

SWISS ART

Zurich 30 May 2016



CHRISTIE'S







SWISS ART

ZÜRICH



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AUKTION

Montag, 30. Mai 2016
18.00 Uhr

Kunsthaus Zürich,
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Donnerstag, 26. Mai 2016, 12.00 – 18.00 Uhr
Freitag, 27. Mai 2016, 10.00 – 18.00 Uhr
Samstag, 28. Mai 2016, 10.00 – 18.00 Uhr
Sonntag, 29. Mai 2016, 10.00 – 18.00 Uhr



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[38]

CHRISTIE'S







+1

JEAN TINGUELY (1925-1991)

Bildbrief an Gustav Zumsteg

dediziert und unten rechts signiert 'Cher Gustave, tout de bon de Jean'

Mischtechnik und Collage auf Papier
27 x 29 cm

CHF6,000-8,000

€5,600-7,300

PROVENIENZ:

Gustave Zumsteg, Zürich
Europäischer Privatbesitz



-2

BERNHARD LUGINBÜHL (1929-2011)

Schoggiflügelmutterfigur, 1970

Auf einer Platte aus Schokolade an der Plinthe vorne eingegossen 'LUGINBÜHL'

Schokolade, gegossen

44,5 x 55 x 15,5 cm

Edition von 100

Das Los wird ohne Limite angeboten.

The lot is offered without reserve.

CHF1,500-2,500

€1,400-2,300

PROVENIENZ:

Privatbesitz, Schweiz

LITERATUR:

Jochen Hesse, Bernhard Luginbühl, Werkkatalog der Plastiken, Zürich 2003, S. 181, Nr. 363 mit Abbildung

Die Plastik entstand für Daniel Spoerri's Eat Art Galerie in Düsseldorf. Das Werk wurde nach einem nicht mehr erhaltenen Holzmodell in ein ausklappbares Silikonnegativ gegossen.

This object was created for Daniel Spoerri's Eat Art Gallery in Dusseldorf. Inspired by a wooden model that no longer exists, this piece was poured into a fold out silicone negative.

3

SAMUEL BURI (1935)

Das Alpenhorn, 1966

rückseitig auf Keilrahmen signiert, datiert und betitelt 'Samuel Buri 1966 Das Alpenhorn'

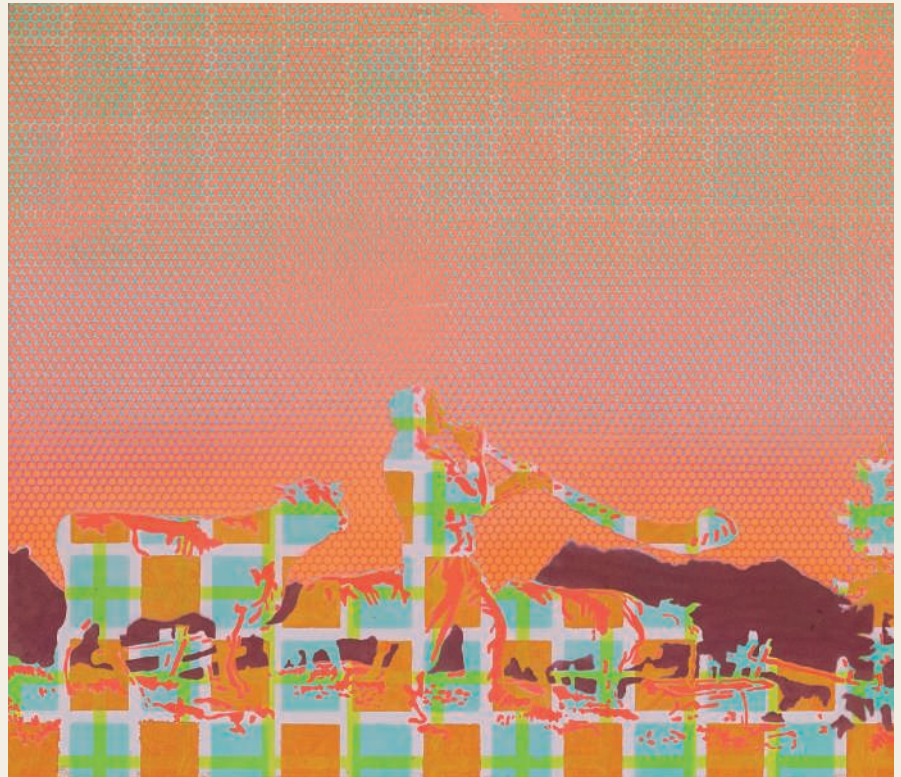
Acryl und Stoff auf Leinwand
115,5 x 131 cm

CHF8,000-12,000

€7,400-11,000

PROVENIENZ:

Privatbesitz, Schweiz



+4

DIETER ROTH (1930-1998)

Wein sacht Herm

unten links signiert und bezeichnet 'Dieter Roth 'Wein sacht Herm'

Bleistift auf Papier

29,5 x 20,5 cm

Dies ist Nummer 4 aus einer Reihe von 8 Zeichnungen.

CHF2,500-3,000

€2,300-2,800

PROVENIENZ:

Europäischer Privatbesitz



5

EVA AEPPLI (1925-2015)

Serie von 7 Figuren

unten rechts monogrammiert 'E.Ae.' und rückseitig stichwortartig Beschreibung der Figuren
Kohle auf Papier, siebenteilig mit Klebestreifen zusammengefügt
17,5 x 70 cm

CHF6,000-8,000

€5,600-7,300

PROVENIENZ:

Privatbesitz, Schweiz



In den 40er und 50er Jahren ernährte Eva Aeppli ihre Familie mit handgenähten Stoffpuppen, erst später kam sie zu den skelettartigen, düsteren Gestalten.

6

EVA AEPPLI (1925-2015)

Handpuppe

verschiedene Textilien
H: 92 cm

CHF3,000-5,000

€2,800-4,600

PROVENIENZ:

Privatbesitz, Schweiz

In the 1940's and 1950's, Eva Aeppli sold her handmade dolls to feed her family, and it was only later that she began to make skeleton-like darker figures.

7

EVA AEPPLI (1925-2015)

Handpuppe

verschiedene Textilien
H: 73 cm

CHF3,000-5,000

€2,800-4,600

PROVENIENZ:

Privatbesitz, Schweiz



8

NIKI DE SAINT PHALLE (1930-2002)

Charly, 1981-82

unten am linken Bein signiert und nummeriert 'Niki 12/20'

bemaltes Polyesterharz

135 x 123 x 84 cm

Edition 12/20

CHF35,000-45,000

€33,000-41,000

PROVENIENZ:

Privatbesitz, Schweiz

AUSSTELLUNG:

Montréal, Galerie Esperanza, Sculptures et Lithographies, 1983

(Vergleichsbeispiel)

Bonn/Glasgow/Paris, Wanderausstellung, Niki de Saint Phalle, 1992-1993

(Vergleichsbeispiel)

San Diego, Mingei International Museum, Niki de Saint-Phalle-Insider/
Outsider-World Inspired Art, Mai 1998-Januar 1999 (Vergleichsbeispiel)

Montréal/Hull/Richmond/Cincinnati/Louisville/Paris, Wanderausstellung,

Le Plaisir de L'Objet, 1997-2000 (Vergleichsbeispiel)

Paris, Musée des Arts décoratifs, Niki de Saint Phalle La vie joyeuse des objets,

Oktober-Dezember 2001 (Vergleichsbeispiel)

San Diego, Mingei International Museum, Niki de Saint Phalle Remembered,

Dezember 2003-April 2004 (Vergleichsbeispiel)

Bei diesem Objekt handelt es sich nicht nur einfach um einen Sessel, sondern dargestellt ist Charly. Er ist ein Freund Nikis und sie hat bewusst die imposante Statur einer erwachsenen Person ausgewählt, die einem Kind ängstlich erscheinen kann. Diese Angst wird mit dieser überbordenden Sympathie ausgeglichen, so kann man Charly auf der Schoss sitzen. Die Rolle des Sitzenden verschmilzt mit der des Stuhls.

Diese Lehnstühle gehören zu den grossen Klassikern aus Niki de Saint Phalles Œuvre.

This object is not just a chair: it is Charly. He is one of Niki's friends and she deliberately chose the imposing figure of an adult who might seem frightening to a child. This fear is counter-balanced by exuberant affection as one can sit in Charly's lap. Thus, when seated, one melds into being one with both Charly and the chair.

These armchairs are classic pieces in Niki de Saint Phalle's body of work.



•9

JOSEF STAUB (1931-2006)

Ecco, 1998

unten gestanztes Monogramm und Datierung 'ST98'
unter Stand nummeriert '6/1' und auf Etikett bezeichnet 'Ecco'

Chromstahl

H: ca. 42 cm

Edition 1/6

Das Los wird ohne Limite angeboten.

The lot is offered without reserve.

CHF3,000-5,000

€2,800-4,600

PROVENIENZ:

Privatbesitz, Schweiz

•10

PAUL SUTER (1926-2009)

Orpheus, 1982

auf Stand gestanzte Signatur, Datierung und Nummerierung 'SUTER 82 3/6'

Eisen, schwarz gefasst

H: 64,5 cm

Edition 3/6

Das Los wird ohne Limite angeboten.

The lot is offered without reserve.

CHF2,000-3,000

€1,900-2,800

PROVENIENZ:

Privatbesitz, Schweiz



PROPERTY FROM THE COLLECTION
OF GUY AND MARIE-HÉLÈNE WEILL

+11

WILFRID MOSER (1914-1997)

Ohne Titel, 1957

unten rechts signiert und datiert 'MOSER 57'

Öl auf Leinwand

89 x 115 cm

CHF5,000-7,000

€4,600-6,400

PROVENIENZ:

Collection of Guy and Marie-Hélène Weill,
New York



© Guy Weill, Wilfrid Moser, Juli 1937.

PROPERTY FROM THE COLLECTION
OF GUY AND MARIE-HÉLÈNE WEILL

+12

WILFRID MOSER (1914-1997)

Ohne Titel, 1956

unten rechts signiert und datiert 'MOSER 56'

Öl auf Leinwand

92 x 65 cm

CHF5,000-7,000

€4,600-6,400

PROVENIENZ:

Collection of Guy and Marie-Hélène Weill,
New York





+13

REMY ZAUGG (1943-2005)

PERÇOIS, AGIS, DEVIENS, SOIS, 1988/91

Lack auf Aluminium
103 x 94 cm

CHF10,000-15,000

€9,200-14,000

PROVENIENZ:

Galerie Mai 36, Zürich
Europäischer Privatbesitz



14

PIPILOTTI RIST (1962)

Pickelporno, 1995

auf Rückseite nummeriert '16/20'
digitales Videostandbild auf Aluminium
52,7 x 69,9 cm
Edition 16/20

CHF2,500-4,000

€2,300-3,700

PROVENIENZ:

Galerie Akinci, Amsterdam
Christie's New York, 17. Mai 2000, Los 271
Privatbesitz, Schweiz

Dem Werk liegt ein von der Künstlerin signiertes Zertifikat vor.

The work is accompanied by a certificate of authenticity signed by the artist.



15

REMY ZAUGG (1943-2005)

Blind Bild, 1992

rückseitig bezeichnet 'R.Zaugg 1992'
Siebdruck auf Acryl über Leinwand
44,5 x 39,5 cm

CHF6,000-8,000

€5,600-7,300

PROVENIENZ:

MAI 36 Galerie, Zürich
Privatbesitz, Schweiz

16
DANIELE BUETTI (1955)

Fendi, 2003

C-Print
75,5 x 54 cm
Edition ¾ (+ 1 a.p.)

CHF3,000-5,000 €2,800-4,600

PROVENIENZ:
Sammlung Banco del Gottardo
Privatbesitz, Schweiz

Dieses Werk gehört zur Serie *Looking for love*.

This work belongs to the Series *Looking for love*.



“Der Keftedes verlangt Vorbereitungen, Wartezeit, Kochen, Mischen und Mengen, Abstimmen der Zutaten, Gewürze und erneutes Kochen. (...) Der Keftedes ist des Armen Art, reich zu sein, das Beste aus dem Wenigen zu machen, das er hat, die lange Zubereitungszeit abwarten zu können.”

“Keftedes require preparation; you have to let them rest, cook them, mix and measure them, adjust the ingredients, add spices and cook them once again. (...) Keftedes is the poor man’s way of being rich, of making the best out of the little one has, of being able to bide one’s time throughout their lengthy preparation.”

Daniel Spoerri

+17
DANIEL SPOERRI (1930)

Ohne Titel

unten rechts signiert 'Daniel'
Assemblage mit zwei Büchern
50 x 39 x 6 cm

CHF10,000-15,000 €9,200-14,000

PROVENIENZ:
Europäischer Privatbesitz

Der hier erwähnte George ist George Brecht. Der amerikanische Konzeptkünstler spielte eine wichtige Rolle in der Fluxus-Bewegung in den 1960er und 1970er Jahren.

The 'George' being referred to here is George Brecht, the American conceptual artist who played a major role in the Fluxus movement of the 1960's and 1970's.





18

JOHN M. ARMLEDER (1948)

Monotypie (in colour), 1992

unten rechts signiert und datiert 'John Armleder 1992'
Monotypie auf Papier, Radierung und Farbtinte
200 x 100 cm

CHF18,000-22,000

€17,000-20,000

PROVENIENZ:

Centre Genevois de Gravure contemporaine, atelier d'artiste (1992)
Privatbesitz, Schweiz

AUSSTELLUNG:

Nizza, Villa Arson, John M Armleder, 9. April-30. Mai 1993

John M. Armleder hat 1992 eine Serie von 21 Monotypien im Centre Genevois de Gravure contemporaine geschaffen. Sie sind alle gleich gross und sind Unikate.

In 1992, John M. Armleder created a series of 21 monotypes at the Centre Genevois de Gravure contemporaine. They are all the same size and each is one of a kind.



*"Ich erfinde nicht. Alles existiert in der Realität. Wer sucht, der findet."
 "I do not invent. Everything exists in reality. Seek, and he shall find."*

Peter Stämpfli

19

PETER STÄMPFLI (1937)

Cintra, 1985

rückseitig signiert, datiert und betitelt 'P. Stämpfli 85 Cintra'

Öl auf Leinwand

160 x 168 cm

CHF12,000-18,000

€12,000-17,000

PROVENIENZ:

Galerie Lelong, Paris (1988)

Privatbesitz, Schweiz

AUSSTELLUNG:

Paris, Galerie Lelong, Peter Stämpfli, 1988

Fribourg, Museum für Kunst und Geschichte, Ausstellung Peter Stämpfli,

9. September - 14. November 1999

Paris, Galerie nationale du Jeu de Paume, Peter Stämpfli, 22. Oktober 2002 -

5. Januar 2003

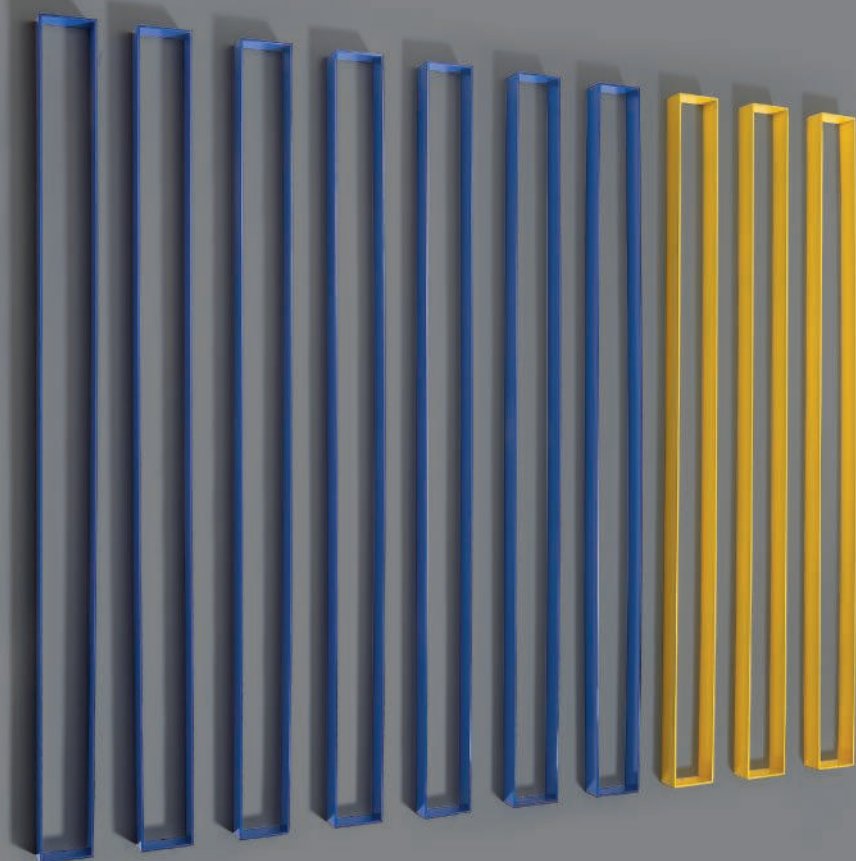
LITERATUR:

Daniel Abadie, Peter Stämpfli, Genf 1991, S. 112 mit Abbildung

Daniel Abadie, L'Œuvre de Stämpfli, Paris 2015, S. 177 mit Abbildung

Dem Werk liegt ein Echtheitszertifikat von Peter Stämpfli, Paris, 19. Januar 2003 bei.

This piece includes a certificate by Peter Stämpfli, Paris, dated 19th January 2003.



