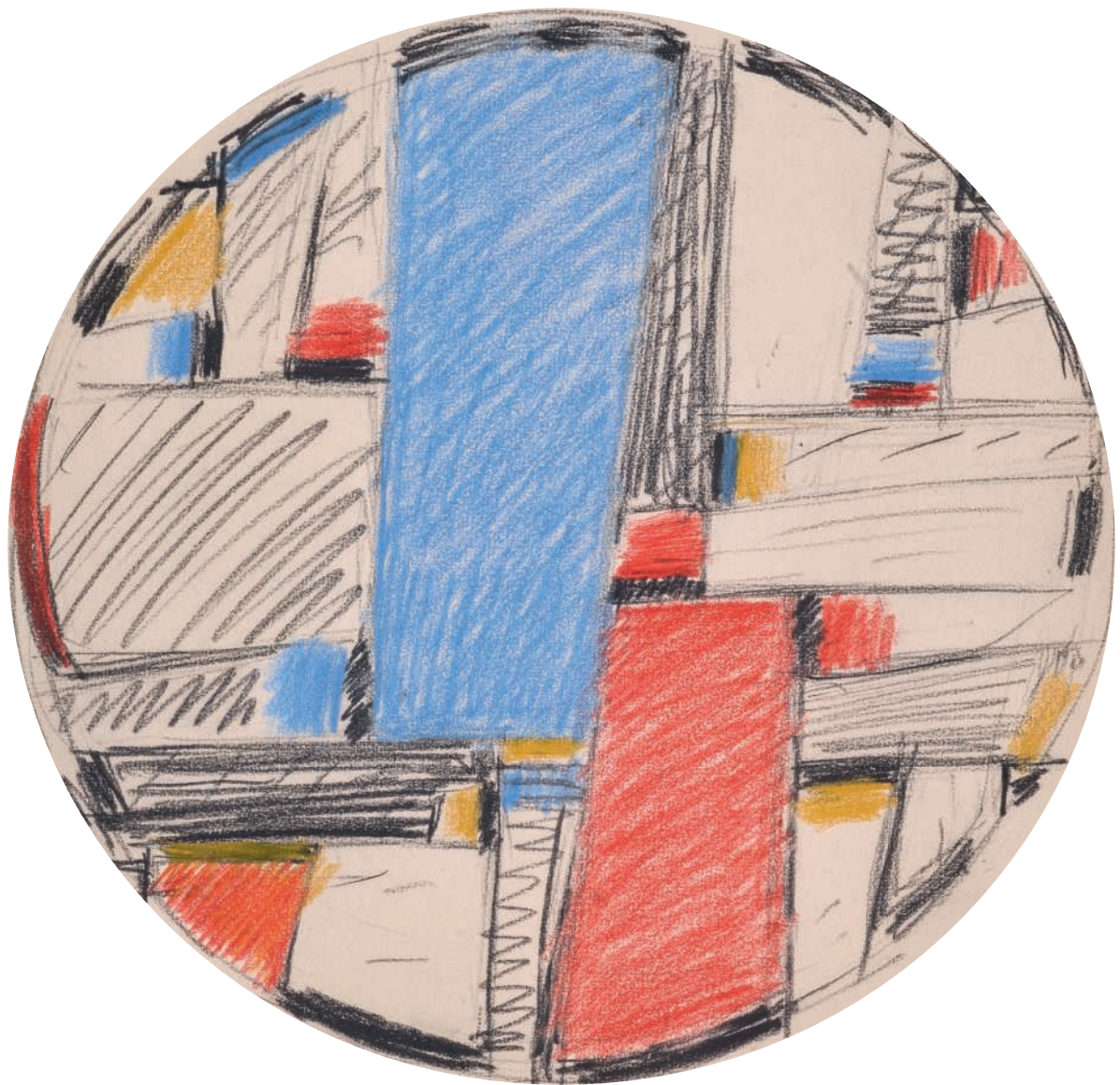


SWISS ART

Zurich 17 October 2017



CHRISTIE'S

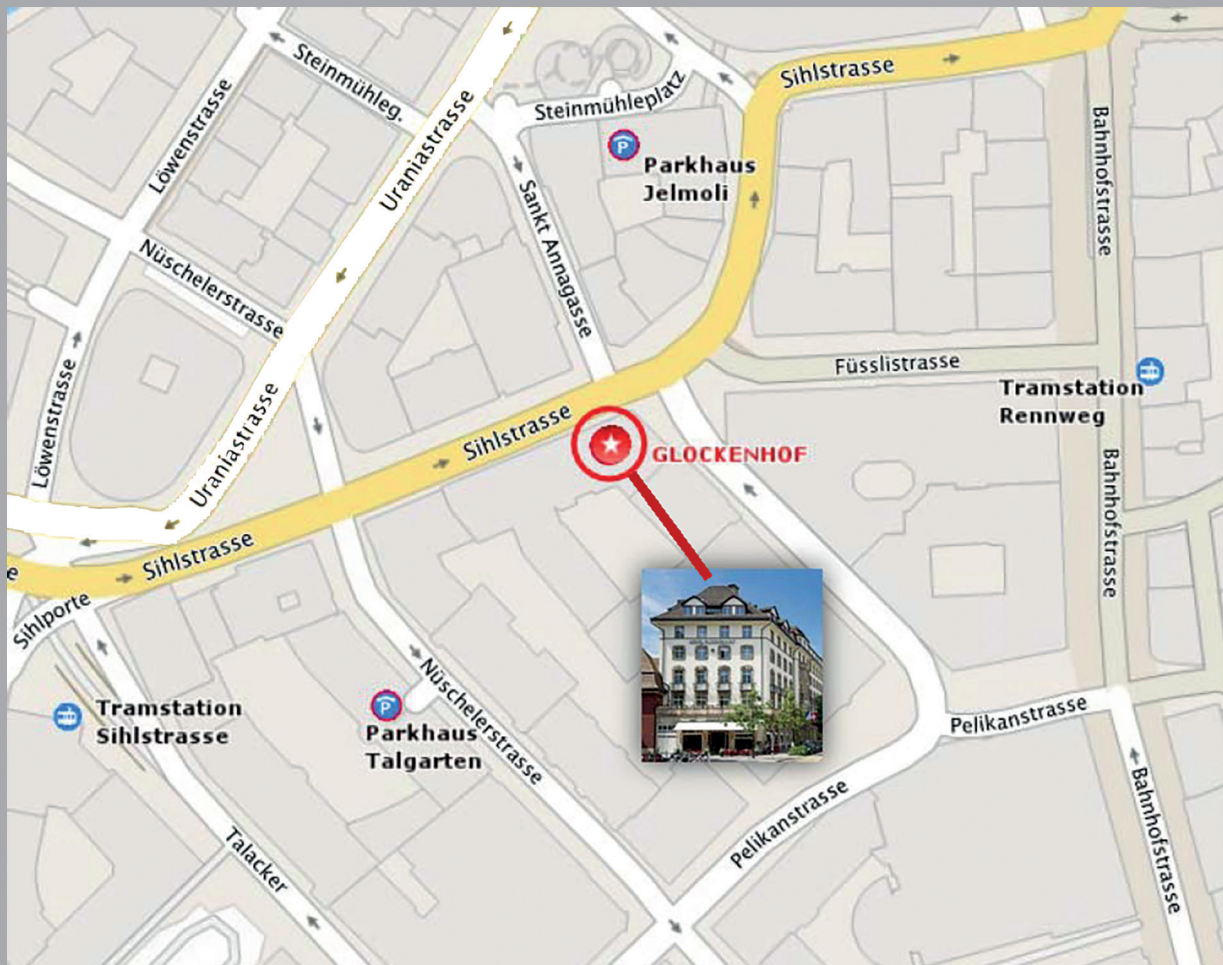


F. VALETTON 1903



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SWISS ART

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19.00 Uhr

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Samstag, 14. Oktober 2017, 10.00 – 18.00 Uhr
Sonntag, 15. Oktober 2017, 10.00 – 18.00 Uhr
Montag, 16. Oktober 2017, 10.00 – 18.00 Uhr
Führung durch die Auktion-Ausstellung
jeweils um 15.00 Uhr



Los 48 (Detail)

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[40]

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CHRISTIE'S



+ 1

JOHANN JAKOB HAUSWIRTH (1809-1871)

Montée à l'alpage, 1857

oben links datiert '1857'
Scherenschnitt auf Papier
30 x 39,8 cm

CHF12,000-15,000

€11,000-13,000

PROVENIENZ:

Europäischer Privatbesitz

+ 2

JOHANN JAKOB HAUSWIRTH (1809-1871)

Bouquet de fleurs, 1859

oben mittig datiert '1859'
Scherenschnitt auf Papier
27,9 x 34,4 cm

CHF12,000-15,000

€11,000-13,000

PROVENIENZ:

