loop, Eve in front, Adam on the right, the back without decoration.</p> <p>The relatively small, high-quality work suggests that it is part of a series of smaller double columns, for example from a cloister, and belongs to the Burgundian Romanesque period. The fan-shaped leaf above Adam can be found in a similar form in Charlieu (courtesy of Klara Thomet, 2006).</p>
Provenance	<ol style="list-style-type: none">1. Unbekannt [Frankreich] {artist}2. whereabouts unknown

3. probably at the latest from 1939 – 1949, Joseph Altounian-Lorbet (*1889, +1953) (art dealer), Mâcon
Source (in German): ZKG/KHZ Inventarbuch Stg. und ZKG/KH 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, 1949";

4. since 1949, Zürcher Kunstgesellschaft | Kunsthaus Zürich (museum), Zürich, purchase, 4'500 CHF
Source (in German): Wie oben Fussnote 3.

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 limestone capital was acquired by the Vereinigung Zürcher Kunstfreunde in 1949 from the art dealer Joseph Altounian-Lorbet of Mâcon, and loaned to the Kunsthaus Zürich. Altounian-Lorbet had held it since 1939. However, there are no indications as to other prior owners. Essentially, it is difficult to identify medieval stone 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 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 - Kunsthaus Zürich. Gesamtkatalog der Gemälde und Skulpturen, hrsg. von Zürcher Kunstgesellschaft et al., Sammlungskatalog, Ostfildern: Hatje Cantz, 2007, S. 19.