20
GOTTFRIED HONEGGER (1917-2016)

C.1371

Aluminium, farbig lackiert
150 x 280 cm

CHF5,000-7,000

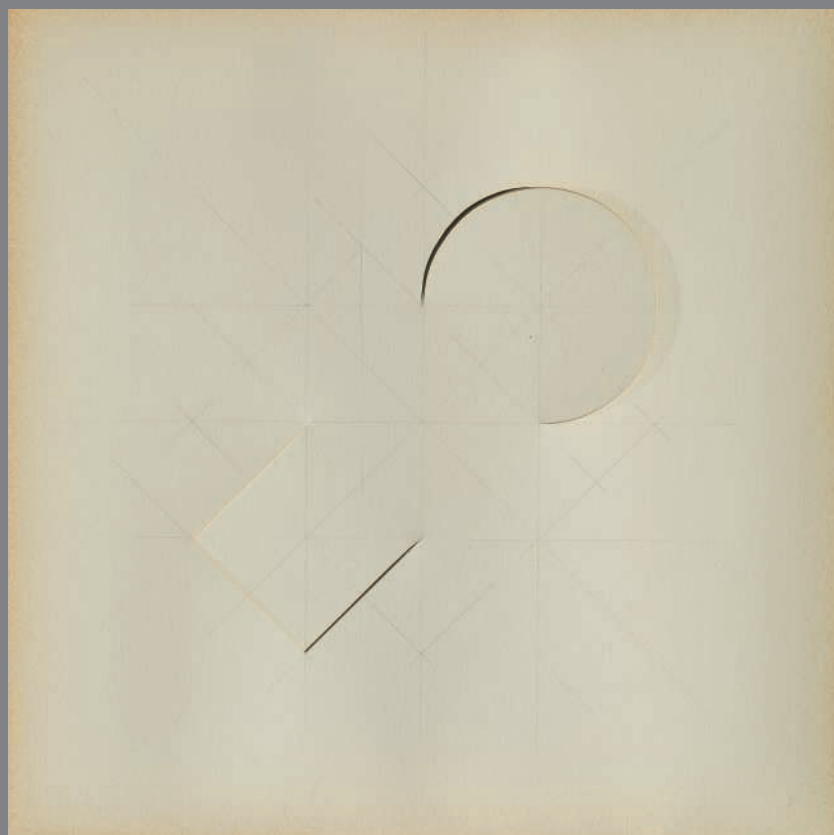
€4,600-6,400

PROVENIENZ:

Galerie Denise René, Paris (2003)
Privatbesitz, Schweiz

Dem Werk liegt ein Echtheitszertifikat von
Gottfried Honegger, Cannes, 16. April 2003 bei.

This work includes a certificate by
Gottfried Honegger, Cannes, dated 16. April 2003.



PROPERTY FROM THE COLLECTION OF
GUY AND MARIE-HÉLÈNE WEILL

+21
GOTTFRIED HONEGGER (1917-2016)

Cercles et Carré, 1964

rückseitig signiert, datiert und bezeichnet:
'HONEGGER, NEW YORK 1964, CERCLES ET CARRÉ'
Biseautage und Bleistift
38 x 38 cm

CHF600-800

€550-730

PROVENIENZ:

Collection of Guy and Marie-Hélène Weill, New York



°+22

MAX BILL (1908-1994)*halbkugel um zwei achsen, 1966*

schwarzer Marmor

D: 30 cm

CHF25,000-35,000

€23,000-32,000

PROVENIENZ:

Gallery Staempfli, New York

Privatbesitz, Nordamerika

AUSSTELLUNG:

New York/Montreal/Chicago, Staempfli Gallery/Galerie Godard Lefort/The Art Club of Chicago, 1. April - 19. April/29. April - 17. Mai/27. Mai - 27. Juni 1969

Bei der hier angebotenen Skulptur handelt es sich vermutlich um den Prototypen, also die erste Version dieser Skulptur von Max Bill und dies ist ungewöhnlich. Manchmal kommt es vor, dass die gleiche Grundidee in verschiedener Dimension und andersartigem Material über Jahre hinweg variiert worden ist. Die Galerie Staempfli in New York eröffnete im April 1969 die Ausstellung "max bill", die weiter in die Galerie Godard Lefort in Montreal zog und in Chicago im the Art Club of Chicago endete. In Chicago wurde dieses Werk erworben und war seit dann in der Kunstsammlung der heutigen Besitzerfamilie. Der Galerist Staempfli liess für diese Ausstellungsreihe eine sechsseitige Einladungskarte drucken, worin die Skulptur gross abgebildet war.

The sculpture on offer here is probably a prototype, the first version of this sculpture by Max Bill, which is unusual. Sometimes an artist translates a basic idea into different dimensions in various materials over many years. In April, 1969, the Staempfli Gallery in New York hosted the exhibition "max bill", and from there it moved to the Godard Lefort Gallery in Montreal, and finally to the Art Club of Chicago in Chicago. This piece was purchased in Chicago and has been a part of the owner's art collection ever since. In the six-page invitation that the Staempfli Gallery had printed to accompany this three-stop exhibition, the sculpture now on offer was a major feature.



23
LILL TSCHUDI (1911-2004)

Trio, 1931

unten rechts signiert und bezeichnet
'Lill Tschudi, Trio'
oben links nummeriert '25/50'
mehrfarbiger Linolschnitt
22 x 26 cm
Edition 25/50

CHF4,000-6,000

€3,700-5,500

PROVENIENZ:
Privatbesitz, Schweiz

LITERATUR:
Stephen Coppel, *Linocuts of the Machine Age*,
Melbourne 1995, LT 22 mit Abbildung



24
LILL TSCHUDI (1911-2004)

Jazz Band, 1930

unten mittig bezeichnet 'Jazz Band' und
oben rechts signiert und nummeriert
'Lill Tschudi 16/50' und
oben links datiert 'Handdruck 1930'
mehrfarbiger Linolschnitt
18,8 x 17 cm
Edition 16/50

CHF3,000-5,000

€2,800-4,600

PROVENIENZ:
Privatbesitz, Schweiz

LITERATUR:
Stephen Coppel, *Linocuts of the Machine Age*,
Melbourne 1995, LT 6 mit Abbildung

25

HANS HINTERREITER (1902-1989)

Opus 134, 1961

unten rechts monogrammiert und datiert 'HH 61' und
rückseitig signiert, datiert und bezeichnet
'HANS HINTERREITER OP. 134 / 1961 STA. EULALIA /
IBIZA / BALEARES'

Acryl auf Pavatex
82 x 82 cm

CHF10,000-15,000

€9,200-14,000

PROVENIENZ:

Museum of Modern Art, New York
Privatbesitz, Schweiz

LITERATUR:

Hans Joachim Albrecht/Rudolf Koella,
Hans Hinterreiter, Ein Schweizer Vertreter der
konstruktiven Kunst, Zürich 1982, S. 119
mit Farbabbildung



26

HANS HINTERREITER (1902-1989)

Opus 47A, 1945

Auf Abschnitt signiert, datiert und betitelt
'Hans Hinterreiter 1945 OPUS 47A'
mit mathematischer Formel

Tempera auf Papier
29 x 29 cm

CHF3,000-5,000

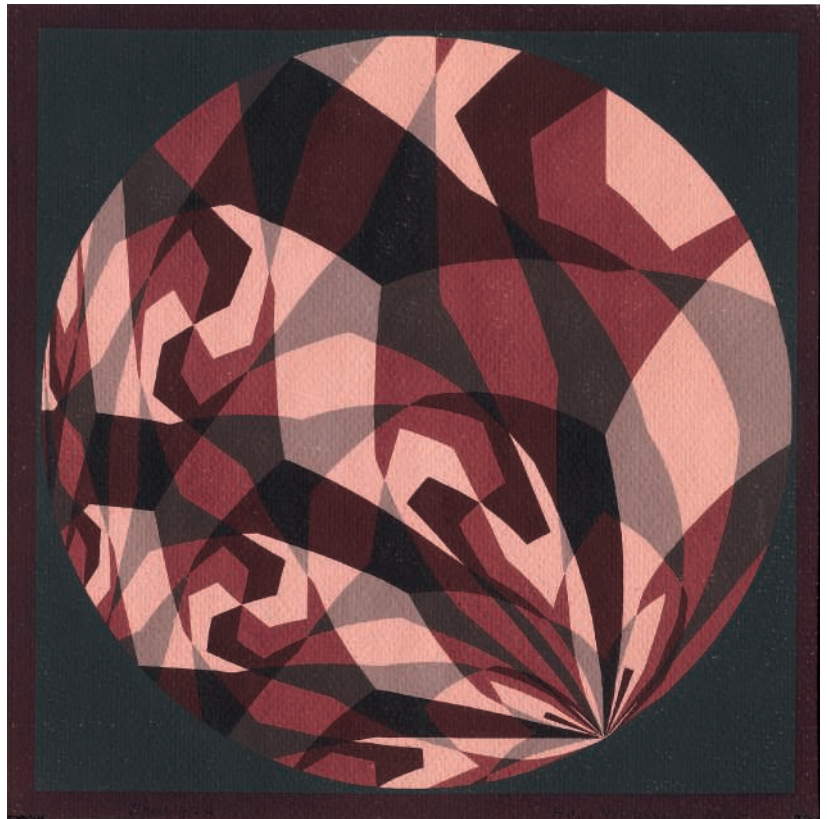
€2,800-4,600

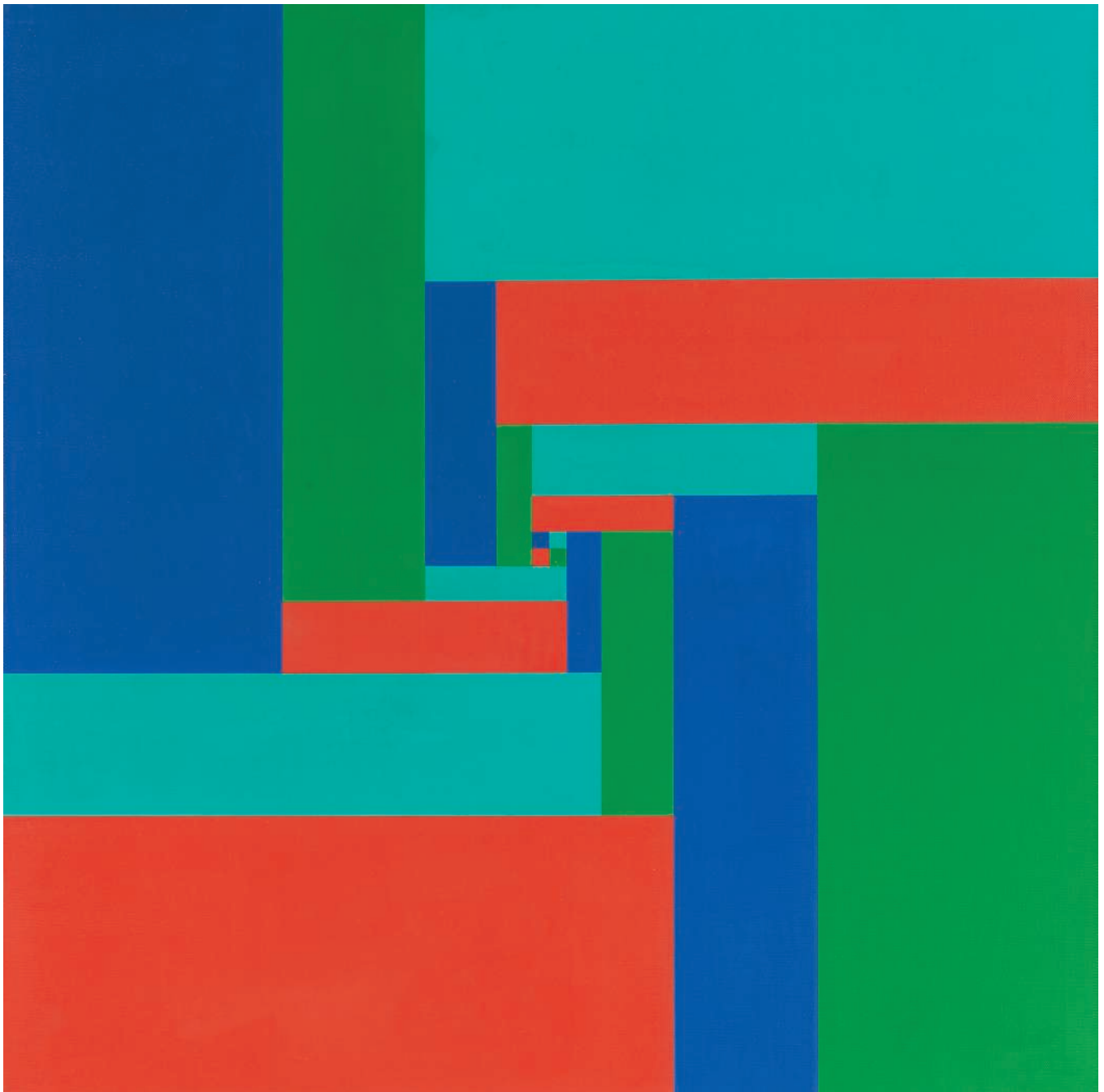
PROVENIENZ:

Privatbesitz, Schweiz

LITERATUR:

Hans Joachim Albrecht/Rudolf Koella,
Hans Hinterreiter, Ein Schweizer Vertreter der
konstruktiven Kunst, Zürich 1982, S. 100
mit Farbabbildung





+27

RICHARD PAUL LOHSE (1902-1988)

Bewegung von 4 kontrastierenden Gruppen aus einem Zentrum, 1952/62

rückseitig signiert, bezeichnet und datiert 'Richard P. Lohse, Zürich, Schweiz, Bewegung von 4 kontrastierenden Gruppen aus einem Zentrum, 1952/62/2'

Öl auf Leinwand
116 x 116 cm

CHF100,000-150,000

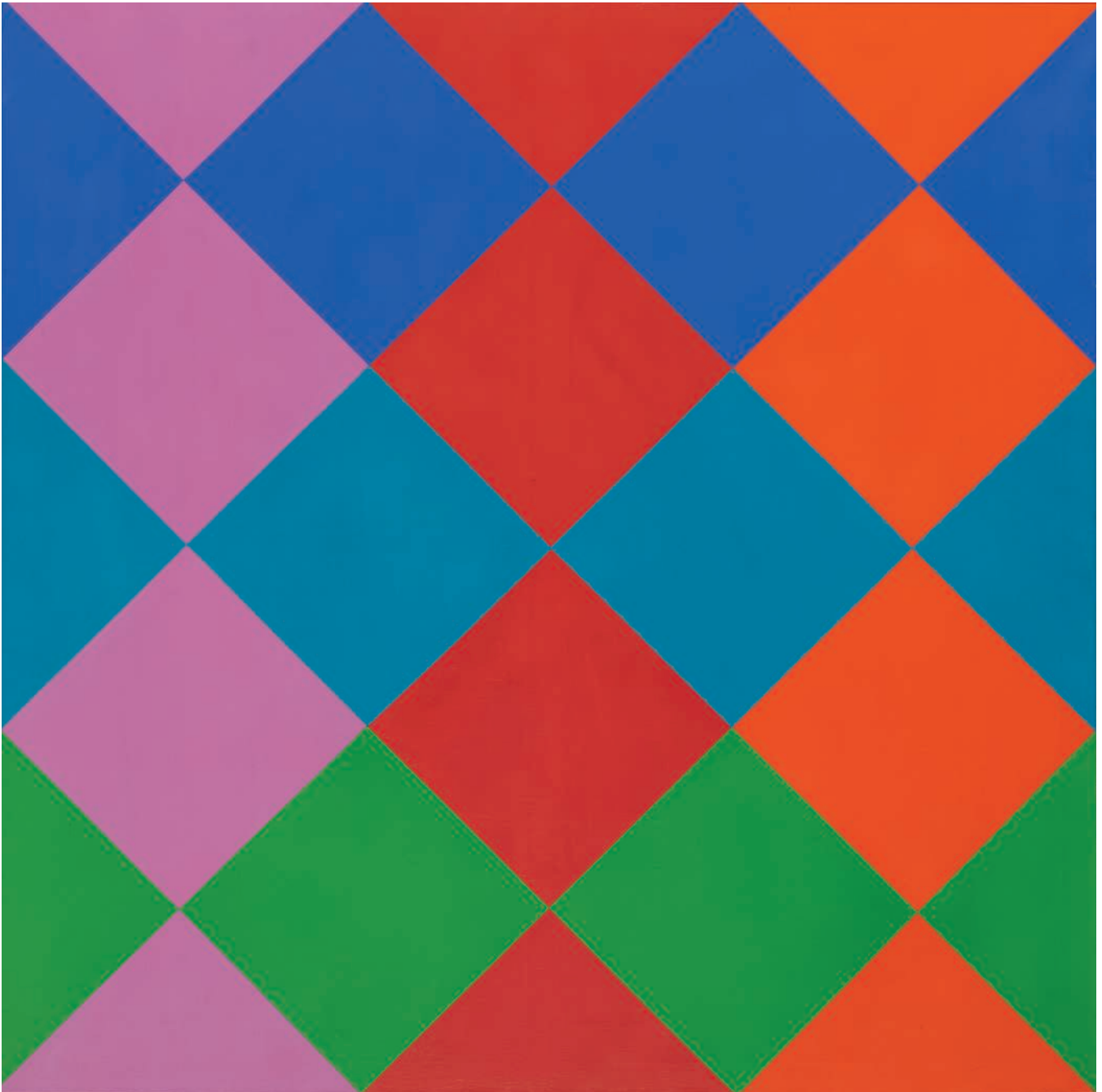
€92,000-140,000

PROVENIENZ:

Europäischer Privatbesitz

Die Arbeit wird in den Werkkatalog der Richard Paul Lohse-Stiftung aufgenommen.

The work will be included in the catalogue raisonné of the Richard Paul Lohse-Foundation.



28

MAX BILL (1908-1994)*Feld aus sechs Farbdurchdringungen, 1966*

rückseitig auf Leinwand signiert und datiert 'bill 1966',
auf Spannrahmen signiert, datiert und bezeichnet 'max bill zürich,
feld aus sechs farbdurchdringungen, 1966'

Öl auf Leinwand
132 x 132 cm

CHF120,000-180,000

€120,000-170,000

PROVENIENZ:

Privatbesitz, Schweiz

AUSSTELLUNG:

Zürich, Galerie Marlborough, Max Bill, 7. Juni - 6. Juli 1974, Nr. 17
Zürich, Gimpel-Hanover u. André Emerich, Max Bill - 20 Werke aus 20 Jahren,
20. November 1982 - 15. Januar 1983
Hannover, Kunstgesellschaft Hannover
Köln, Galerie Teufel
New York, The Pace Gallery
Locarno, Pinacoteca comunale, Casa Rusca, Max Bill,
8. September - 17. November 1991
Zürich, Galerie Jamileh Weber, Max Bill, Bilder und Plastiken,
26. November 1995 - 2. März 1996
London, Annelly Juda Fine Art, Max Bill - Five decades, 19. Mai - 30. Juli 2011







FROM AN IMPORTANT SWISS COLLECTION

Filigrane Scherenschnitte gehören zweifelsohne zur traditionellsten Handwerkskunst der Schweiz. Die kleinen Bilder werden üblicherweise in Schwarz und Weiss aus einem einzigen Stück realisiert und anschliessend auf einen helleren Untergrund aufgeklebt. Zusätzlich werden einzelne Teile aus farbigem Papier ausgeschnitten und aufgeklebt. Dadurch erhalten die Scherenschnitte eine plastische Wirkung, die sich nur im Original entfalten kann.

Der Scherenschnitt hat seinen Ursprung im waadtländischen Pays d'Enhaut. Häufig sind sie von den Darstellungen alltäglicher Arbeiten wie dem Alpaufzug oder der Jagd geprägt.

