KUNSTHAUS ZÜRICH

Albert von Keller (*27.4.1844 Gais, +16.7.1920 München)

Title	Adele von Le-Suire, stehend
Also known as	Adele von Le-Suire, Standing
Date	c. 1887
Medium	Oil on canvas
Dimensions	image: 111 x 49 x 2.5 cm
Signature	inscr. b. l.: ALBERT KELLER
Inscription	verso u. l. on stretcher in blue: 58398: next to it on label: 273; u. r.: [illegible, number?]
Catalogue raisonné	-
Edition / number	-
Edition	-
Inv. No.	AvK 238.A
Credit line	Kunsthaus Zürich, Seized from Alfred Sommerguth by the Nazis in 1939, donated by his heirs and Hannelore Müller in 2010
Accession year	2007
Object type	painting
Classification	C 1[1] painting 19th century CHE
Description	-
Provenance	Albert von Keller (*1844 Gais, +1920 München) (Künstler/-in) [Verbleib unbekannt?] o.D. – höchstens bis 7.2.1939, Gertrud und Alfred Sommerguth (Sammler/-in), Berlin 7.2.1939, H. W. Lange (Auktion), Berlin, Beschlagnahme, Lot 34 Verbleib unbekannt 15.4.1964 – 18.4.1964, Kunsthaus Lempertz - Auktionshaus in Köln (Auktion), Köln, Lot 206 David Stössel (Vermittler/-in) 18.4.1964 – 1994, Oskar A. Müller (*1899 Chur, +1994 Zürich), Zürich, Kauf 1994 – 2007, Hannelore Müller-Behrendt (*1930, +2013), Nachlass

ab 2007, Zürcher Kunstgesellschaft | Kunsthaus Zürich (Museum), Zürich, Geschenk
ab 2010, Zürcher Kunstgesellschaft | Kunsthaus Zürich (Museum), Zürich, gütliche Einigung, mit den Erben und als Schenkung der Erben und Hannelore Müller erworben

Provenance category

D – The provenance for the period from 1933 to 1945 can be reconstructed. This is a case of Nazi-Looted art.

About the provenance

In 2009, the Kunsthaus staged an exhibition on the work of Albert von Keller to mark a major gift of his paintings from the estate of the Zurich art collector Oskar A. Müller in 2007. On the basis of the catalogue compiled for the exhibition, external experts established that two of the paintings in the gift, the work ‘Madame la Suire’ (AvK 238) and antother work, ‘Nude on the Beach / Evening,’ could be looted art. The Kunsthaus reviewed the evidence and, when the suspicions were confirmed, offered to return the works to the original owners’ heirs or purchase it from them.
‘Madame la Suire,’ was once owned by the Jewish art collector Alfred Sommerguth. The work turned out to have been compulsorily auctioned by the Nazi authorities in Berlin a few months before the outbreak of the Second World War. However, the heirs of Alfred Sommerguth generously decided to donate the oil painting to the Kunsthaus, merely requesting that a notice to this effect be placed by the work when it is exhibited.

The second work, Alfred von Keller’s ‘Nude on a Beach / Evening’ had been in the collection of the Berlin commercial judge and merchant Jean Baer since 1919. When he died in 1930, his widow Ida Bear inherited the art collection. After the National Socialists came to power, Ida Baer was collectively persecuted as a Jew. Between 1939 and her deportation in August 1942 to the concentration camp Theresienstadt, the trace of the art collection is lost. Ida Baer was murdered in Theresienstadt in 1942.
In 2012, with the help of Hannelore Müller's donation, the work was legally acquired on the basis of an agreement with the heirs. (State of research 18.10.2019)

Literature

- Albert von Keller. Salon, Séancen, Secession, hrsg. von Gian Casper Bott, Ausst.-Kat. Kunsthaus Zürich, München: Hirmer, 2009.