Europäischer Privatbesitz



+ 3

LOUIS DAVID SAUGY (1871-1953)

La Chasse, 1939

mittig signiert und oben mittig datiert 'Louis Saugy
1939'
Scherenschnitt auf Papier
32 x 44 cm (Lichtmass)

CHF15,000-25,000

€14,000-22,000

PROVENIENZ:

Europäischer Privatbesitz





4

EDOUARD VALLET (1876-1929)

Trois Valaisannes (Figurengruppe Jour de fête), 1917

unten rechts im Stein signiert und datiert 'ED. VALLET 1917'

Farblithographie (Wolfensberger Zürich)
109 x 90 cm

CHF2,000-3,000

€1,800-2,600

PROVENIENZ:

Privatbesitz, Schweiz



5

ERNEST BIELER (1863-1948)

Paysage de Savièse en automne

unten rechts signiert 'Ernest Biéler'

Pastell auf Papier
32 x 49 cm

CHF6,000-8,000

€5,300-7,000

PROVENIENZ:

Nachlass Ernest Biéler
Privatbesitz, Schweiz



6

EDMUND BILLE (1878-1959)

Vue de Miège, 1907

unten rechts signiert und datiert 'Bille Sierre 07'

Öl auf Leinwand

90 x 115 cm

CHF25,000–35,000

€22,000–31,000

PROVENIENZ:

Privatbesitz, Schweiz

Edmond Bille wählte für das vorliegende Werk die Sicht auf das malerische Winzerdorf Miège, das im Bezirk Sierre liegt, in dem der Künstler ab 1904 lebte. Leicht erhöht blickt der Betrachter auf die im Mittelpunkt liegende Kirche und die umliegenden Häuser, die zu beiden Seiten von den für die Gegend charakteristischen Weinhängen umfungen werden. Den Abschluss zur Bergkette hin bildet ein Kiefernwald, der in kräftigem Dunkelgrün gehalten ist.

For this painting, Edmond Bille chose a view of the picturesque wine-growing village of Miège, in the district of Sierre where the artist lived from 1904 onwards. Slightly elevated, the viewer sees the church at the centre of the painting along with the houses surrounding it that are encompassed on both sides by vineyards, characteristic of the area. Looking towards the mountains, a sense of enclosure is rendered by a pine forest, painted in strong dark greens.



Heutige Ansicht von Miège.



7

ERNEST BIÉLER (1863-1948)

Valaisanne à la channe (Studie zu Le Pain de Pâques), um 1927-40
unten rechts signiert 'EST. BIÉLER' und rückseitig bezeichnet 'Pain et Vin Etudes'
Mischtechnik auf Papier
98,5 x 38,5 cm

CHF15,000-25,000

€14,000-22,000

PROVENIENZ:

Privatbesitz, Schweiz



8

EDOUARD VALLET (1876-1929)

Jardin en mai, 1906

unten links signiert und datiert 'ED. Vallet 06'

Öl auf Leinwand

71 x 61 cm

CHF60,000–80,000

PROVENIENZ:

Privatbesitz, Schweiz

LITERATUR:

Bernard Wyder/Jacques Dominique Rouiller, Catalogue raisonné de l'œuvre peint d'Edouard Vallet, Genf 2006, S. 308, Nr. 219 mit Farbbildung

€53,000–70,000

9

ALBERT ANKER (1831-1910)

Mädchen, mit Dominosteinen spielend, um 1900

mittig rechts dediziert und signiert 'Herrn und Frau Lüthy zum freundlichen Andenken A. Anker'

Öl auf Leinwand über Holz

37 x 37 cm (rund)

CHF800,000-1,200,000

€710,000-1,100,000

PROVENIENZ:

Geschenk des Malers (1900)

durch Erbschaft an die heutigen Besitzer, Privatbesitz, Schweiz

AUSSTELLUNG:

Ins, Sporthalle, Albert Anker. Der Maler und sein Werk, Gemäldeausstellung aus Anlass des

75. Todestages, 23. März-21. April 1985

New York, Swiss Institute, Albert Anker 1831-1910, 15. September-28. Oktober 1995

LITERATUR:

Max Huggler/Kunstmuseum Bern, Albert Anker. Katalog der Gemälde und Ölstudien, Bern 1962, Nr. 295

Hans A. Lüthy/Deuchler Florens, Schweizer Malerei. Vom Mittelalter bis 1900, Bd. 1, Genf 1975,

