

KUNSTHAUS ZÜRICH

Salomon van Ruysdael, artist (*1603 Naarden, +1670 Haarlem)



Title	Eisvergnügen auf der Merwede bei Dordrecht
Also known as	Winterscene at Dordrecht Winterlandschaft auf der Merwede bei Dordrecht [historisch] Winter bei Dordrecht [historisch] Vor Dordrecht [historisch]
Date	1653
Medium	Oil on oak panel
Dimensions	image: 56 x 83.5 cm
Signature	inscr. on the middle sledge: S.V.R / 1653 [monogram]
Inscription	-
Catalogue raisonné	Stechow 1938 68.6.
Edition / number	-
Edition	-
Inv. No.	R 33
Credit line	Kunsthau Zürich, The Ruzicka Foundation, 1948
Accession year	1949
Object type	painting
Classification	B 1[2] painting 16th to 18th century BEL and NLD
Description	-
Provenance	Jacob van Ruisdael (*1628 Haarlem, +1682 Amsterdam) (Künstler/-in) Verbleib unbekannt o.D. – 15.3.1929, E. B. Forster (Sammler/-in), Warmwell House (Dorchester) 15.3.1929, Unbekannt (Auktion), London, Lot 95 15.3.1929 – mindestens bis 1934, Frank T. Sabin (Kunsthhandel), London, Kauf Verbleib unbekannt spätestens ab 1935 – 1941, D. Katz (Kunsthhandel), Dieren 1941, Hanns Schaeffer (*1886, +1967) (Kunsthhandel), Kommission? 1941 – 11.9.1947, Nathan Katz (*1893 Dieren, +1949) (Kunsthändler/-in), Basel 11.9.1947 – 27.12.1948, Leopold Ruzicka (*1887 Vukovar, +1976 Mammern) (Sammler/-in), Kauf 27.12.1948 – 2005, Ruzicka-Stiftung (Sammlung), Zürich, Übertragung 1949 – 2005, Zürcher Kunstgesellschaft Kunsthau Zürich (Museum), Leihgabe

	ab 2005, Zürcher Kunstgesellschaft Kunsthaus Zürich (Museum), Zürich, Geschenk
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	This painting by Salomon van Ruisdael comes from the collection of the Nobel Prize winner and art collector Leopold Ruzicka, from which it was donated to the Kunsthaus Zürich in 2005. By 1935 at the latest, the work was in the collection of the brothers Nathan and Benjamin Katz in the Dutch town of Dieren. In late 1939, to prevent the paintings being seized by the Nazis, the two Jewish art dealers sent some of them to Hanns Schaeffer in New York, who was instructed to sell them on commission on the US market. Schaeffer and the Katz family continued doing business together regularly after the Second World War ended. The painting was not sold in New York and was returned to the Katz company, which was by this time being run by Nathan Katz in Basel; it was from him that Ruzicka acquired it in 1947. It is assumed that in each case, ownership was transferred directly and there are no gaps in the provenance. In the absence of evidence, however, the possibility that it constitutes cultural property confiscated as a result of Nazi persecution cannot currently be ruled out entirely. (State of research 30.06.2023)
Literature	- Kunsthaus Zürich. Gesamtkatalog der Gemälde und Skulpturen, hrsg. von Zürcher Kunstgesellschaft et al., Sammlungskatalog, Ostfildern: Hatje Cantz, 2007, S. 100. - Gemälde der Ruzicka-Stiftung (Text: L. Ruzicka), Ausst.-Kat. Kunsthaus Zürich, Zürich: Kunsthaus Zürich, 1949, No. 33. - Wolfgang Stechow: Salomon van Ruysdael. Eine Einführung in seine Kunst. Mit kritischen Katalog der Gemälde, Berlin: Mann, 1938, No. 6, ill. No. 25, S. 25, 51, 68. - Landschaften. Orte der Malerei, hrsg. von Philippe Büttner, Ausst.-Kat. Kunsthaus Zürich, Zürich, 2020, No. 39.