Die Scherenschnitte stehen in der Tradition der zwei grossen lokalen Meister Johann-Jakob Hauswirth (1809-1871) und Louis David Saugy (1871-1953). Um sich in den Wintermonaten durchzuschlagen, fertigte Hauswirth Scherenschnitte an, die er an Bauern der Umgebung für wenig Geld verkaufte oder zuweilen auch gegen Essen tauschte.

Von Pays d'Enhaut aus verbreitete sich dieses volkstümliche Kunsthandwerk über die ganze Schweiz.

Without any doubt, filigree paper cutting is one of the most traditional handicrafts of Switzerland. These small images are traditionally black and white, and are cut from a single piece of paper that is later pasted onto a lighter background. Individual motifs are sometimes cut from coloured paper and are then glued to the work. In this way, the paper cuts appear to be more sculptural, a look that can only emerge from the original.

Paper cutting has its origins in Pays d'Enhaut in the Canton of Vaud, Switzerland. Most often paper cuts depict the everyday events of a normal working day, for example, driving the cattle up to alpine pastures, or hunting scenes.

Paper cuttings stand in the tradition of two great local masters - Johann-Jakob Hauswirth (1809-1871) and Louis David Saugy (1871-1953). To while away the time throughout the long winter months, Hauswirth made paper cuttings that he then sold to local farmers to earn a little extra, or he exchanged them for food.

The art of traditional paper cutting spread from Pays d'Enhaut throughout all of Switzerland.

FROM AN IMPORTANT SWISS COLLECTION



+29

LOUIS DAVID SAUGY (1871-1953)

Montée à l'alpage fleurie

mittig signiert 'Louis Saugy'

Scherenschnitt auf Papier

30,5 x 45 cm (Lichtmass)

CHF35,000-45,000

€33,000-41,000

FROM AN IMPORTANT SWISS COLLECTION



30

+30
LOUIS DAVID SAUGY (1871-1953)

La chasse

mittig signiert 'Louis Saugy'
Scherenschnitt auf Papier
26 x 33 cm (Lichtmass)

CHF20,000-30,000

€19,000-28,000

+31
LOUIS DAVID SAUGY (1871-1953)

La récolte

mittig signiert 'Louis Saugy'
Scherenschnitt auf Papier
33 x 44 cm (Lichtmass)

CHF18,000-25,000

€17,000-23,000



31



32

+32

JOHANN JAKOB HAUSWIRTH (1809-1871)

Montée à l'alpage

Scherenschnitt auf Papier
28 x 37 cm (Lichtmass)

CHF35,000-45,000

€33,000-41,000

+33

KOPIE NACH JOHANN JAKOB HAUSWIRTH

Montée à l'alpage

Scherenschnitt auf Papier
26 x 32,5 cm (Lichtmass)

CHF3,000-5,000

€2,800-4,600



33



FROM AN IMPORTANT SWISS COLLECTION



34

+34

LOUIS DAVID SAUGY (1871-1953)

Montée à l'alpage, 1945

unten mittig signiert und datiert 'Louis Saugy 1945'

Scherenschnitt auf Papier

33 x 44 cm (Lichtmass)

CHF15,000-25,000

€14,000-23,000

+35

LOUIS DAVID SAUGY (1871-1953)

Montée à l'alpage

unten mittig signiert 'Louis Saugy'

Scherenschnitt auf Papier

29 x 41 cm (Lichtmass)

CHF18,000-25,000

€17,000-23,000



35



36

+36

LOUIS DAVID SAUGY (1871-1953)

Montée à l'alpage, 1945

unten mittig signiert und datiert 'Louis Saugy 1945'

Scherenschnitt auf Papier
28 x 34 cm (Lichtmass)

CHF15,000-20,000

€14,000-18,000

+37

**CHRISTIANE SAUGY (1951)/
JACQUELINE SAUGY (1951)**

Montée à l'alpage

Scherenschnitt auf Papier
24,5 x 33 cm (Lichtmass)

CHF2,000-4,000

€1,900-3,700



37









38

Giovanni Segantini's frühe Werke, wie diese beiden Rotondi, bestehen durch die aussergewöhnliche Plastizität ihrer abgebildeten Objekte. Wohl kurz nach seiner Studienzeit an der Kunstakademie in Brera um 1880-1882 entstanden, zeugen sie von Segantini's naturgetreuer Erfassung des jeweiligen Sujets. Die Früchte und Blumen, in Gruppen um die Aussparung in der Mitte arrangiert, sind in leuchtenden Farben und satten Pinselstrichen ausgeführt. Dabei spielt Segantini gekonnt mit der Lichtführung, um die vorteilhafteste Seite, beispielsweise der Pfirsiche und Hortensien, hervorzuheben. Die dekorative Malerei, von der lombardischen Stilistik beeinflusst, ist je in eine raffinierte Komposition aus Spiegel und Rahmen eingepasst. Als Auftragsarbeit von Segantini's Schwager Carlo Bugatti, waren die beiden Tondis ursprünglich als dekoratives Tondi für eine Wand- oder Deckenleuchte gedacht.

Giovanni Segantini's early works, which include these two Rotondi, are impressive because of the unusual plasticity of the objects depicted. Created shortly after he had completed his studies at the Art Academy in Brera from 1880-1882, they are evidence of how Segantini liked to depict his chosen subjects in a manner that was true to nature. The fruit and flowers, arranged in groups around the centre space, are painted in glowing colours and lush brush strokes. Segantini skillfully uses the light to show, for example, the peaches and the hydrangea to their best advantage. Both of these decorative paintings, influenced by the Lombardian style, are beautifully executed compositions made to surround a mirror within a frame. Under contract to his brother-in-law, Carol Bugatti, for this work, both tondis were originally intended to be decorative pieces for a wall, or as a ceiling light.



39

+38

GIOVANNI SEGANTINI (1858-1899)

Rotondo di frutta, um 1880-82

Öl auf Holz, mittig Spiegel

D: 51 cm

CHF30,000-40,000

PROVENIENZ:

Europäischer Privatbesitz

Dem Werk liegt eine Kopie des Zertifikates von Prof. Dr. Annie-Paule Quinsac vom 14. April 1997 bei.

The work is accompanied by a copy of the certificate of authenticity from Prof. Dr. Annie-Paule Quinsac, dated 14 April 1997.

+39

GIOVANNI SEGANTINI (1858-1899)

Rotondo di fiori, um 1880-82

Öl auf Holz, mittig Spiegel

D: 51 cm

CHF30,000-40,000

PROVENIENZ:

Europäischer Privatbesitz

Dem Werk liegt eine Kopie des Zertifikates von Prof. Dr. Annie-Paule Quinsac vom 14. April 1997 bei.

The work is accompanied by a copy of the certificate of authenticity from Prof. Dr. Annie-Paule Quinsac, dated 14 April 1997.

€28,000-37,000

€28,000-37,000



40

+40

ALEXANDRE CALAME (1810-1864)

Kleiner Bergsee, Ausblick auf die Berner Alpen, um 1850

unten links signiert 'A. Calame f.'

Öl auf Leinwand

43 x 58 cm

CHF15,000-20,000

€14,000-18,000

PROVENIENZ:

Europäischer Privatbesitz

Das Werk ist im Schweizerischen Institut für Kunstwissenschaft, Zürich, unter der Nr. 160411 0001 registriert.

The work is registered as no. 160411 001 with the Swiss Institute for Art Research, Zurich.

41

ALEXANDRE CALAME (1810-1864)

Torrent de montagne et arbres, um 1850

unten rechts signiert 'A. Calame f.'

Aquarell auf Papier

13 x 18.5 cm

CHF6,000-8,000

€5,600-7,300

PROVENIENZ:

Privatbesitz, Schweiz

Valentina Anker, Calame. dessins, Catalogue raisonné, Wabern-Bern 2000, Nr. 511 mit Abbildung



41

42

**FERDINAND HODLER
(1853-1918)**

Bauer auf der Landstrasse, um 1881

unten rechts signiert 'F. Hodler.'
Öl auf Leinwand
27 x 37,5 cm

CHF60,000-80,000 €56,000-73,000

PROVENIENZ:

H. Trüb-Baumann, Zürich, 1932
Josef (?) Strebler, Muri (AG), 1956
Privatbesitz, Schweiz (1981)

AUSSTELLUNG:

Winterthur, Kunstverein Winterthur, der frühe Hodler, 4. September - 16. Oktober 1932, Nr. 26
Pfäffikon, Seedamm-Kulturzentrum, Der frühe Hodler. Das Werk 1870-1890, 11. April - 14. Juni 1981, Nr. 146
Zürich, Galerie Dr. Schenk, Landschaft und Staffage - ihre Beziehung im Wandel der Zeit, 15. März - 15. Juni 1986, Nr. 42 (Der Spaziergänger vor Langenthal, nach 1895)
Langenthal, Altes Gemeindehaus, Ferdinand Hodler und der Oberaargau, 24. Oktober - 6. Dezember 1992, Nr 107 (Blick gegen die Kirche Langenthal, 1882 (?))

LITERATUR:

Carl Albert Loosli, Ferdinand Hodler. Leben und Werk, Bern 1921-1924, Nachtrag Zürcher Illustrierte, der frühe Hodler, 16. 9. 1932, Nr. 38, S. 1202
Oskar Bächtelmann und Paul Müller, Ferdinand Hodler, Catalogue raisonné der Gemälde, Bd. 1, Die Landschaften, Zürich 2008, Nr. 98



42

Im Hintergrund dieses frühen Werkes Hodlers ist das Dorf Langenthal erkennbar. Auf dem heutigen Geissbergweg schreitet ein alter Mann dem Betrachter entgegen. Hodler war durch einen einjährigen Aufenthalt bei seinem Onkel Friedrich Neukomm in Langenthal im Jahr 1871 mit dem Dorf und seiner Umgebung eng verbunden. Das lichthaltige, warme Kolorit, die teils grossflächige, tonige Malweise und die idyllische Landschaft erinnern an Hodlers Ausbildung beim Postkartenmaler Ferdinand Sommer in Thun.

One can recognize the village of Langenthal, Switzerland, in the background of this early work by Hodler. An old man is walking towards the viewer along a road that is now called Geissbergweg. Hodler became very familiar with both the village of Langenthal and its surrounding areas while spending a year there with his uncle, Friedrich Neukomm, in 1871. With its warm colours flooded with light, its extensive clay-like brushwork and the idyllic countryside that is depicted, this painting brings to mind the time Hodler spent under the tutelage of the postcard painter, Ferdinand Sommer in Thun.

43

ALEXANDRE CALAME (1810-1864)

Abhang mit zwei Eichen vor einem See, um 1835

unten rechts signiert 'A. Calame'
Öl auf Papier über Leinwand
48 x 34,5 cm

CHF25,000-35,000

€23,000-32,000

PROVENIENZ:

Galerie Kogal, Bern (1973)
Privatbesitz, Schweiz

Das Werk ist im Schweizerischen Institut für Kunstwissenschaft, Zürich, als eigenhändige Arbeit von Alexandre Calame unter der Nr. 82'975 registriert.

The work is registered as no. 82'975 with the Swiss Institute for Art Research, Zurich, as a genuine work by Alexandre Calame.



43



44

44

ALBERT ANKER (1831-1910)

Stube mit Kind

Aquarell über Bleistift auf Papier
21,5 x 24,5 cm

CHF8,000-12,000

€7,400-11,000

PROVENIENZ:

ehemals Sammlung Fritz Zbinden, Erlach (1932)
Galerie Kogal, Bern, (1973)
Privatbesitz, Schweiz

AUSSTELLUNG:

Ins, Gemeindehaus, Albert Anker, Der Maler und sein Dorf, 14. - 31. Mai 1977



45

45

ALBERT ANKER (1831-1910)

Landschaftsstudie zu: Die Konfirmandinnen von Müntschemier, um 1901

Öl auf Leinwand auf Karton
25,5 x 29,5 cm

CHF18,000-25,000

€17,000-23,000

PROVENIENZ:

Nachlass Albert Anker (1910)
Marie Quinche-Anker, Neuchâtel
Galerie Kogal, Bern (1974)
Privatbesitz, Schweiz

AUSSTELLUNG:

Neuchâtel, Salles Léopold Robert, Exposition Albert Anker, 1. - 30. November 1910, Nr. 50
Zürich, Kunsthaus Zürich, Albert Anker, 7. Mai - 5. Juni 1911, Nr. 176
Bern, Kunsthalle Bern, Albert Anker, September - Oktober 1928, Nr. 127
Bern, Berner Kunstmuseum, Albert Anker (1831 - 1910).
Jahrhundertausstellung, 20. Juni - 23. August 1931, Nr. 205

LITERATUR:

Anker-Katalog 1962, Nr. 697 (Die Strasse nach Müntschemier)
Sandor Kurthy/Therese Bhattacharya-Stettler, Albert Anker, Werkkatalog der
Gemälde und Ölstudien, Basel/Bern 1995, Nr. 583 mit Abbildung



46 recto

46

ALBERT ANKER (1831-1910)

Pfarrer/Priester (recto/verso)

Kohle auf Papier
25,5 x 32 cm (Lichtmass)

CHF4,000-6,000

€3,700-5,500

PROVENIENZ:

Privatbesitz, Schweiz

Die bei diesem Werk vorhandene Fixierung der Kohle ist bei sehr vielen
Arbeiten von Albert Anker gut ersichtlich.

As is the case in a great many of Albert Anker's work, his fixation of the
graphite uses in this sketch is quite visible.



46 verso



47

ALBERT ANKER (1831-1910)

Mädchenkopf

Öl auf Leinwand auf Karton

D: 17,5 cm

CHF70,000-90,000

€65,000-83,000

PROVENIENZ:

Nachlass Albert Anker
Marie Quinche-Anker, Neuchâtel
Privatbesitz Neuchâtel, 1962
Kunsthaltung Kogal, Bern, 1963
Privatbesitz, Schweiz
Kunsthaltung Kogal, Bern, 1983
Privatbesitz, Schweiz

LITERATUR:

Sandor Kurthy/Therese Bhattacharya-Stettler, Albert Anker, Werkkatalog der Gemälde und Ölstudien, Basel/Bern 1995, Nr. 624 mit Abbildung



48

48
ERNST SAMUEL GEIGER (1876-1965)

Abend im Engadin, 1914

unten rechts signiert und datiert 'E Geiger 1914'

Öl auf Leinwand

40 x 61 cm

CHF18,000-25,000

€17,000-23,000

PROVENIENZ:

Direkt vom Künstler an die Familie des heutigen Besitzers, Schweiz

AUSSTELLUNG:

Bern, Kunsthalle, Dr. Ernst Geiger Twann, 14. - 28. Januar 1917,

Nr. 53 (Abend im Engadin)

Zürich, Galerie Tanner, Februar 1917, Nr. 22 (Abend im Engadin)

49

CARL VON SALIS (1886-1941)

Champesch II

unten rechts signiert 'C. v. SALIS.'

rückseitig auf Keilrahmen signiert und bezeichnet 'C. v. Salis, Champesch II'

Öl auf Leinwand

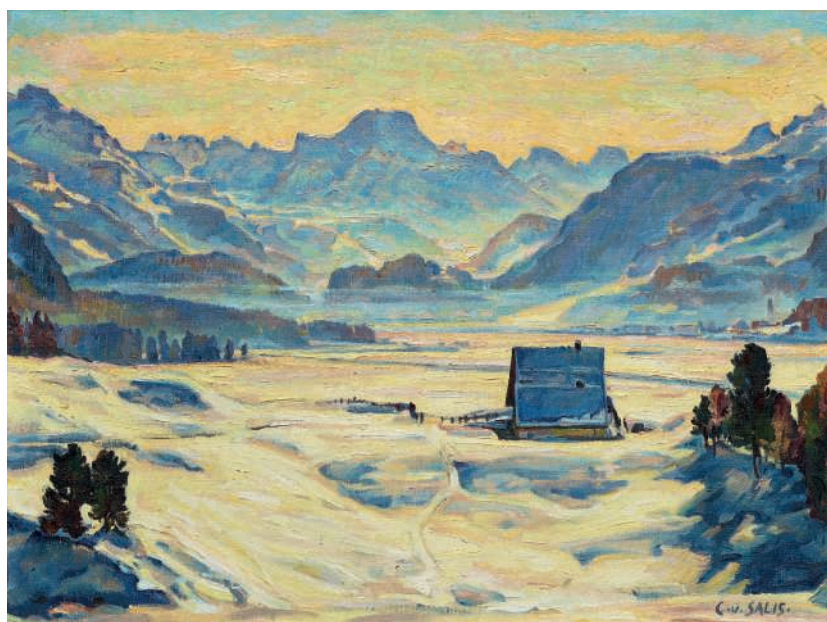
60 x 80 cm

CHF15,000-25,000

€14,000-23,000

PROVENIENZ:

Privatbesitz, Schweiz



49



50

ERNEST BIELER (1863-1948)

Tête de Saviésan

unten rechts signiert 'EST BIELER'

Tempera auf Karton

33 x 26,5 cm

CHF120,000-150,000

€120,000-140,000

PROVENIENZ:

Privatbesitz, Schweiz

AUSSTELLUNG:

Lens, Fondation Pierre Arnaud, Collection Pierre Arnaud. Une passion suisse, 1. Mai - 14. Juni 2015, mit Katalog, S. 29 mit Abbildung

Ethel Mathier wird das Bild in das Werkverzeichnis von Ernest Bieler aufnehmen.

Ethel Mathier will include the painting in the catalogue raisonné of Ernest Bieler.

51

ERNEST BIELER (1863-1948)

Confidence à l'abri du bois, 1898

unten rechts mit Signaturstempel 'Ernest Biéler'

Tempera auf Leinwand

131 x 99,5 cm

CHF80,000-120,000

€74,000-110,000

PROVENIENZ:

Dr. Kaeser, Teil der Dekoration des Salons der Villa, Genf (1898)

Privatbesitz, Schweiz

AUSSTELLUNG:

Savièse, Maison de commune, Ernest Biéler (1863-1948), *Rétrospective du cinquantenaire*,

14. November 1998 - 17. Januar 1999, Nr. 12, mit Katalog, S. 25 mit Abbildung
Lausanne, Musée cantonal des Beaux-Arts/Solothurn, Kunstmuseum, Ernest Biéler (1863-1948).