S. 163 mit Abbildung

Franz Zelger, Albert Anker 1831-1910. 32 ausgewählte Bilder zum 150. Geburtstag des Malers, Glattbrugg

1980, S. 23 mit Farbabbildung

Sandor Kurthy/Therese Bhattacharya-Stettler, Albert Anker. Werkkatalog der Gemälde und Ölstudien,

Bern 1995, Nr. 578 mit Abbildung

Konzentriert sitzt Klärli Düscher bei einer Partie Domino und balanciert den Stein in ihrer Hand auf die oberste Ebene des vor ihr stehenden Turmes. Albert Anker fängt diesen Moment gekonnt durch das Halbportrait in Profilansicht ein. Klärli sitzt in einem wohnstubenartigen Interieur an einem Tisch mit gemusterter Tischdecke. Sie trägt ein blau-weisses geschlossenes Kleidchen und ein Teil ihres blonden Haares ist mit einer passenden Schleife zusammengebunden. Dieses Werk, das seit der Entstehung in Privatbesitz war und nun das erste Mal in einer Auktion angeboten wird, widmete Albert Anker dem Ehepaar Lüthy, das bereits vorher Bildnisse ihrer eigenen Kinder bei dem Künstler in Auftrag gegeben hatte.

Sitting in front of a set of domino tiles, Klärli Düscher is fully concentrated upon placing the tile in her hand on top of the tower of tiles. Albert Anker has captured this moment in a half-profile view with great skill. Klärli is seated at a table covered by a patterned tablecloth in what would appear to be a sitting room. She is wearing a blue and white outfit, with her blonde hair tied up with a matching ribbon. Albert Anker dedicated this work - that has been in private ownership since it was created and is now available for auction for the first time - to the Lüthy's, a married couple who had previously contracted the artist to paint other portraits of their children.



Portrait of a young girl
by J. M. W. Turner
1840

WERKE AUS EINER BEDEUTENDEN SAMMLUNG (LOSE 10-18)

Aus einer mit Ferdinand Hodler eng verbundenen Privatsammlung stammen diese acht Werke, die einen Querschnitt durch Hodlers wichtigste Arbeiten im Zusammenhang mit der Schweizer Geschichte darstellen. So reichte Hodler beispielsweise für die Schlacht bei Marignano einen Entwurf für die Ausschreibung zur Gestaltung des Neubaus des Schweizerischen Nationalmuseums ein und gewann 1897 den ersten Platz. Der hier gezeigte Karton auf Goldgrund (Los 10), ist Nummer drei aus insgesamt vier gefertigten Versionen. Die Komposition und das Sujet, das Hodler wählte – eine der verlustreichsten Schlachten der Schweiz – waren in der öffentlichen Meinung sehr umstritten, denn nach Ansichten der Kritiker stellte zudem die im Halbkreis gestaffelte Gruppe nicht einen historischen Moment dar, der die Schlacht erahnen lässt, sondern einen symbolhaften Moment, der nicht einmal bezeichnend für die Ereignisse erschien. Hodler bemühte sich stets um historische Genauigkeit der Gewänder und Rüstungen – wie bei *der Schlacht von Näfels* (Los 13) und liess sich im Depot verschiedener Museen mehrmals Originale zeigen, die er akribisch abmalte – und wählte in den genannten Beispielen je eine Situation, die sich gut künstlerisch einfangen liess. So schuf er laut Adolf Frey, Zeitgenosse Hodlers, Schriftsteller und Literaturhistoriker, Werke, die eine neue Darstellungsart in der Schlachtenmalerei einläuteten.

WORKS FROM AN IMPORTANT COLLECTION (LOTS 10-18)

These eight pieces are from a private collection with close connections to Ferdinand Hodler, and they form a representative cross-section of Hodler's most important work on Swiss history. Hodler submitted, for example, a draft of the Battle of Marignano in the competition held by the Swiss National Museum to embellish its new building, for which he won the first prize in 1897. The painting shown here (Lot 10 – carton on a gold background) is the third in a series of four versions. Public opinion found Hodler's choices regarding composition and subject – the battle that cost the most lives in Swiss history – to be highly contentious because, according to his critics, the semi-circle of figures did not depict a historical moment of the battle, but rather a symbolic moment that did not portray a sense of what actually took place. Hodler always aimed at being historically accurate in his depiction of garments and armor – as he was in his work *Schlacht bei Näfels* (Lot 13) for which he had various museums show him the originals, and of which he then made painstaking portrayals – and in the above-named examples, he chose a situation that lent itself well to artistic depiction. In this way, according to Adolf Frey, a contemporary of Hodler's who was both a writer and literary historian, Hodler created works of art that rang in a new way of representing battles in art.



