

## Unbekannt [Burgund]



Title	Pietà
Also known as	
Date	2nd half 15th century
Medium	Limestone
Dimensions	object: 77 x 93.5 x 40 cm
Signature	not inscribed
Inscription	verso des von vorn aus rechten Engels Hakenkreuz in den Stein eingeritzt
Catalogue raisonné	-
Edition / number	-
Edition	-
Inv. No.	1952/0009
Credit line	Kunsthhaus Zürich, 1952
Accession year	1952
Object type	sculpture
Classification	A 3[1] sculpture Middle Ages
Description	Stylistically influenced by the art of Juan de la Huerta (from 1437 in Burgundy, + after 1462), the provincial work seems unusual in its hieratic rigour and the flanking seraphs; in any case, Forsyth's collection of material contains nothing more closely comparable, cf. William H. Forsyth: The Pietà in French Late Gothic Sculpture: Regional Variations (New York 1995).
Provenance	Unbekannt [Burgund] (Künstler/-in) Verbleib unbekannt o.D. – 1952, Privatbesitz 1952, Max Kaganovitch (*1891, +1978) (Vermittler/-in), Paris ab 1952, Zürcher Kunstgesellschaft   Kunsthhaus Zürich (Museum), Zürich, Kauf, 2'000'000 FRF
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.

# KUNSTHAUS ZÜRICH

About the provenance    The limestone Pietà came to the Kunsthhaus Zürich in 1952 via Max Kaganovitch in Paris. The artist, art dealer and collector, Kaganovitch was originally from Lithuania and of Jewish origin. In 1942, he, his wife Rosy and their two daughters fled to Switzerland. He returned to France in 1945. However, the previous owner has not been identified. In any event, a swastika has been scratched into the back of the stone sculpture. This suggests that it may have changed hands during the Nazi period, and can thus be interpreted as an indication that it was confiscated as a result of Nazi persecution. 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                - Kunsthhaus Zürich. Gesamtkatalog der Gemälde und Skulpturen, hrsg. von Zürcher Kunstgesellschaft et al., Sammlungskatalog, Ostfildern: Hatje Cantz, 2007, S. 22.