Vom Realismus zum Jugendstil, Wanderausstellung, 3. Juli - 10. Oktober
1999/23. Oktober 1999 - 2. Januar 2000, Nr. 39, mit Katalog,
S. 58 mit Abbildung

Lens, Fondation Pierre Arnaud, Collection Pierre Arnaud. *Une passion suisse*,
1. Mai - 14. Juni 2015,
mit Katalog, Abbildung auf Buchdeckel (Detail), S. 30 mit Abbildung

LITERATUR:

Christophe Flubacher, *Les peintres en Valais*, Lausanne 2003,
S. 81 mit Abbildung

Ethel Mathier/Matthias Frehner (Hrsg.), *Ernest Biéler (1863-1948),
Geträumte Wirklichkeit*, Ausstellungskatalog Kunstmuseum Bern/
Fondation Pierre Gianadda, Bern/Martigny 2011, S. 92ff

Biéler's Stilpluralismus erreichte um 1900 seinen Höhepunkt. Der Künstler pendelte zwischen Art Nouveau und Realismus, zwischen symbolistischen Frauenfiguren und Walliser Bauern.

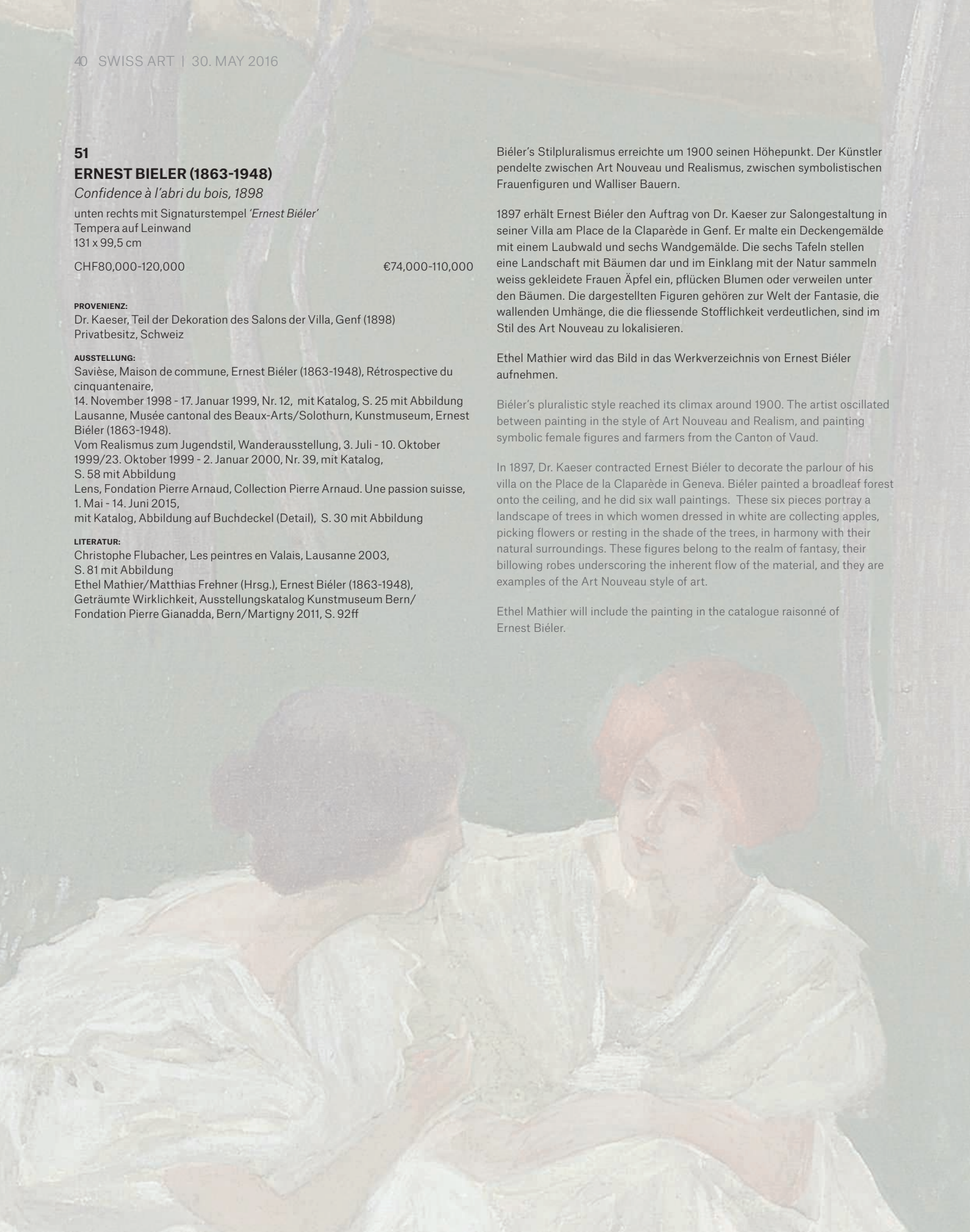
1897 erhält Ernest Biéler den Auftrag von Dr. Kaeser zur Salongestaltung in seiner Villa am Place de la Claparède in Genf. Er malte ein Deckengemälde mit einem Laubwald und sechs Wandgemälde. Die sechs Tafeln stellen eine Landschaft mit Bäumen dar und im Einklang mit der Natur sammeln weiss gekleidete Frauen Äpfel ein, pflücken Blumen oder verweilen unter den Bäumen. Die dargestellten Figuren gehören zur Welt der Fantasie, die wallenden Umhänge, die die fließende Stofflichkeit verdeutlichen, sind im Stil des Art Nouveau zu lokalisieren.

Ethel Mathier wird das Bild in das Werkverzeichnis von Ernest Biéler aufnehmen.

Biéler's pluralistic style reached its climax around 1900. The artist oscillated between painting in the style of Art Nouveau and Realism, and painting symbolic female figures and farmers from the Canton of Vaud.

In 1897, Dr. Kaeser contracted Ernest Biéler to decorate the parlour of his villa on the Place de la Claparède in Geneva. Biéler painted a broadleaf forest onto the ceiling, and he did six wall paintings. These six pieces portray a landscape of trees in which women dressed in white are collecting apples, picking flowers or resting in the shade of the trees, in harmony with their natural surroundings. These figures belong to the realm of fantasy, their billowing robes underscoring the inherent flow of the material, and they are examples of the Art Nouveau style of art.

Ethel Mathier will include the painting in the catalogue raisonné of Ernest Biéler.







52

52

FERDINAND HODLER (1853-1918)

Schwörender, Studie zu Einmütigkeit, um 1913

ehemals unten rechts mit Stempelsignatur (heute verblasst)
rückseitig Nachlass-Stempel Berthe Hodler, Genf
Öl, Gouache, Bleistift auf Papier über Leinwand
44 x 23,5 cm

CHF20,000-30,000

€19,000-28,000

PROVENIENZ:

Nachlass Ferdinand Hodler (1918)
Nachlass Berthe Hodler (1957)
Fischer Luzern, Auktion 17. Juni 1961
Privatbesitz, Schweiz

Die auf Papier gemalte und später auf Leinwand aufgezugene Arbeit ist eine Studie für eine frontal stehende Figur links hinter dem Redner im Gemälde *Einmütigkeit* (Rathaus Hannover). Das Werk trug 1961 bei der erstmaligen Registrierung unten rechts eine Stempel-Signatur, welche heute verblasst ist. Das Werk ist im Schweizerischen Institut für Kunstwissenschaft (SIK-ISEA), Zürich, unter der Nr. 7'254 als eigenhändige Arbeit von Ferdinand Hodler registriert. Die hier angebotene Arbeit wird in den bei SIK-ISEA in Vorbereitung befindlichen Catalogue raisonné der Gemälde Ferdinand Hodlers (Bd. 3, Die Figurenbilder) aufgenommen.

This work that was firstly painted on paper and was later transferred to canvas, is a study of a full frontal figure who is standing behind and to the left of a speaker in the painting *Einmütigkeit* (City Hall, Hannover). When the work was first registered in 1961, it had a stamped signature in the lower right-hand corner that has now faded. This work is registered with the Swiss Institute for Art Research (SIK-ISEA), Zurich, bearing the No. 7'254 as being the work of Ferdinand Hodler. It will be integrated into the SIK-ISEA Catalogue raisonné of the paintings of Ferdinand Hodler that is presently being compiled (Vol. 3, Images of Figures).



53

53

FERDINAND HODLER (1853-1918)

Hellebardier

Aquarell über Bleistift auf Papier auf Karton
20,5 x 8,4 cm

CHF3,000-4,000

€2,800-3,700

PROVENIENZ:

Privatbesitz, Schweiz

Das Werk ist eine Studie zu Figur *Luzern*, Landesausstellung Genf, 1896.



54

54
ERNST SAMUEL GEIGER (1876-1965)

Lago Maggiore, um 1944
unten links signiert 'E. Geiger.'
Öl auf Leinwand über Holz
26 x 70 cm

CHF8,000-12,000

PROVENIENZ:
Privatbesitz, Schweiz

55

ERNST SAMUEL GEIGER (1876-1965)

Abend, 1913
unten rechts signiert und datiert 'E Geiger 1913'
rückseitig auf Etikett bezeichnet 'Ernst Geiger Twann, Abend'
Öl auf Leinwand
46 x 55 cm

CHF8,000-12,000

PROVENIENZ:
Direkt vom Künstler an die Familie des heutigen Besitzers, Schweiz

AUSSTELLUNG:
Zürich, Kunsthaus, Ernst Geiger, 9. März - 9. April 1919, Nr. 119 (Abend)
Bern, Kunsthalle, Ernst Geiger Ligerz, 25. Mai - 22. Juni 1919, Nr. 57 (Abend)

€7,400-11,000



54

56

FELIX VALLOTTON (1865-1925)

Coucher de soleil à Grâce, ciel orangé et vert, 1918

unten rechts signiert und datiert 'F.VALLOTTON. 18'

Öl auf Leinwand

54 x 73 cm

CHF1,000,000-1,500,000

€920,000-1,400,000

PROVENIENZ:

Succession F. Vallotton, Nr. 332

Galerie Vallotton, Lausanne, Nr. 1009

Abel Fernand Naert, Bruxelles (1960)

Vente Me Tajan, Paris, Hôtel George V, 16.06.1997, Nr. 13

Privatbesitz, Schweiz

AUSSTELLUNG:

? Paris, Galerie Druet, Exposition Félix Vallotton, 17. - 28. März 1919, Nr. 19 (Coucher de soleil)

Zürich, Kunsthaus, Félix Vallotton, 20. Januar - 26. Februar 1928, Nr. 128 (Sonnenuntergang)

La Chaux-de-Fonds, Musée des beaux-arts, 28. Dezember 1943 - 30. Januar 1944, Nr. 43

LITERATUR:

Félix Vallotton, Livre de Raison, "Coucher de soleil à Grâce, ciel orangé et vert, gros nuages lourds ardoise, a gauche arbre (T 20 P)" LRZ 1168

Marina Ducrey, Félix Vallotton (1865-1925), L'oeuvre peint, Zürich/Lausanne 2005, Nr. 1233 mit Abbildung

Im Jahr 1918 hält Félix Vallotton ein paar wenige Sonnenuntergänge im südfranzösischen Grâce fest. In der vorliegenden Version *Coucher de soleil à Grâce, ciel orangé et vert* arbeitete Vallotton die Szene um die untergehende Sonne besonders intensiv heraus. Die dichte Wolkendecke teilt den Himmel in zwei Bereiche, die durch ihre Einfärbung in intensivem Orange bis Rot und Pistaziengrün den Sonnenuntergang als durchdringendes Naturschauspiel erscheinen lässt. Aufgrund des dichten Farbauftrags und der eher flachen Darstellung der Landschaft wirken die Schattierungen im Baum und den Wolken detailliert und lebendig. Der konkave Wiesenabschnitt mit Geländer und Baum gibt dem Werk einen Rahmen und hebt die Sonne kurz vor ihrem Untergang am Horizont zusätzlich hervor. Das Gemälde entfaltet seine Wirkungskraft durch die besondere Farbgebung und die stark abgegrenzten Flächen. Der lineare Aufbau sorgt für eine ruhige Komposition, welche durch den Baum am linken Bildrand etwas gebrochen wird.

In 1918, Félix Vallotton captured some sunsets on canvas while he was in Grâce in the south of France. In this painting with the title 'Coucher de soleil à Grâce, ciel orangé et vert', Vallotton paid particular attention to the scenery around the setting sun. The thick blanket of clouds divides the sky into two distinct areas which, with colours ranging from intense orange and red to pistachio green, promote a sense of a sunset as a thrilling spectacle of nature. By using thick layers of colour, and by keeping the landscape rather flat, his shadings make the tree and the clouds appear highly defined and very vibrant. The concave stretch of meadow with its railings and the tree both frame the work and highlight the sun that is about to disappear beneath the horizon. The painting's force of expression is achieved through its powerful use of colour and its strongly defined separate areas. Its lineal construction generates a peaceful atmosphere that is slightly disturbed by the tree on the left border of the painting.





57

57
KLARA BORTER (1888-1948)

Mann in Uniform, 1918

unten links signiert und datiert 'Borter. 1918.'

Öl auf Leinwand

102 x 94 cm

CHF6,000-8,000

€5,600-7,300



58

58
CUNO AMIET (1868-1961)

Edmée de Niederhäusern-Wartmann am Klavier, 1913

unten rechts monogrammiert 'CA'

Pastell auf Papier

48 x 30,5 cm

Das Los wird ohne Limite angeboten.

The lot is offered without reserve.

CHF2,500-3,500

€2,300-3,200

PROVENIENZ:

Privatbesitz, Schweiz



59

ERNEST BIELER (1863-1948)

La Fille de Roumaz, 1918

unten rechts signiert und datiert 'E. BIELER. 1918.'

Tempera auf Leinwand

34 x 28 cm

CHF120,000-150,000

€120,000-140,000

PROVENIENZ:

Privatbesitz, Schweiz

AUSSTELLUNG:

Bern, Kunsthalle, Ernest Bieler, 7. Mai - 12. Juni 1938, Nr. 56

Lens, Fondation Pierre Arnaud, Collection Pierre Arnaud. Une passion suisse,

1. Mai - 14. Juni 2015, mit Katalog, S. 35 mit Abbildung

LITERATUR:

James Bolivar Manson, Ernest Bieler, Peintre suisse, Lausanne 1936,

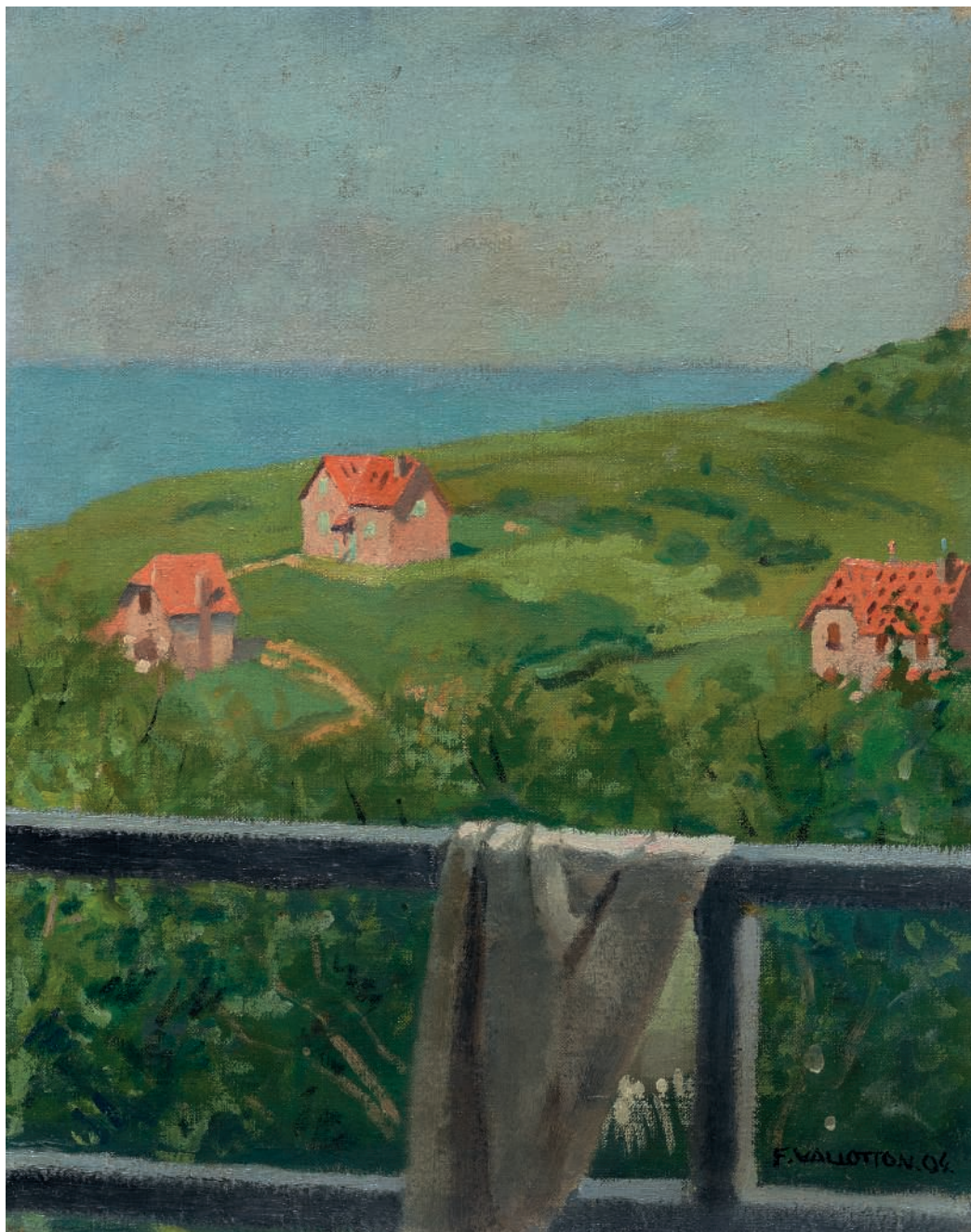
Abbildung Tafel XXXII

Christophe Flubacher, Les peintres en Valais, Lausanne 2003,

Abbildung auf Schutzumschlag und S. 181

Ethel Mathier wird das Bild in das Werkverzeichnis von Ernest Bieler aufnehmen.

Ethel Mathier will include the painting in the catalogue raisonné of Ernest Bieler.



60

FELIX VALLOTTON (1865-1925)

Paysage à Varengueville, 1904

unten rechts signiert und datiert 'F. Vallotton. 04.'