+ 10

FERDINAND HODLER (1853-1918)

Rückzug von Marignano, Studie zu Karton III 'Marignano', 1897/98

unten rechts signiert 'F. Hodler.'

Gouache und Feder auf Papier

42 x 65 cm (halbrund)

CHF80,000-120,000

€71,000-110,000

PROVENIENZ:

Sammlung Albert Natural, Genf (direkt vom Künstler)
durch Erbschaft an den heutigen Besitzer
Europäischer Privatbesitz

AUSSTELLUNG:

Genf, Galerie Moos, Exposition Ferdinand Hodler, 11. Mai-30. Juni 1918, Nr. 18
München, Moderne Galerie Heinrich Thannhauser, Ferdinand Hodler. Geboren
1853 zu Bern, gestorben 1918 zu Genf. Ausstellung in München September
1925, Nr. 4816

Bern, Kunstmuseum, Ferdinand Hodler-Gedächtnisausstellung. Veranstaltet
zur Ehrung des Meisters bei Anlass der zwanzigsten Wiederkehr seines
Todesstages, 19. Mai-26. Juni 1938, Nr. 41

Martigny, Fondation Pierre Gianadda, Hodler, 13. Juni-20. Oktober 1991,
S. 220, Nr. 103 mit Farbabildung

LITERATUR:

Jura Bruschweiler, Hodler, 13. Juni-20. Oktober 1991, Ausst. Kat. Martigny
1991, S. 110, Nr. 103 mit Farbabildung



+ 11

FERDINAND HODLER (1853-1918)

Ueli Rotach, 1897

unten rechts signiert 'F Hodler'

Bleistift, Aquarell und Feder auf quadriertem
Papier über Holz

12 x 23 cm (Lichtmass)

CHF20,000-25,000

€18,000-22,000

PROVENIENZ:

Sammlung Albert Natural, Genf (direkt vom
Künstler)

durch Erbschaft an den heutigen Besitzer
Europäischer Privatbesitz

AUSSTELLUNG:

Genf, Galerie Moos, Exposition Ferdinand Hodler,
11. Mai-30. Juni 1918, Nr. 59/1896

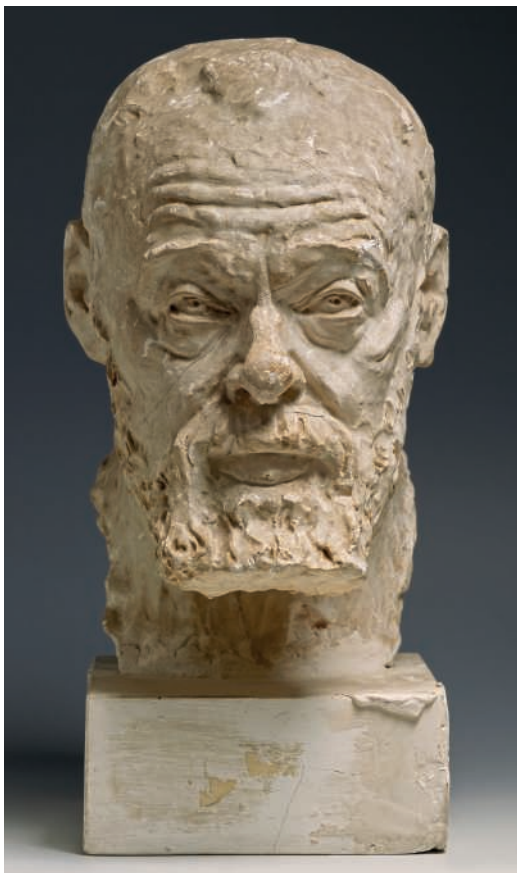
München, Moderne Galerie Heinrich Thannhauser,
Ferdinand Hodler. Geboren 1853 zu Bern,
gestorben 1918 zu Genf. Ausstellung in München
September 1925, Nr. 4814

Bern, Kunstmuseum, Ferdinand Hodler-
Gedächtnisausstellung. Veranstaltet zur Ehrung
des Meisters bei Anlass der zwanzigsten
Wiederkehr seines Todestages, 19. Mai-26. Juni
1938, Nr. 36

Martigny, Fondation Pierre Gianadda, Hodler,
13. Juni-20. Oktober 1991, Nr. 39 mit
Farbabbildung

LITERATUR:

Jura Bruscheweiler, Hodler, 13. Juni-20. Oktober
1991, Ausst. Kat. Martigny 1991, S. 111, Nr. 39 mit
Farbabbildung



• + 12

PEDRO MEYLAN (1895-1980)

Portrait von Ferdinand Hodler, 1917

rückseitig links im Gips signiert und datiert 'Pedro 17.'

