

KUNSTHAUS ZÜRICH

Giuliano di Simone (*ab 1389 in Lucca dokumentiert)
 attributed to
 Lorenzo di Niccolò (*1373 Florenz, +1412)



Title	Crocifissione
Also known as	Kreuzigung Crucifixion Le Calvaire [historisch]
Date	c. 1400
Medium	Tempera on panel
Dimensions	image: 79 x 48 cm
Signature	-
Inscription	verso auf Holz o. M. in Blau: HM 29 [hs]; o. M. Reste eine Etikette; o. M. blaue KHZ-Etikette; o. M. grüne Etikette in Schwarz: WILDENSTEIN & CO., LTD. / 14 NEW BOND STREET / LONDON, W.1 / Exhibition The Art of Painting in Florence and Siena from / Date Feb/April, 1965 Cat. No. 28 / Artist LORENZO DI NICCOLO / Title The Crucifixion./ Name&Address of Owner; o. r. braune KHZ-Etikette; u. l. weisse KHZ-Etikette
Catalogue raisonné	-
Edition / number	-
Edition	-
Inv. No.	1946/0015
Credit line	Kunsthaus Zürich, Vereinigung Zürcher Kunstfreunde, 1946
Accession year	1946
Object type	painting
Classification	A 1[3] painting Middle Ages ITA
Description	The painting was once considered the work of Andrea di Bartolo respectively Lorenzo di Niccolò Gerini. On the typology of the multi-figured crucifixion developed in the first half of the Trecento, the 'volksreiche Kalvarienberg' with a differentiated narrative structure, see Adam S. Labuda: Jan van Eyck, Realist and Narrator: On the Structure and Artistic Sources for the New York 'Crucifixion' (artibus et historiae 27, 1993).

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Provenance	Giuliano di Simone (*1389 Dokumentiert in Lucca) (Künstler/-in) Verbleib unbekannt spätestens ab 1921 – o.D., Galerie Bachstitz (Galerie), Den Haag Verbleib unbekannt o.D. – 18.12.1946, Jacques Hubert Pierre Francois Menten (*1873 Muntok, +1964 Zürich) (Sammler/-in), Rheinfelden spätestens ab 18.5.1946 – 18.12.1946, Kurt Walter Bachstitz (*1882 Breslau, +1949 Den Haag) (Vermittler/-in), Den Haag ab 18.12.1946, Vereinigung Zürcher Kunstfreunde (Sammlung), Zürich, Kauf, 11'500 CHF, als Lorenzo di Niccolò Gerini ab 1946, Zürcher Kunstgesellschaft Kunsthaus Zürich (Museum), Zürich, Leihgabe
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	By 1921 at the latest, this Crucifixion was held by the Bachstitz Gallery in The Hague, ascribed to Lorenzo di Niccolò. Kurt Walter Bachstitz was an Austrian-Jewish art dealer who was forced to flee to The Hague in 1938 as a result of Nazi persecution. His galleries in Vienna and Berlin were 'aryanized' at around the same time. In 1944, his brother-in-law Walter Andreas Hofer and 'Reichsmarschall' Hermann Göring arranged a visa for him to emigrate to Switzerland. In return, Bachstitz was obliged to hand over some artworks to Göring. In December 1946, Bachstitz organized the transfer of this work to the Vereinigung Zürcher Kunstfreunde from the holdings of Jacques Hubert Menten, a friend of Bachstitz's. Menten was a Dutch art dealer and collector, who arranged the transfer of works to Hitler's planned 'Führermuseum' in Linz during the Nazi period. 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. 35. - Kunder der wunderbaren Dinge. Frühe italienische Malerei aus Sammlungen in der Schweiz und in Liechtenstein, hrsg. von Gaudenz Freuler, Ausst.-Kat. Villa Favorita Lugano-Castagnola, Lugano-Castagnola: Stiftung Thyssen-Bornemisza, 1991, No. 23. - Adam S. Labuda: «Jan van Eyck, Realist and Narrator: On the Structure and Artistic Sources for the New York "Crucifixion"», in: Artibus et historiae, Vol. 27, Krakau: Istituto Internazionale per le Ricerche di Storia dell'Arte (IRSA), 1993, S. 9-30, No. 67. - Miklòs Boskovits: Pittura Fiorentina alla vigilia del Rinascimento 1370-1400 (Collana di Studi diretta da Mina Gregori III), Florenz, 1975, S. 247 f., Anm. 236, ill. No. 527 [als Giuliano di Simone].