Öl auf Leinwand

39 x 31 cm

CHF60,000-80,000

€56,000-73,000

PROVENIENZ:

Privatsammlung, Midi de la France

Galerie Charles et André Bailly, Paris

Galerie Vallotton, Lausanne, Nr. 13045 (1987)

Privatbesitz, Schweiz (1989)

AUSSTELLUNG:

Lausanne, Galerie Vallotton, Exposition anniversaire 1913 - 1988. Maîtres suisses et français des XIXe et XXe siècles, 23. Juni - 3. September 1988, Nr. 114
Lausanne, Galerie Vallotton, Félix Vallotton. Huiles et dessins, 2. November - 2. Dezember 1989, Nr. 13

Lens, Fondation Pierre Arnaud, Collection Pierre Arnaud. Une passion suisse, 1. Mai - 14. Juni 2015, mit Katalog, S. 89 mit Abbildung

LITERATUR:

Félix Vallotton, Livre de Raison, "21 études paysages faites a Varengueville"
LRZ 530

Marina Ducrey, Félix Vallotton (1865-1925), L'oeuvre peint, Zürich/Lausanne 2005, Nr. 501 mit Abbildung



61

FELIX VALLOTTON (1865-1925)

Femme de dos, 1909

unten rechts datiert und signiert 'F. VALLOTTON. 09'

Öl auf Leinwand
61 x 50 cm

CHF60,000-80,000

€56,000-73,000

PROVENIENZ:

Druet, Paris (beim Künstler 1909 gekauft)
Barbara Church
Vente Collection Barbara Church, Paris Palais Galliera, 26.6.1961, Nr. XXI
Auktion Christie's, London, 2.12.1966, Nr. 32
Oscar Ghez, Genf
Asta di dipinti postimpressionisti francesi, Mailand, Finarte, 29.5.1961, Nr. 91
Auktion Christie's, Genf, 20.11.1973, Nr. 99
Privatsammlung Schweiz
Auktion Germann, Zürich, 26.6.2003, Nr. 58
Privatbesitz, Schweiz

AUSSTELLUNG:

Mailand, Galleria del Levante, Félix Vallotton, Oktober - November 1963,
Nr. 13, 'Nudo di schiena'
Turin/Rome, Gallerie Narciso/Galleria del Levante, E. Bernard / F. Vallotton,
16. April - 4. Mai 1964/ bis 7. Oktober 1964, Nr. 4

LITERATUR:

Archives Druet, Bibliothèque nationale de France, Paris, Albums des photographies Druet (ADBN), Nr. 21455, S. 241, 'Etude de nu' Félix Vallotton, Livre de Raison, "Femme de dos, torse légèrement incliné sur la droite. fond gris (T. 12)" LRZ 669
Marina Ducrey, Félix Vallotton 1865-1925, L'oeuvre peint, Zürich/Lausanne 2005, Nr. 694 mit Abbildung

Vallottons Akt *Femme de dos* aus dem Jahr 1909 zeigt ein Modell in Rückenansicht. Das Gesicht des Modells wird im Profil nur angedeutet, dadurch wird die junge Frau entpersonifiziert. Obwohl die Figur in Rückenansicht nicht zu erkennen ist, verleiht Vallotton ihr durch den signifikanten Körperbau eine individuelle Gestalt. Die Sanduhrfigur, der makellose Teint und die geflochtenen, kastanienbraunen Haare zeigen den Akt in natürlicher Schönheit, der vor dem grau-grünen Hintergrund besonders gut zur Geltung kommt.

In this nude portrait – *Femme de dos* – from 1909, Vallotton has placed his model with her back to the painter. The model's face is merely hinted at in profile, making the young woman more anonymous. Despite making it impossible to identify the model from this angle, Vallotton nevertheless gives her her own unique form through her striking physique. Her hourglass figure, her perfect skin tone and her plaited auburn hair reflect the nude model's natural beauty that stands out particularly well against the grey-green tone of the background.

62

GIOVANNI GIACOMETTI (1868-1933)

Il pittore (Alberto Giacometti), 1921

unten links monogrammiert 'GG', rückseitig signiert und datiert
'Giovni Giacometti 1921'

Öl auf Leinwand
111 x 81 cm

CHF380,000-500,000

€350,000-460,000

PROVENIENZ:

Karl Balsiger, Solothurn
Privatbesitz, Schweiz

AUSSTELLUNG:

Zürich, Kunsthaus, Ernest Bolens, Giovanni Giacometti u.a.,
10. Mai - 7. Juni 1922, Nr. 44 (Junger Maler)
Genf, Bâtiment Electoral et Musée Rath, XV Exposition nationale des
Beaux-Arts, 3. September - 8. Oktober 1922, Nr. 145 (Junger Maler)
Basel, Kunsthalle, Giovanni Giacometti, Gedächtnisausstellung Paul Altherr,
8. Februar - 2. März 1930, Nr. 11 (Der Junge Maler)

LITERATUR:

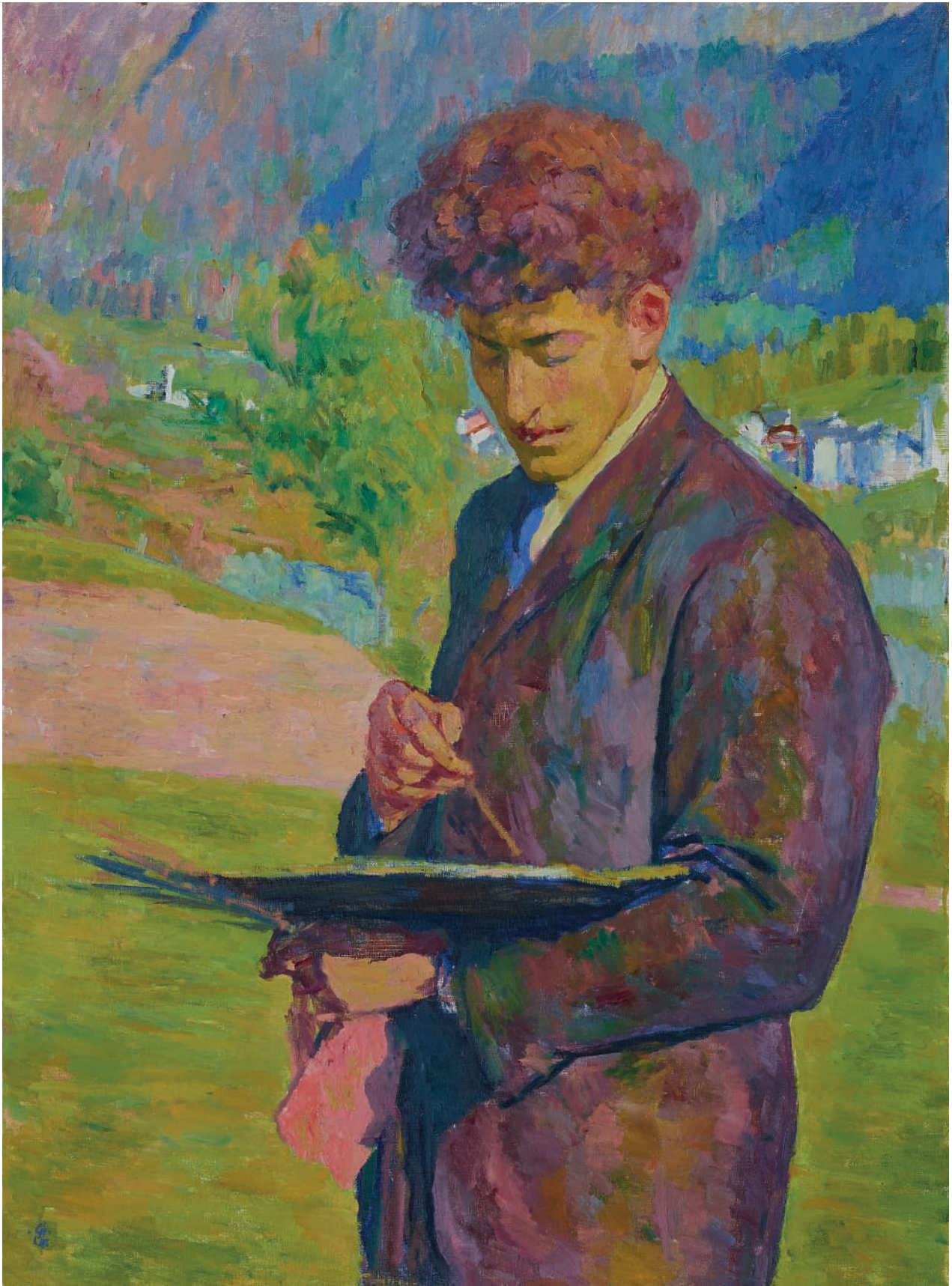
Giovanni Giacometti, Registro dei quadri, Quaderno No 2, S. 38, Nr. 388
Elisabeth Köhler, Giovanni Giacometti 1868-1933, Leben und Werk, mit
Werkverzeichnis, Zürich 1969, S. 44, Nr. 304, Abb. 62
Paul Müller/Viola Radlach, Giovanni Giacometti, Werkkatalog der Gemälde,
Zürich 1997, Nr. 1921.04 mit Abbildung



Anonym, Alberto Giacometti, um 1917

Das Gemälde *Il pittore* von Giovanni Giacometti zeigt seinen ältesten Sohn Alberto im Alter von 20 Jahren. Bedingt durch eine starke Erkrankung an Mumps im Alter von 17 Jahren, bricht Alberto die Schule in Schiers ab und konzentriert sich nur noch auf seine künstlerische Laufbahn. Sein Lehrer und Förderer wurde sein Vater Giovanni. Er zeigt Alberto auf diesem Gemälde als Maler in der Landschaft in der Nähe von Stampa. Dieses in sehr frischen Farben gehaltene aber auch sehr offiziell anmutende Malerporträt, Alberto gekleidet in Hemd, Kravatte und Sonntagsanzug und zusammen mit den Malerattributen Pinsel und Palette, kann als grosse Anerkennung des Vaters, Alberto als Künstler, interpretiert werden.

This painting with the title *Il pittore* (the painter Alberto) by Giovanni Giacometti depicts his eldest son, Alberto, at the age of 20. Suffering from a severe case of the mumps, Alberto stopped attending school in Schiers at the age of 17 and concentrated solely upon his career as an artist. Giovanni was both his teacher and his patron. In this painting, Giovanni depicts Alberto as a painter standing in the countryside near Stampa. Although painted in fresh colours, this seemingly very official portrayal of Alberto as a painter, dressed as he is in his Sunday suit with shirt and tie, and holding the instruments of a painter – brush and palette, can be interpreted as a sign of his father's great appreciation of Alberto's skill as an artist.





63

63

GIOVANNI GIACOMETTI (1868-1933)

Il ponte al sole. - Die Brücke in Stampa, 1920/21

unten rechts signiert 'Giovni Giacometti',
unten links im Stock monogrammiert 'GG'
Holzschnitt
32 x 25 cm

CHF2,500-3,500

€2,300-3,200

PROVENIENZ:

Privatbesitz, Schweiz

LITERATUR:

Christine E. Stauffer, Giovanni Giacometti,
Das graphische Werk, Bern 1997, Nr. 16a
mit Abbildung

64

GIOVANNI GIACOMETTI (1868-1933)

Paesaggio primavera, 1932

unten rechts monogrammiert 'GG', rückseitig signiert und datiert 'Giovanni Giacometti Stampa 1932'
Öl auf Leinwand
79,5 x 72 cm

CHF250,000-350,000

€230,000-320,000

PROVENIENZ:

Privatbesitz, Schweiz

AUSSTELLUNG:

Aarau, Kunsthaus, Von Hodler zu Noland, 4. Juni - 17. Juli 1977, Nr. 14

LITERATUR:

Paul Müller/Viola Radlach, Giovanni Giacometti, Werkkatalog der Gemälde, Zürich 1997, Nr. 1932.11
mit Abbildung/Registro dei quadri, no 3, Nr. 533

Giovanni Giacometti hält in diesem Werk den Blick in den blühenden Obstgarten aus seinem Atelier fest. Rechts im Hintergrund ist der Weg nach Soglio zu erkennen.

In this work, Giovanni Giacometti captures the view of his fruit garden in bloom from the window of his atelier in Stampa. In the background on the right one sees the road that leads to Soglio.





PROPERTY FROM THE COLLECTION OF GUY AND MARIE-HÉLÈNE WEILL

“Unsere Sammlung ist keine Grosse” stellen Guy und Marie-Hélène fest, “aber sie reflektiert unseren Geschmack und unser Urteilsvermögen über den Wert des Lebens mit der Kunst.”

Guy Weill 1914 in Zürich geboren, pflegte schon früh ein Interesse für Kunst, Literatur und Musik. Bereits als junger Mann war der ideenreiche Guy Weill ein eifriger Sammler von Zeichnungen und Skizzen von Künstlern wie Pablo Picasso und Ernst Ludwig Kirchner - der Start für eine beeindruckende Sammlung, die er zusammen mit seiner Frau aufbaute. Das Paar begeisterte sich schnell für Abstrakten Expressionismus und Neo-Expressionismus. In seinen jungen Jahren pflegte Guy Weill Kontakt zu Schweizer Künstlern wie Wilfried Moser, den er aus dem Malunterricht kannte und zusammen in der freien Natur Skizzen anfertigte.

In den späten 30er emigrierten Guy Weill und Marie-Hélène Bigar, welche in Lausanne aufwuchs, in die USA und heirateten 1942.

Nach dem zweiten Weltkrieg eröffnete Guy Weill an der Madison Avenue in Manhattan das Warenhaus British American House. Das Herrenbekleidungsgeschäft vertrieb als eines der Ersten Designerlabels wie Burberry oder Aquascutum.

Die prosperierende Nachkriegszeit New Yorks verhalf den Weills die Möglichkeit Kunst zu sammeln und Stipendiate zu unterstützen.

Ein Leben lang pflegten die Weills eine Affinität zur Kunst. Ihr Sammlertum beschränkte sich nicht nur auf eine spezifische Epoche oder ein Medium der Kunst, sondern ihr breites Interesse widerspiegelt sich in ihrer Sammlung: für bahnbrechenden Abstrakten Expressionismus, spirituelle chinesische Malerei bis zu südost-asiatischen Skulpturen. Für das Paar war das Sammeln ein wesentliches Instrument um sich mit der ganzen Welt auseinanderzusetzen: „Für uns“, sagte das Paar, “ist Kunst und war es schon immer, Leben.”

Weitere Werke aus der Sammlung von Guy und Marie-Hélène Weill werden in dieser Auktion angeboten. (Lose 11, 12, 21, 65)

The Weills saw collecting as an essential means of engaging with the world: “For us”, the couple stated simply, “art is, and always has been, life.”

Guy Weill was born in Zurich in 1914. In his early years he was friends with Swiss Artists, such as Wilfrid Moser, with whom he took painting lessons. By his teenage years, Guy was an eager collector of drawings and sketches by artists such as Pablo Picasso and Ernst Ludwig Kirchner—a harbinger of the impressive collection he would later assemble with his wife.

Marie-Hélène’s family, the Bigars, were from Lausanne and in the late 1930s, both families emigrated to the United States where Guy and Marie-Hélène met and married.

In the years following, WWII, Guy Weill opened British American House, a menswear emporium on Manhattan’s Madison Avenue that was the first to feature labels such as Burberry and Aquascutum. The dynamic scene of post-war New York provided the Weills with a wealth of opportunity in collecting and scholarship.

Guy and Marie-Hélène Weill held a lifelong affinity for fine art. Their unwavering belief in the importance of artistic production transcended history and geography: from trailblazing works of Abstract Expressionism to the spiritual beauty of Chinese painting and Southeast Asian sculpture. “Our collection is not a large one,” Guy and Marie-Hélène Weill stated, “but it reflects our taste and judgment about what is worth living with day after day.”

Further works from the collection of Guy and Marie-Hélène Weill are on offer in this sale. (Lots 11, 12, 21, 65)

**+65****CUNO AMIET (1868-1961)***Rosengarten, 1933*

unten rechts monogrammiert und datiert 'CA 33'

rückseitig signiert, bezeichnet und datiert 'C. Amiet Rosengarten 1933'

Öl auf Leinwand

50 x 65 cm

CHF80,000-100,000

€74,000-92,000

PROVENIENZ:

Collection of Guy and Marie-Hélène Weill, New York

Amiets prächtiger Ziergarten diente ihm oft als Inspirationsquelle und Sujet für seine Werke. In der vorliegenden Fassung von 1933 hält Amiet die präzise Anlegung der rechteckigen Gartenbeete fest. Im Hintergrund ist das Nachbarhaus erkennbar, das durch eine mannshohe Hainbuschhecke vom Blumengarten und dem Grundstück Amiets abgetrennt liegt.

Amiet's splendid flower garden was often both the inspiration and the subject of his work. In this painting from 1933, Amiet depicts the precise layout of the rectangular garden beds. In the background, one can see his neighbour's house that is separated from Amiet's flower garden and property by a shoulder-high hornbeam hedge.



66

66
ERNST SAMUEL GEIGER (1876-1965)

Blick auf die Alpen, 1912

unten links signiert und datiert 'E Geiger 1912'
rückseitig auf Keilrahmen signiert und bezeichnet
'Ernst Geiger, Blick auf die Alpen'
Öl auf Leinwand
38 x 46 cm

CHF6,000-8,000

PROVENIENZ:

Direkt vom Künstler an die Familie des heutigen Besitzers, Schweiz

67

ERNST SAMUEL GEIGER (1876-1965)

Lesender Knabe am Seeufer, 1949

unten rechts signiert und datiert 'E Geiger 49'
Öl auf Karton
18,5 x 17 cm

CHF4,000-6,000

€3,700-5,500

PROVENIENZ:

Privatbesitz, Schweiz

Beim dargestellten Knaben handelt es sich um Samuel Geiger (1940-1990), Sohn des Künstlers.



67



68

FELIX VALLOTTON (1865-1925)

Nu au rocher, um 1917

Stempelsignatur unten rechts 'F. VALLOTTON.'

Öl auf Leinwand

46 x 38 cm

CHF60,000-80,000

€56,000-73,000

PROVENIENZ:

Succession F. Vallotton, Nr. 61

Galerie Vallotton, Lausanne, Nr. 848

Claude Vallotton, Pully

Privatbesitz, Schweiz

Tajan, Paris Hôtel George V, 19.12.2001, Nr. 37

Tajan, Gstaad, Curling Halle, 16.2.2003, Nr. 213

Privatbesitz, Schweiz

AUSSTELLUNG:

Lausanne, Musée cantonal des beaux-arts, Salon 66, Centenaire de la Société des peintres, sculpteurs et architectes suisses. Exposition de la Section vaudoise et rétrospectives, 21. April - 15. Mai 1966, Nr. 109

Lausanne, Galerie Vallotton, Félix Vallotton (1865-1925). Peintures,

24. Juni - 4. September 1976, Nr. 16

Bremen, Graphisches Kabinett Kunsthandel Wolfgang Werner, Félix Vallotton

1865-1925. Intérieurs, paysages, nus et gravures sur bois, 1

9. Mai - 26. Juni 1982, Nr. 16

Lausanne, Galerie Vallotton, Félix Vallotton, 30. Juni - 17. September 1983, Nr. 45

Lausanne, Galerie Vallotton, Félix Vallotton et la Russie,

12. Februar - 7. März 1987, Nr. 18

Lens, Fondation Pierre Arnaud, Collection Pierre Arnaud. Une passion suisse,

1. Mai - 14. Juni 2015, mit Katalog, S. 89 mit Abbildung

LITERATUR:

Marina Ducrey, Félix Vallotton 1865-1925, L'oeuvre peint,

Zürich/Lausanne 2005, Nr. 1169 mit Abbildung



69

CUNO AMIET (1868-1961)

Erntefeld, 1945

unten rechts monogrammiert und datiert 'CA 45'
rückseitig auf Keilrahmen bezeichnet und datiert 'Erntefeld 1945'

Öl auf Leinwand

73,5 x 100,5 cm

CHF100,000-150,000

€92,000-140,000

PROVENIENZ:

Galerie Aktuarius, Zürich
Privatbesitz, Schweiz

AUSSTELLUNG:

Lens, Fondation Pierre Arnaud, Collection Pierre Arnaud. Une passion suisse, 1. Mai - 14. Juni 2015,
mit Katalog, S. 22 mit Abbildung (La récolte)

LITERATUR:

SIK-ISEA, Online Katalog: Cuno Amiet, Werkliste, Die Gemälde der Jahre 1920-1961,
Nr. 1945.19 mit Farbabbildung



70

CUNO AMIET (1868-1961)*Herbstlandschaft, 1952*

unten rechts monogrammiert und datiert 'CA 52' und rückseitig auf Keilrahmen signiert, datiert und bezeichnet 'Herbstlandschaft C. Amiet 1952'
 Öl auf Leinwand
 81 x 65 cm

CHF100,000-150,000

€92,000-140,000

PROVENIENZ:

Privatbesitz, Schweiz

LITERATUR:

SIK-ISEA, Online Katalog: Cuno Amiet, Werkliste, Die Gemälde der Jahre 1920-1961, Nr. 1952.10 mit Farbbildung

Amiets Leben auf der Oschwand war neben seiner Arbeit auch von den Jahreszeiten geprägt. So wie er das Frühlingserwachen und den Hochsommer in seinen Gemälden festhielt, setzte sich Amiet auch mit der einzigartigen Herbststimmung auseinander. In der *Herbstlandschaft* kreiert er mit den intensiven Grün-, Rot- und Gelbtönen eine herbstliche Atmosphäre, die durch den Wind in den Bäumen verstärkt wird.

Amiet's life in Oschwand was shaped not only by his work, but also by the seasons. Just as he captured the advent of spring and the mood of mid-summer in his paintings, so, too, did Amiet pay close attention to the feel of autumn. His use of intense green, red and yellow tones in *Herbstlandschaft* creates an autumnal atmosphere that is underscored by the wind seemingly moving through the trees.



71

71

CUNO AMIET (1868-1961)

Interieur mit Figur, 1951

unten rechts monogrammiert und datiert 'CA 51'
rückseitig signiert, datiert und bezeichnet 'C. Amiet, Interieur mit Figur, 1951'
Öl auf Karton
81 x 113,5 cm

CHF40,000-60,000

€37,000-55,000

PROVENIENZ:

Privatbesitz, Schweiz

AUSSTELLUNG:

Lens, Fondation Pierre Arnaud, Collection Pierre Arnaud. Une passion suisse, 1. Mai - 14. Juni 2015, mit Katalog, S. 23 mit Abbildung (Intérieur avec femme, Anna)

Das Gemälde zeigt Cuno Amiets Frau Anna am Tisch in seinem Atelier.

This work shows Cuno Amiets wife Anna sitting at the table in his atelier.

+72

CUNO AMIET (1868-1961)

Stilleben mit Rosen, 1925

unten rechts monogrammiert und datiert 'CA 25'
Öl auf Leinwand
46 x 38 cm

CHF20,000-25,000

€19,000-23,000

PROVENIENZ:

Direkt vom Künstler an die Familie des heutigen Besitzers (Nordamerika)



72



73

FELIX VALLOTTON (1865-1925)*Nature morte au plat d'étain, um 1887*

unten links Stempelsignatur 'F. VALLOTTON.'

Öl auf Leinwand

49 x 60 cm

CHF50,000-70,000

€46,000-64,000

AUSSTELLUNG:

Lausanne, Galerie Vallotton, Félix Vallotton, 30. Juni - 17. September 1983, Nr. 2

London, JPL Fine Arts, Félix Vallotton 1865- 1925. Paintings, Watercolours,

Drawings and Woodcuts, 1. März - 14. April 1989, Nr. 14

Genf, Musée de l'Athénée, Félix Vallotton, 12. Juli - 29. September 1991, Nr. 2

Payerne, Musée de Payerne, Félix Vallotton / Emile Chambon,

17. Januar - 8. März 1998

Lens, Fondation Pierre Arnaud, Collection Pierre Arnaud. Une passion suisse,

1. Mai - 14. Juni 2015, mit Katalog, S. 88 mit Abbildung

LITERATUR:

Félix Vallotton, Livre de Raison, "natures mortes diverses" ? LRZ 28

Marina Ducrey, Félix Vallotton 1865-1925, L'oeuvre peint,

Zürich/Lausanne 2005, Nr. 42 mit Abbildung

PROVENIENZ:

Adrien Vallotton, Lausanne

Paul Vallotton, Lausanne

Galerie Vallotton, Lausanne, Nr. 1227

Pierre-René Vallotton, Richmond, 1975

Marianne Vallotton, Pully

Peter Lewis, Epsom, 1985

Vente Galerie du Rhône, Sion, 4. 12. 1999, Nr. 348

Privatbesitz, Schweiz



74

74
ALBERT MÜLLER (1897-1926)

Lesende / Mutter mit Kind, um 1925

beide Werke unten rechts mit Nachlass-Stempel
Schwarze Kreide auf Papier / Farbige Kreide auf Papier
34,4 x 50,9 cm / 33 x 48,5 cm

CHF4,000-6,000



74

PROVENIENZ:
Nachlass Albert Müller (1926)
Kaspar Müller
Privatbesitz, Schweiz

(2)

€3,700-5,500



75

75
ERNST LUDWIG KIRCHNER (1880-1938)

Bauernkopf mit Pfeife, um 1919

rückseitig mit Nachlass-Stempel
Tusche auf Papier
22 x 16,8 cm

CHF4,000-6,000

€3,700-5,500

PROVENIENZ:
Nachlass Ernst Ludwig Kirchner (1938)
Galerie Iris Wazzau, Davos (1982)
Privatbesitz, Schweiz

AUSSTELLUNG:
Davos, Galerie Iris Wazzau, E.L. Kirchner (1880-1938), Oelbilder,
Aquarelle, Zeichnungen Druckgrafik aus der Davoser Schaffenszeit, 1982,
Nr. 33 mit Abbildung

Dieses Werk ist im Ernst Ludwig Kirchner Archiv
Wichtrach/Bern dokumentiert.

The work is documented in the Ernst Ludwig Kirchner Archive
Wichtrach/Berne.

76

PHILIPP BAUKNECHT (1884-1933)

Schneelandschaft bei Davos, um 1925

unten rechts mit Davoser Notariats-Stempel

Aquarell auf Papier

46 x 30 cm

CHF3,500-4,500

€3,300-4,100

PROVENIENZ:

Nachlass Philipp Bauknecht (1933)

Ada van Blommestein

Joop P. Smid, Amsterdam (1963)

Privatbesitz, Schweiz (2009)

77

ERNST LUDWIG KIRCHNER (1880-1938)

Zwei Männer an einem Tisch, 1920

rückseitig mit Nachlass-Stempel 'Fräulein Lise Gujer Davos-Sertig 13.3.1967'

Tusche auf Papier

17 x 20,5 cm

CHF3,000-4,000

€2,800-3,700

PROVENIENZ:

Nachlass Lise Gujer, Davos-Sertig (1967)

Privatsammlung Schweiz

Dieses Werk ist im Ernst Ludwig Kirchner Archiv Wichtrach/Bern dokumentiert.

The work is documented in the Ernst Ludwig Kirchner Archive Wichtrach/Berne.



76



75



78

PAUL CAMENISCH (1893-1970)*Amselfluh, um 1926 / Marie-Eve, um 1931 (doppelseitig)*Öl auf Leinwand
110 x 115 cm / 115 x 110 cm

CHF60,000-80,000

€56,000-73,000

PROVENIENZ:

Privatbesitz, Schweiz

AUSSTELLUNG:Wanderausstellung: Chur, Bündner Kunstmuseum, 29. Juni - 8. September 1985/
Olten, Kunstmuseum, 20. Oktober - 1. Dezember 1985, Paul Camenisch 1893-1970,
Nr. 67, mit Ausstellungskatalog S.104/105 mit ganzseitiger Farbabbildung
(Marie-Eve, um 1931)**LITERATUR:**Paul Camenisch, Novelle über ein Malerleben, in: Ausstellungskatalog,
Paul Camenisch 1893 - 1970, Bündner Kunstmuseum Chur/Kunstmuseum Olten,
Dielsdorf 1985, S. 123 (Cabaretistin Marie-Eve, um 1931)

Das doppelseitige Gemälde stellt auf der einen Seite die Amselfluh, um 1926 und auf der anderen Seite das Porträt der Kabarettistin Marie-Eve, um 1931 dar.

Der Basler Künstler Paul Camenisch gründete 1924/25 zusammen mit Albert Müller und Hermann Scherer die künstlerisch stark von Ernst Ludwig Kirchner beeinflusste Künstlergruppe Rot-Blau. Kirchner stellte 1926 Werke dieser jungen Künstlergruppe zusammen mit seinen in der internationalen Kunstausstellung in Dresden aus. Im Sommer 1926 verbrachte Paul Camenisch und seine beiden Künstlerkollegen einige Wochen bei Ernst Ludwig Kirchner in Davos. Während diesem Aufenthalt entstanden mehrere Werke, wie auch das angebotene Ölgemälde "Amselfluh", ein Berg, welcher zwischen Davos und Arosa liegt. Die Bergdarstellung ist weniger dem direkten Naturvorbild, sondern mehr dem Gemälde Kirchners "Amselfluh" von 1922 verpflichtet. Camenisch will aber nicht den Stil Kirchners kopieren, sondern steigert ihn mit seiner Farbenwahl ins Schrille. So beschreibt Kirchner die Malerei von Camenisch wie folgt: „Die Oelbilder von Camenisch sehen sehr stark wie die Malerei eines Wahnsinnigen aus, aber sie sind eine interessante Sache.“ (aus Tagebuch von Ernst Ludwig Kirchner, 20. Dezember 1925). Weiter meint Kirchner: "Seine Landschaften versprechen eine Kunst der reinen Farben in monumentaler Form. Er versucht jetzt in Davos-Frauenkirch das Hochgebirge farbig zu gestalten." (Ernst Ludwig Kirchner, Die Kunst der Malerei, Davoser Zeitung, 24. Dezember 1926)

On one side of this double-sided painting is the Amselfluh from around 1926, and on the other side is a portrait of the cabaret artiste Marie-Eve from around 1931.

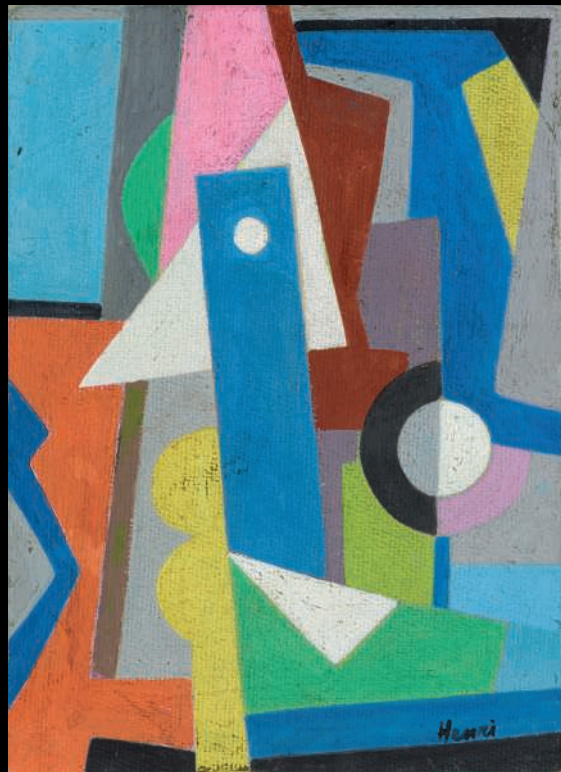
In 1924/25, the artist Paul Camenisch from Basel, together with Albert Mueller and Hermann Scherer, founded the artist group Red-Blue that was strongly influenced by Ernst Ludwig Kirchner. In 1926, Kirchner collected some of the works by these young artists and, along with some of his own art work, he presented them at an international art exhibition in Dresden. In the summer of 1926, Paul Camenisch and his two artist colleagues spent several weeks with Ernst Ludwig Kirchner in Davos. Several pieces were created during this stay, including this oil painting "Amselfluh", that refers to a mountain located between Davos and Arosa. This painting of a mountain has little in common with the depiction of a natural image; rather, it is beholden to Kirchner's painting "Amselfluh" from 1922. Camenisch did not set out to copy Kirchner's style, but rather to exaggerate it through his choice of colour to the point of being shrill. This, in turn, led Kirchner to describe Camenisch's style of painting as follows:

"The oil paintings of Camenisch strongly resemble the work of a madman, but they do arouse one's interest." (From the diary of Ernst Ludwig Kirchner, 20th December, 1925.) Kirchner added, "His landscapes proclaim the art of pure colour in a monumental form. He is presently trying to translate the Alps into colour in Davos-Frauenkirch." (Ernst Ludwig Kirchner, Die Kunst der Malerei, in the newspaper of Davos, 24th December, 1926.)



Hermann Scherer, Paul Camenisch und Ernst Ludwig Kirchner auf der Veranda vor dem Wildbodenhaus, Juli 1916, Glasnegativ, Kirchner Museum Davos, Schenkung Nachlass Ernst Ludwig Kirchner 1992, © Photo credit: Kirchner Museum Davos





+79

FLORENCE HENRI (1893-1982)

3 Kompositionen

unten rechts signiert 'Henri' / unten links signiert 'Henri' /

unten rechts signiert 'Henri'

je Gouache über Bleistift auf Karton

24,8 x 18 cm / 11 x 20,7 cm / 24,9 x 18 cm

(3)

CHF8,000-12,000

€7,400-11,000

PROVENIENZ:

Europäische Privatbesitz



80

ITALO VALENTI (1912-1995)

Transito, um 1950

unten links signiert 'I. VALENTI'

Öl auf Leinwand

35 x 40 cm

CHF8,000-12,000

€7,400-11,000

PROVENIENZ:

Galerie Sacchetti, Ascona (1997)

Privatbesitz, Schweiz

LITERATUR:

Carlo Carena/Stefano Pult, Italo Valenti Catalogo ragionato dei dipinti - Catalogue raisonné of the paintings, Mailand 1998, Nr. D238 mit Farbbildung



•81

CARL WALTER LINER (1914-1997)

Mediterrane Landschaft mit Bäumen und Häusern

unten rechts signiert 'Liner'

Öl auf Hartfaserplatte

29,5 x 37,5 cm

Das Los wird ohne Limite angeboten.

The lot is offered without reserve.

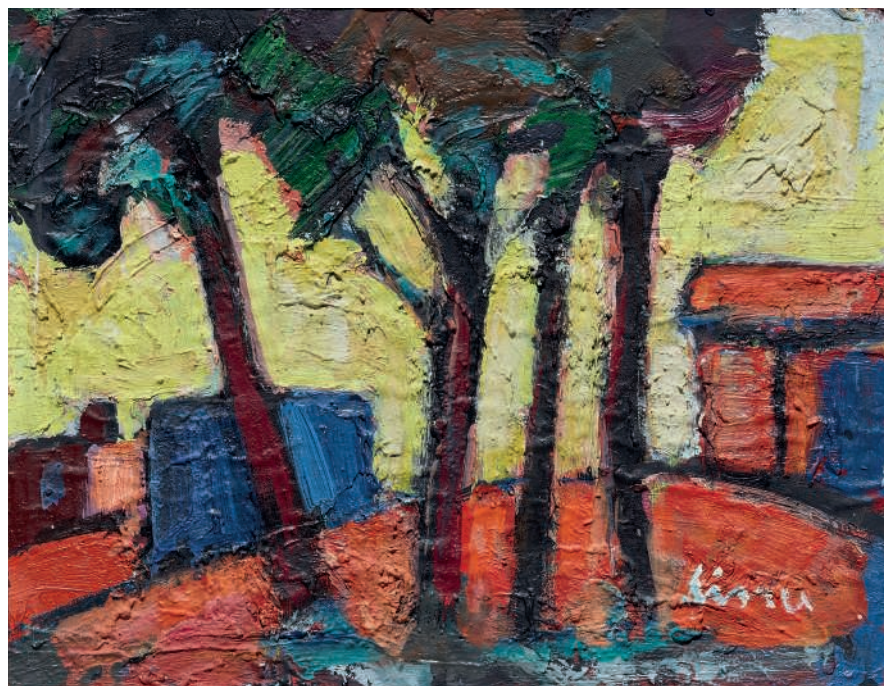
CHF2,000-4,000

€1,900-3,700

PROVENIENZ:

Galleria Sacchetti, Ascona (1999)

Privatbesitz, Schweiz





82
ALOIS CARIGIET (1902-1985)

Bauer auf Schlitten, 1958

unten links monogrammiert und datiert 'A.C. 58'

Öl auf Leinwand

118,5 x 83,5 cm

CHF40,000-60,000

€37,000-55,000

PROVENIENZ:

Privatbesitz, Schweiz



83

ALOIS CARIGIET (1902-1985)

Holzfäller, 1964

unten rechts monogrammiert und datiert 'A.C. 64'
 Öl auf Leinwand
 50 x 65 cm

CHF20,000-30,000 €19,000-28,000

PROVENIENZ:

Privatbesitz, Schweiz

LITERATUR:

Hansjakob Diggelmann/Therese Bhattacharya-Stettler/Hans ten Doornkaat, Alois Carigiet, Zürich 1992, S. 57 mit Farbabbildung

84

ALOIS CARIGIET (1902-1985)

Selbstbildnis, 1948

mittig rechts signiert und datiert
 'A. Carigiet JULI 48'
 Bleistift und Aquarell auf Papier
 20,5 x 29 cm (Lichtmass)

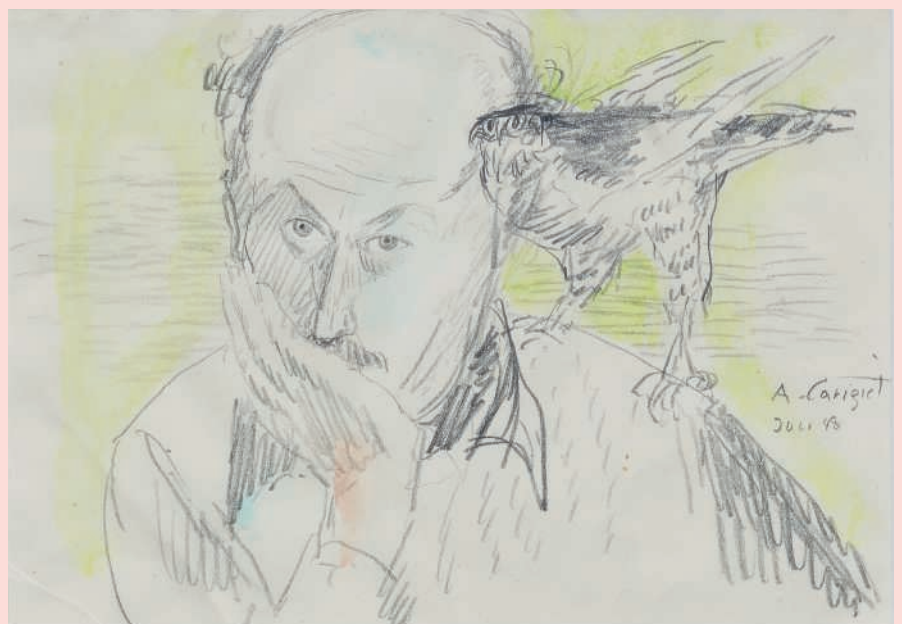
CHF6,000-8,000 €5,600-7,300

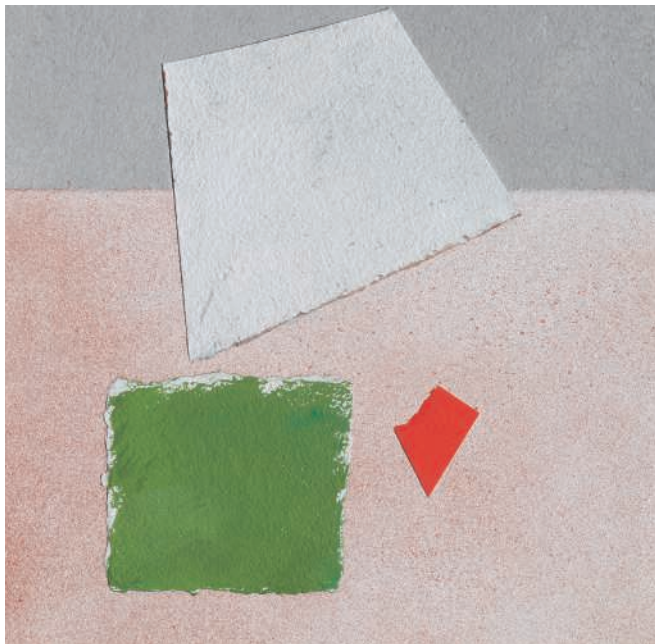
PROVENIENZ:

Privatbesitz, Schweiz

LITERATUR:

Beat Stutzer, Carigiet Die Frühen Jahre, Zürich 2002, S. 153 mit Farbabbildung
 Hansjakob Diggelmann/Therese Bhattacharya-Stettler/Hans ten Doornkaat, Alois Carigiet, Zürich 1992, S. 44 mit Farbabbildung





85

+86

JOHANNES ITTEN (1888-1967)

Vom roten zum blauen Punkt, 1965

rückseitig auf Leinwand und auf Keilrahmen mit Nachlass-Stempel

Öl auf Leinwand

45,5 x 28 cm

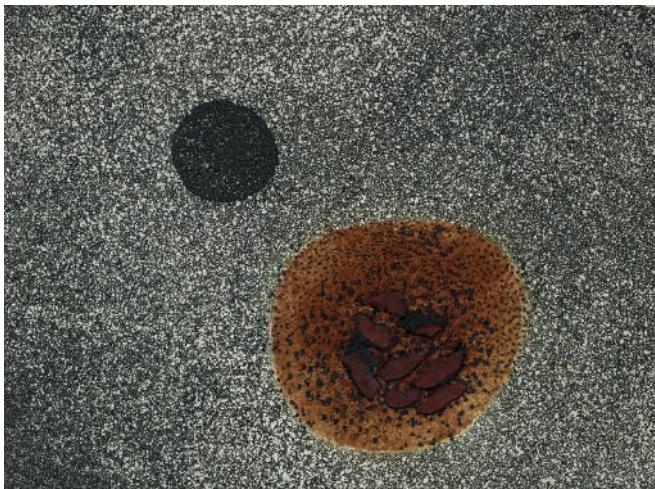
CHF6,000-8,000

€5,600-7,300

PROVENIENZ:

Europäischer Privatbesitz

Willy Rotzler (Hrsg.), Johannes Itten. Werke und Schriften, Zürich, 1978, mit Werkverzeichnis von Anneliese Itten, Nr. 981 mit Abbildung



87

85

ITALO VALENTI (1912-1995)

Cervo Volante, 1990

unten rechts signiert 'I. Valenti'

Farbige Papiercollage auf Karton

41,5 x 42 cm

CHF6,000-8,000

€5,600-7,300

PROVENIENZ:

Privatbesitz, Schweiz

LITERATUR:

Carlo Carena/Stefano Pult, Italo Valenti Catalogo ragionato dei dipinti - Catalogue raisonné of the paintings, Mailand 1998, Nr. C1191 mit Abbildung



86

87

ITALO VALENTI (1912-1995)

Deux Lunes, 1978/94

unten rechts monogrammiert 'I. V.'

Collage auf Aquatinta

27 x 33,5 cm, Aquatinta: 14 x 19,5 cm

CHF4,000-6,000

€3,700-5,500

PROVENIENZ:

Archiv Valenti, Ascona

Galerie Dr. Istvan Schlegl, Zürich (1998)

Privatbesitz, Schweiz

LITERATUR:

Carlo Carena/Stefano Pult, Italo Valenti Catalogo ragionato dei dipinti - Catalogue raisonné of the paintings, Mailand 1998, Nr. C1287 mit Farbabbildung



88

LE CORBUSIER (1887-1965)

unten rechts monogrammiert und datiert 'L-C-56'
und rückseitig monogrammiert und datiert 'LC 56'
Email auf Metall
55 x 46 cm

CHF60,000-80,000

€56,000-73,000

PROVENIENZ:
Privatbesitz, Schweiz

Eric Mouchet bestätigt die Authentizität des Werkes.



89

89

MAX GUBLER (1898-1973)

Apfelkorb, Mohnkapseln und Ähren, 1955

Öl auf Leinwand
65 x 81 cm

CHF6,000-8,000

€5,600-7,300

PROVENIENZ:

Privatbesitz, Schweiz

LITERATUR:

Rudolf Frauenfelder/Walter Hess/Karl Mannhart,
Max Gubler, Katalog der Gemälde, Zürich 1997,
Nr. 1985 mit Abbildung



90 recto

90

VARLIN (1900-1977)

Atelier Beckenhof in Zürich, 1947-1956

unten links signiert 'VARLIN'
Öl auf Holz (Innenseite eines weiss beschichteten
Möbeltürchens, mit Metallangeln unten rechts
und links und einem Metallschloss oben in der
Mitte), rückseitig Palette des Künstlers
33 x 72 cm

CHF15,000-25,000

€14,000-23,000

PROVENIENZ:

Privatbesitz, Schweiz

LITERATUR:

Paola Tedeschi-Pallander/Patrizia Guggenheim,
Varlin, Werkverzeichnis der Bilder, Zürich 2000,
Nr. 540 mit Abbildung

Das Gemälde ist in einer undatierten, von Varlin
handgeschriebenen Bilderliste aufgeführt.
(Nr. 195, "Türe mit Beckenhof")



90 verso



91

MAX GUBLER (1898-1973)

Stillleben mit Muschel, Distel und Früchteschale, 1955

Öl auf Leinwand
97 x 130 cm

CHF8,000-12,000

€7,400-11,000

PROVENIENZ:
Privatbesitz, Schweiz

AUSSTELLUNG:
Ascona, Galleria Castelnovo, Max Gubler. Gemälde, Gouachen, Zeichnungen, 23. Juli - 15. September 1967, Nr. 20, mit Ausstellungskatalog und Abbildung

LITERATUR:
Rudolf Frauenfelder/Walter Hess/Karl Mannhart, Max Gubler, Katalog der Gemälde, Zürich 1997, Nr. 1960 mit Abbildung

92

ALOIS CARIGIET (1902-1985)

Bauerngehöft, um 1948

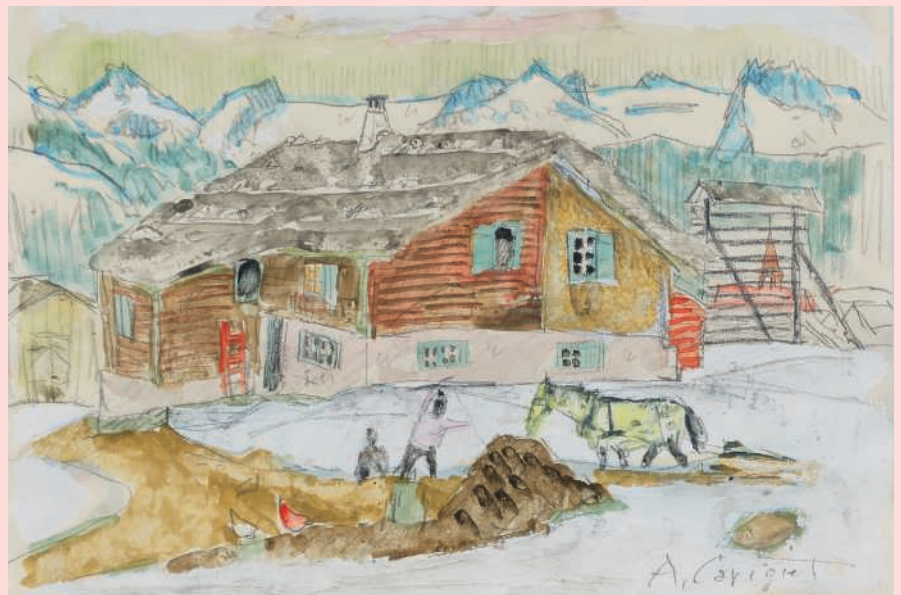
unten rechts signiert 'A. Carigiet'
Aquarell über Bleistift auf Papier
20 x 29 cm (Lichtmass)

CHF6,000-8,000

€5,600-7,300

PROVENIENZ:
Privatbesitz, Schweiz

LITERATUR:
Hansjakob Diggelmann/Therese Bhattacharya-Stettler/Hans ten Doornkaat, Alois Carigiet, Zürich 1992, S. 35 mit Farbabbildung





93

MAX GUBLER (1898-1973)

Selbstbildnis in rotem Pullover, um 1951

Öl auf Leinwand
81 x 65 cm

CHF7,000-9,000

€6,500-8,300

PROVENIENZ:

Privatbesitz, Schweiz

AUSSTELLUNG:

Schaffhausen, Museum zu Allerheiligen, Der andere Gubler - Das unbekannte Spätwerk des Malers Max Gubler, 20. Oktober 2014 - 8. Februar 2015

LITERATUR:

Rudolf Frauenfelder/Walter Hess/Karl Mannhart, Max Gubler, Katalog der Gemälde, Zürich 1997, Nr. 1613 mit Abbildung

•94

MAX GUBLER (1898-1973)

Zwei Fischer, um 1950

Farbkreide auf Papier
48 x 33 cm

Das Los wird ohne Limite angeboten.
The lot is offered without reserve.

CHF1,000-1,500

€920-1,400

PROVENIENZ:

Privatbesitz, Schweiz

Die Zeichnung ist aus der Reihe zu Ernst Hemingway
'Der alte Mann und das Meer'.

The drawing is from a series on Ernest Hemingway's 'The
Old Man and the Sea'.



95
LOUIS SOUTTER (1871-1942)

Pour nos petites frères russes, um 1923-1937

über 160 Seiten von Louis Soutter mit Tuschzeichnungen illustrierte Ausgabe: Prof. Dr. Fridtjof Nansen (Hrsg.), *Pour nos petites frères russes!* - Dons d'écrivains et d'artistes de l'Europe occidentale pour les enfants mourant de faim des districts russes ravagés par la famine, Genf 1922
22,5 x 15 cm

CHF60,000-80,000 €56,000-73,000

PROVENIENZ:
Privatbesitz, Schweiz

AUSSTELLUNG:
Paris, Maison de Victor Hugo, Dessins parallèles,
30. April - 30. August 2015, Nr. 106 mit
Ausstellungskatalog, Abbildungen S.41-47

Louis Soutter wurde im Alter von 52 Jahren zwangsweise in das Altersheim von Ballaigues eingeliefert. Sein Vormund und seine Familie haben dies aufgrund unkontrollierter Ausgaben und exzentrischen Lebensstils, der seinem Ruf und auch dem der Familie schaden könnte, entschieden. Er lebte dort gegen seinen Willen und zutiefst unglücklich bis zu seinem Lebensende. Um den Aufenthalt zu verarbeiten, fängt Soutter in Ballaigues an, über 40 Schreibhefte und über tausend einzelne Buchseiten mit seinen Zeichnungen zu ergänzen. Des Weiteren schmückte er zahlreiche Architektur- und Kunstbücher mit seinen Anmerkungen und Illustrationen aus. Von seinem Cousin, dem Architekten Le Corbusier, erlernte er den Umgang mit der Architektur in der Kunst und liess auch diese Inspirationen in seine Arbeiten einfließen. Soutter liess sich aus einem breiten Feld aus Theater, Poesie und von Romanen inspirieren.

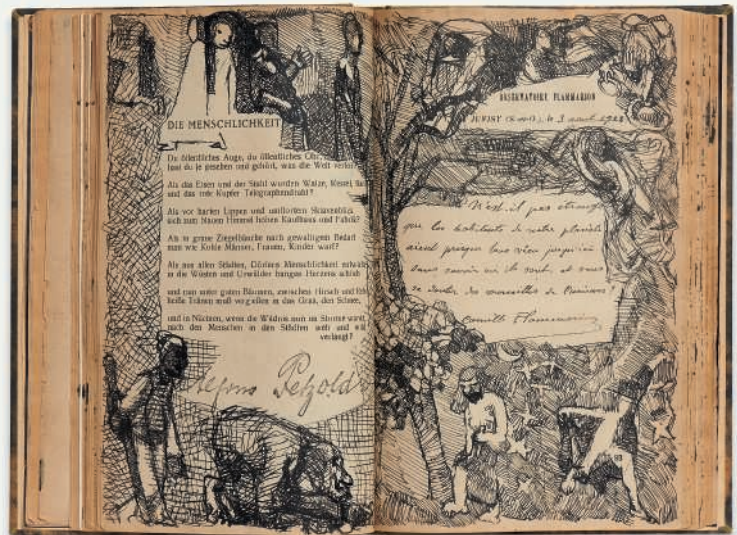
Im angebotenen Los *Pour nos petites frères russes* ist es eindrucksvoll zu erkennen, wie er seinen Zeichnungsstil dem geschriebenen Werk anpasst. Das Erzählte lebt in seiner Handschrift auf.

Louise Soutter was forced to move into a home for the aged in Ballaigues at the age of 52. The reasons behind this decision, that was made by both his legal guardian and his family, were his uncontrolled spending and his eccentric lifestyle that threatened to damage both his own and his family's reputation. He lived there against his will and was deeply unhappy until the end of his life. In an attempt to come to terms with his situation, Soutter began to fill more than forty exercise books with his drawings, and he added his own drawings to more than a thousand book pages. In addition, he embellished many books on architecture and art with his own comments and illustrations. From his cousin, the architect Le Corbusier, he learnt about architecture in art and the inspiration he derived from this source also flowed over into his work. Soutter drew inspiration for his work from a wide field - from theatre and poetry and from novels.

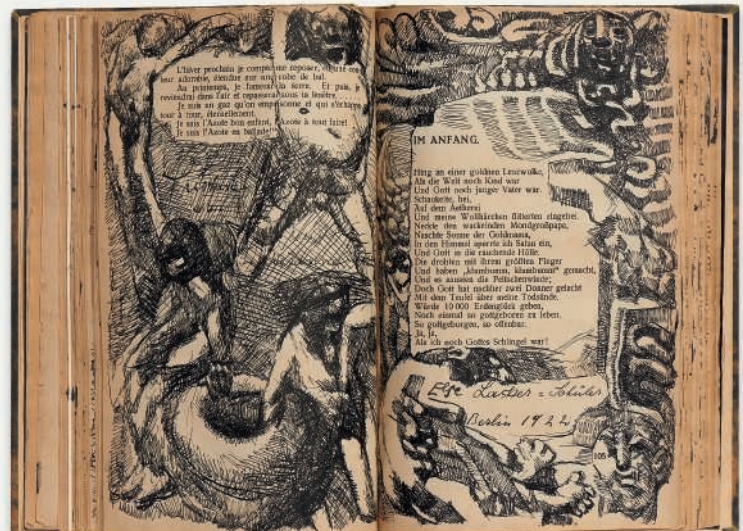
In the item on offer here - *Pour nos petites frères russes* - it is remarkable to see how Soutter adapts his style of drawing to the written work. His handwriting is a reflection of the story being told.



Los 95: Abbildung Doppelseite 80/81



Los 95: Abbildung Doppelseite 82/83



Los 95: Abbildung Doppelseite 104/105

Poupée

*"Je suis une poupée.
Mais une âme
me viendrait bien à propos.
Pourquoi ne suis-je pas une chanson?
Pourquoi n'ai-je pas d'ailes?
N'y a-t-il personne
qui veut me donner au moins
une traîne d'argent?
Une traîne d'argent
un ruisseau qui murmure derrière moi.
Ma tête est en porcelaine.
Sur ma tête un chapeau en porcelaine
ne serait pas exagéré.
Oui, il serait aussi nécessaire
qu'une croix sur une cloche.
Je suis pauvre.
Je suis nue.
Et que ne m'a-t-on pas déjà promis!"*

Hans Arp, Jours effeuillés, Poèmes, Essais, Souvenirs 1920-1965

96

HANS ARP (1886-1966)

Dackelpuppe, 1965

Cristallino Marmor

H: 28,5 cm

Unikat

CHF150,000-200,000

€140,000-180,000

PROVENIENZ:

Direkt vom Künstler an den heutigen Besitzer, Privatbesitz, Schweiz

LITERATUR:

Arie Hartog, Hans Arp, Skulpturen - Eine Bestandsaufnahme, Ostfildern 2012, Abschnitt 2, Nr. 345 mit Abbildung

Hans Arp, Mitbegründer der Dada Bewegung in Zürich 1916 und langjähriger Wegbegleiter der Anne-Sophie Taeuber Arp, gilt als einer der bedeutendsten Vertreter des Dadaismus und Surrealismus in der Bildenden Kunst und der Literatur.

Im Nachlass des Künstlers fand man zahlreiche von ihm ausgeschnittene Papier- und Kartonformen. Die Decoupagen lassen sich in zwei Gruppen unterscheiden: Zum einen sind da Formen, die eine bestimmte Funktion im Werkprozess hatten, sie wurden zu Collagen verarbeitet oder dienten unter anderem als Vorlage für die Druckgraphiken. Zum anderen gibt es die Gruppe der "Puppen"-Formen, die aufgrund der zahlreichen Variationen aber auch der Wiederholung im Spätwerk des Künstlers einen eigenen Formtypus bilden. Arp setzte die "Puppen"-Formen in Materialien wie Marmor, Holz oder auch Aluminium um. Stets wird die Vertikale betont, umrissen von Wellenlinien und es lassen sich immer einige Körperteile wie Kopf, Oberkörper oder Unterleib ausmachen. Auch bei der hier angebotenen *Dackelpuppe, 1965*, meint der Betrachter einen Kopf und einen Oberkörper zu erkennen. Obwohl Arp zu den abstrakten Künstlern zählt, betont der Grundtypus der "Puppe" die schematisierten Proportionen der menschlichen Figur.

Dem Werk liegt ein Echtheitszertifikat von Marguerite Arp, 30. März 1967 vor.

Hans Arp, co-founder of the Dada movement in Zurich in 1916 and the long-term companion of Anne-Sophie Taeuber Arp, is considered to be one of the most important representatives of the Dadaist and Surrealist movements in both the fine arts and literature.

Many paper and cardboard cut out forms that had been made by him were found as part of his estate. These decoupages can be divided into two groups: one group includes those forms that had a particular function in his work process, that were worked into collages or served, amongst other things, as a template for his graphic prints; the other group consists of his "doll" forms that, in the numerous variations of their form and in their repetition in the late work of the artist, are a type unto themselves. Arp translated these "doll" forms into materials such as marble, wood or even aluminium. The vertical axis is always emphasized, well defined by means of wavy lines, and it is always possible to discern some parts of the body, such as the head, and/or the upper or lower body. Here, too, in his *Dackelpuppe, 1965*, the observer has a sense of a head and an upper body part. Although Arp is considered to be an abstract artist, his basic type of "doll" emphasizes the schematic proportions of the human figure.

This work includes a certificate by Marguerite Arp, dated 30th March 1967.



CONDITIONS OF SALE • BUYING AT CHRISTIE'S

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These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (Δ symbol), Christie's acts as agent for the seller.

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1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions or provenance are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

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We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

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(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.

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professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

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(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements. For help, please contact our Credit Department on +41 22 319 17 40

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +41 22 319 17 40.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact

our Credit Department on +41 22 319 17 40.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +41 22 319 17 40.

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The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

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Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

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You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

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3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without reserve, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as Swiss Francs. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 20% of the **hammer price** as **buyer's premium**. On **lots** without the symbol Δ , VAT of 8% is added to the **buyer's premium** only. This tax is refunded to buyers domiciled outside of Switzerland only upon receipt by Christie's of an export declaration stamped by Swiss Customs.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaims are dealt with in the section of the catalogue headed "VAT Symbols and Explanation". VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and Swiss law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7389 9060.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

(i) give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) You only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any amounts due under section D2 above; and

(iv) any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in Switzerland in the currency stated on the invoice in one of the following ways:

(i) Wire transfer

You must make payments to:

Credit Suisse, Case Postale 100, 1211 Geneva 70, Switzerland, Account number: 161766 - 41, Clearing: 4835, Swift code: CRESCHZ12A. IBAN (international bank account number): CH30 0483 5016 1766 4100 0.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions and fees. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +41 22 319 17 67 or by post to the address set out in paragraph (d) below. If you want to make a CNP payment over the telephone, you must call +41 22 319 17 40. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Cashiers Department, whose details are set out in paragraph (d) below.

(iii) Cash

We accept cash subject to a maximum of SFr. 12,500 per buyer per year at our Cashier's Department only (subject to conditions).

(iv) Banker's draft

We do not accept banker's drafts for sales in Zurich.

(v) Cheque

We do not accept personal or company cheques for sales in Zurich.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 Place de la Taconnerie, 1204 Geneva, Switzerland.

(e) For more information please contact our Cashiers Department by phone on +41 22 319 17 40 or fax on +41 22 319 17 67.

2. TRANSFERRING OWNERSHIP TO YOU

If you make the highest bid accepted by the auctioneer, you will be the buyer of the **lot**. The striking of the auctioneer's hammer marks the conclusion of a contract of sale between the seller and you. However, ownership in the **lot** will only transfer from the seller to you once we have received full and clear payment of the **purchase price**. The **lot** will not be released until we have received full payment.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or

(b) At the end of the 7th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the **due date** at a rate of 1% per month on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publically or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

1 COLLECTION

Once you have made full and clear payment, you must collect the **lot** within 7 days from the date of the auction.

(a) You may not collect the **lot** until you have made full and clear payment of all amounts due to us.

(b) If you have paid for the **lot** in full but you do not collect the **lot** within 90 calendar days after the sale, we may sell it, unless otherwise agreed in writing. If we do this, we will pay you the proceeds of the sale after taking our storage charges and any other amounts you owe us and any **Christie's Group** company.

(c) Information on collecting **lots** is set out on an information sheet which you can get from the bidder registration staff or Christie's Cashiers +41 22 319 17 40.

2 STORAGE

(a) If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:

(i) charge you storage fees while the **lot** is still at our saleroom; or

(ii) remove the **lot** at our option to a warehouse and charge you all transport and storage costs

(b) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, before you bid, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +41 (0)44 268 10 27. See the information set out at www.christies.com/shipping or contact us at sreichl@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting

one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +41 (0)44 268 10 27. See the information set out at www.christies.com/shipping or contact us at sreichl@christies.com

(b) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory, (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the **lot** description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(d) Lots containing material that originates from Burma (Myanmar)

Lots which contain rubies or jadeite originating in Burma (Myanmar) may not generally be imported into the United States. As a convenience to US buyers, **lots** which contain rubies or jadeite of Burmese or indeterminate origin have been marked with the symbol Ψ in the catalogue. In relation to items that contain any other types of gemstones originating in Burma (e.g. sapphires) such items may be imported into the United States provided that the gemstones have been mounted or incorporated into jewellery outside of Burma and provided that the setting is not of a temporary nature (e.g. a string).

(e) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located).

Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or

(ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(f) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another Christie's Group company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another Christie's Group company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement is subject to Swiss law. Before either we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to a lawsuit brought by a third party and this dispute could be joined to that proceeding) and if we both agree, we shall each attempt to settle the dispute by mediation following the Swiss Rules of a Commercial Mediation of the Swiss Chambers of Commerce and Industry (SCCI), with a mediator affiliated with the SCCI and mutually acceptable to each of us. If the dispute regarding sales in Switzerland (including disputes regarding the execution, non-execution or interpretation of this agreement) is not settled by mediation, you agree for our benefit that they will be dealt with exclusively in the courts of the Canton of the sale location subject to any appeal to the Federal Tribunal. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: a genuine example, rather than a copy or forgery of

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale'

VAT payable

Symbol	
No Symbol	No VAT will be charged on the hammer price . VAT at 8% will be charged on the buyer's premium .
+	VAT will be charged at 8% on both the hammer price and buyer's premium .

VAT Exemptions/Refunds on Export

1. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping out of Switzerland we will issue you with an export invoice exempt from VAT. If you later cancel or change the shipment we will issue a revised invoice charging you all applicable taxes charges.
2. If you wish to arrange your own export or hand carry your purchase out of Switzerland then the applicable VAT charges will be payable in full before collection. Upon receipt of satisfactory evidence of a correct export out of Switzerland within three months of the date of the auction the applicable VAT charges will be retrospectively refunded to you by Christie's
3. **Lots** which were previously in Swiss Free Circulation (i.e. not imported) that are deposited in the Free Port prior to export, must be exported out of Switzerland within six months of the date of the auction or VAT will become chargeable as per the applicable rules under 'VAT payable' above.
4. If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com.
Tel: +41 (0)44 268 10 27.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

◦

Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△

Owned by Christie's or another **Christie's Group** company in whole or part.
See Important Notices and Explanation of Cataloguing Practice.

◆

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else.
See Important Notices and Explanation of Cataloguing Practice.

•

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale **estimate** in the catalogue and the title of the lot will be coloured red.

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Lot incorporates material from endangered species- which could result in export restrictions.
See Section H2(b) of the Conditions of Sale.

ψ

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Please note that lots are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a lot.

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IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

Δ Property owned in part or in full by Christie's

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On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ◦ next to the **lot** number.

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Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

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Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

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Qualified Headings

In Christie's opinion a work by the artist.

*"Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

*"Studio of ..." / "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

*"Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

*"Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

*"Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

*"After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..." / "Dated ..." / "Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..." / "With date ..." /

"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

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SWISS ART

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8001 Zürich

KURZTITEL: DADA
NUMMER: 2006

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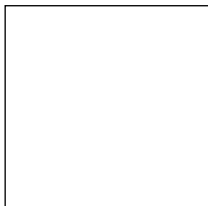
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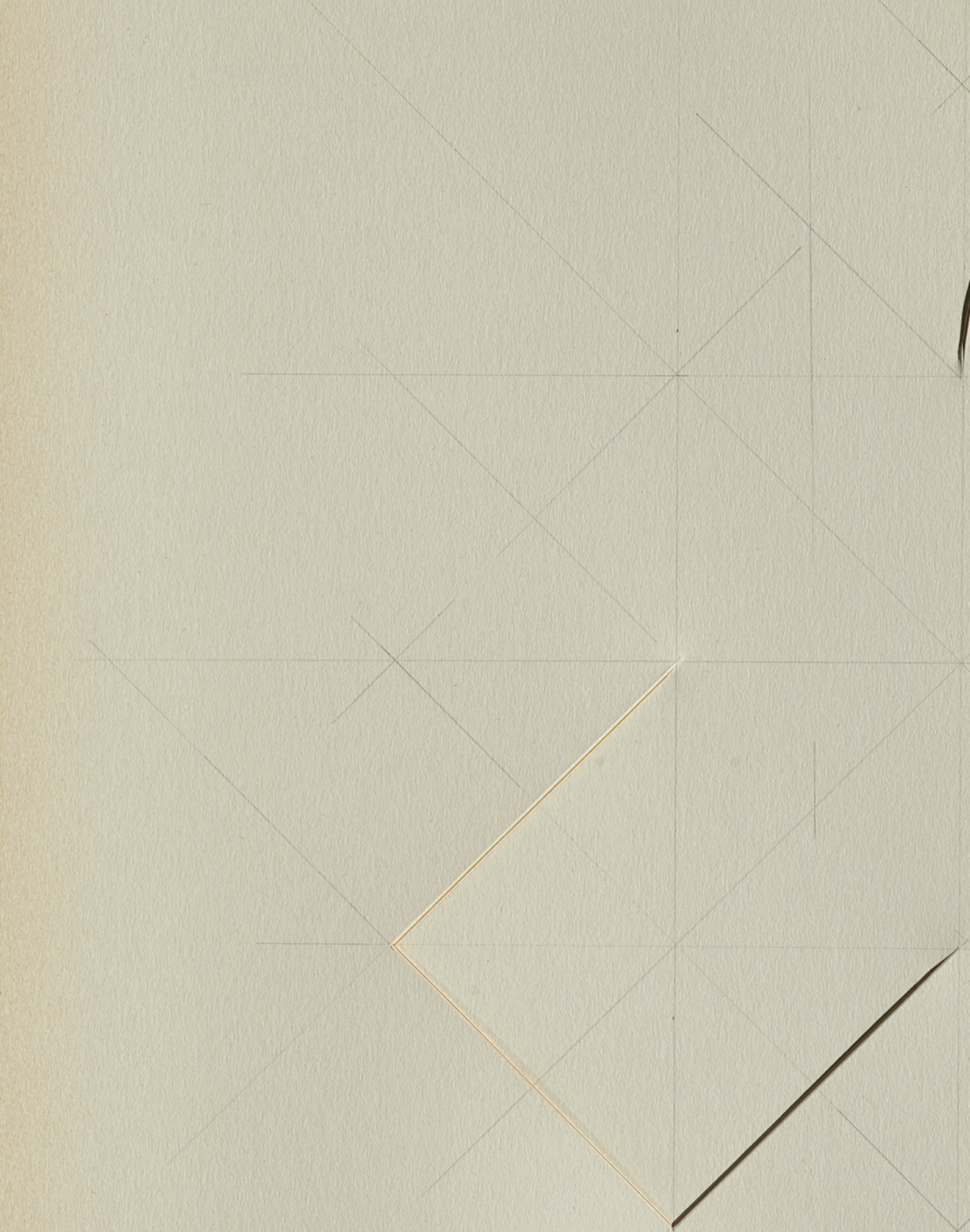
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INDEX

A

Aeppli, E., 5, 6, 7
Amiet, C., 58, 65, 69, 70, 71, 72
Anker, A., 44, 45, 46, 47
Armleder, J., 18
Arp, H., 96

B

Bauknecht, Ph., 76
Biéler, E., 50, 51, 59
Bill, M., 22, 28
Borter, K., 57
Buetti, D., 16
Buri, S., 3

C

Calame, A., 40, 41, 43
Camenisch, P., 78
Carigiet, A., 82, 83, 84, 92

G

Geiger, E., 48, 54, 55, 66, 67
Giacometti, Giov., 62, 63, 64
Gubler, M., 89, 91, 93, 94

H

Hauswirth, J. J. Kopie, 33
Hauswirth, J.J., 32
Henri, F., 79
Hinterreiter, H., 25, 26
Hodler, F., 42, 52, 53
Honegger, G., 20, 21

I

Itten, J., 86

K

Kirchner, E. L., 75, 77

L

Le Corbusier, 88
Liner, C., 81
Lohse, R.P., 27
Luginbühl, B., 2

M

Moser, W., 11, 12
Müller, A., 74

R

Rist, P., 14
Roth, D., 4

S

Saint Phalle de, N., 8
Salis von, C., 49
Saugy, C./Saugy, J., 37
Saugy, L. D., 29, 30, 31, 34, 35, 36
Segantini, Giov., 38, 39
Soutter, L., 95
Spoerri, D., 17
Stämpfli, P., 19
Staub, J., 9
Suter, P., 10

T

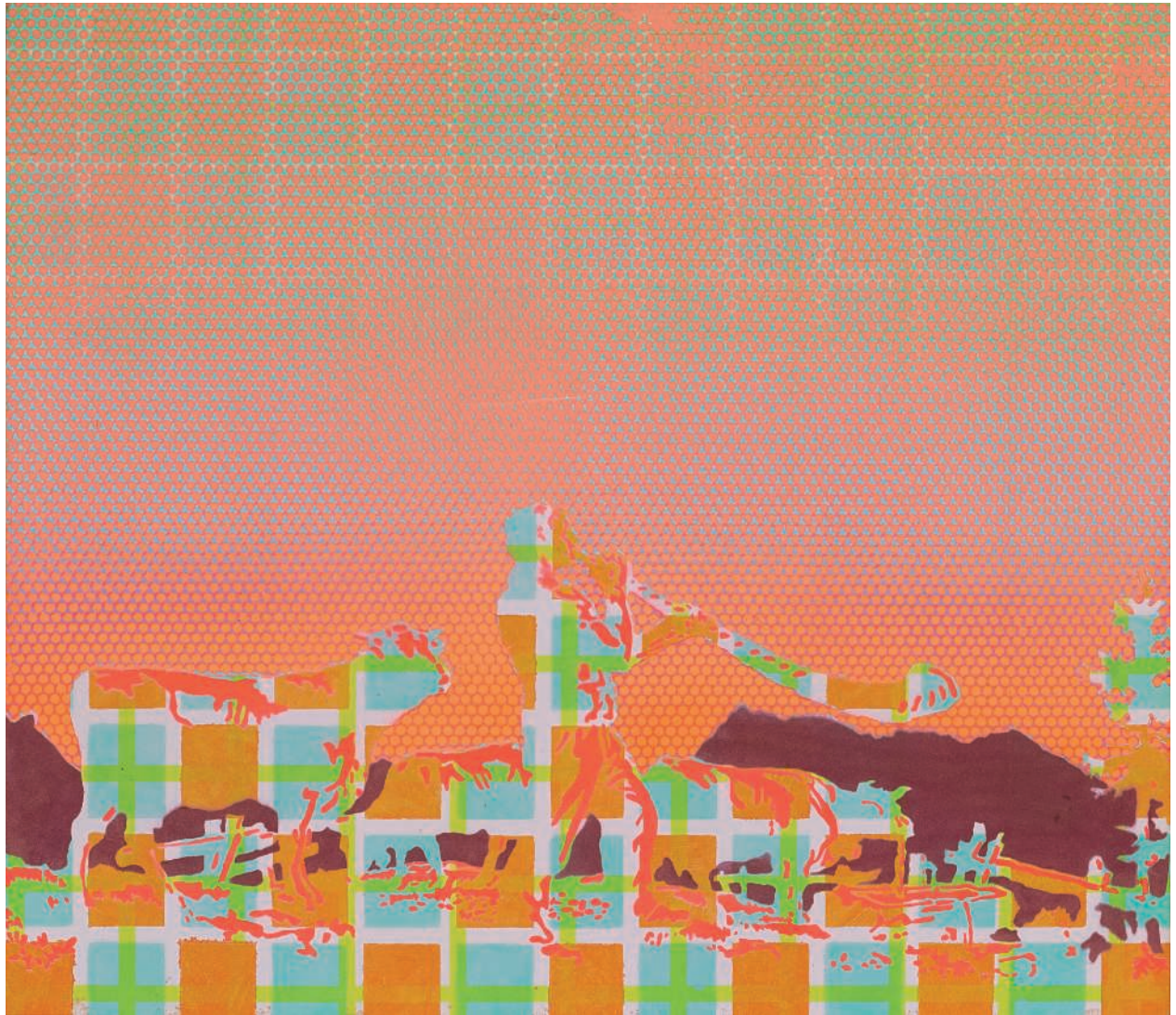
Tinguely, J., 1
Tschudi, L., 23, 24

V

Valenti, I., 80, 85, 87
Vallotton, F., 56, 60, 61, 68, 73
Varlin, 90

Z

Zaugg, R., 13, 15



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