Gips

Kopf, H: 33 cm auf Sockel montiert, 8 x 18 x 20 cm

Das Los wird ohne Limite angeboten.

The lot is offered without reserve.

CHF2,000-3,000

€1,800-2,600

PROVENIENZ:

Sammlung Albert Natural, Genf (direkt vom Künstler)

durch Erbschaft an den heutigen Besitzer
Europäischer Privatbesitz



+ 13

FERDINAND HODLER (1853-1918)

Schlacht bei Näfels, 1897

unten rechts signiert 'F. Hodler'

Bleistift, Aquarell und Feder auf Papier über Holz
12 x 23 cm (Lichtmass)

CHF20,000-25,000

€18,000-22,000

PROVENIENZ:

Sammlung Albert Natural, Genf (direkt vom Künstler)

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AUSSTELLUNG:

Genf, Galerie Moos, Exposition Ferdinand Hodler,
11. Mai-30. Juni 1918, Nr. 61/1896

München, Moderne Galerie Heinrich Thannhauser,
Ferdinand Hodler. Geboren 1853 zu Bern,
gestorben 1918 zu Genf. Ausstellung in München
September 1925, Nr. 4812

Bern, Kunstmuseum, Ferdinand Hodler-
Gedächtnisausstellung. Veranstaltet zur Ehrung
des Meisters bei Anlass der zwanzigsten
Wiederkehr seines Todestages, 19. Mai-26. Juni
1938, Nr. 38

Zürich, Kunsthaus, Ferdinand Hodler, 19.
August-23. Oktober 1983, Nr. 61

Martigny, Fondation Pierre Gianadda, Hodler,
13. Juni-20. Oktober 1991, Nr. 32 mit
Farbabbildung

LITERATUR:

Jura Bruschweiler, Hodler, 13. Juni-20. Oktober
1991, Ausst. Kat. Martigny 1991, S. 97, Nr. 32 mit
Farbabbildung

+ 14

FERDINAND HODLER (1853-1918)

Schlacht bei Sempach, 1897

unten rechts signiert 'F. Hodler'

Bleistift, Aquarell und Feder auf quadriertem
Papier über Holz
12 x 23 cm (Lichtmass)

CHF20,000-25,000

€18,000-22,000

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AUSSTELLUNG:

Genf, Galerie Moos, Exposition Ferdinand Hodler,
11. Mai-30. Juni 1918, Nr. 85/1896

München, Moderne Galerie Heinrich Thannhauser,
Ferdinand Hodler. Geboren 1853 zu Bern,
gestorben 1918 zu Genf. Ausstellung in München
September 1925, Nr. 4815

Bern, Kunstmuseum, Ferdinand Hodler-
Gedächtnisausstellung. Veranstaltet zur Ehrung
des Meisters bei Anlass der zwanzigsten
Wiederkehr seines Todestages, 19. Mai-26. Juni
1938, Nr. 35

Martigny, Fondation Pierre Gianadda, Hodler,
13. Juni-20. Oktober 1991, Nr. 24 mit
Farbabbildung

LITERATUR:

Jura Bruschweiler, Hodler, 13. Juni-20. Oktober
1991, Ausst. Kat. Martigny 1991, S. 85, Nr. 24 mit
Farbabbildung





+ 15

FERDINAND HODLER (1853-1918)

Arnold von Melchtal, 1897

unten rechts signiert 'F. Hodler'

Bleistift, Aquarell und Feder auf quadriertem Papier über Holz

12 x 23 cm (Lichtmass)

CHF20,000-25,000

€18,000-22,000

PROVENIENZ:

Sammlung Albert Natural, Genf (direkt vom Künstler)

durch Erbschaft an den heutigen Besitzer
Europäischer Privatbesitz

AUSSTELLUNG:

Genf, Galerie Moos, Exposition Ferdinand Hodler, 11. Mai-30. Juni 1918, ohne Nr.

München, Moderne Galerie Heinrich Thannhauser, Ferdinand Hodler. Geboren 1853 zu Bern, gestorben 1918 zu Genf. Ausstellung in München September 1925, Nr. 4813

Genf, Galerie Moos, F. Hodler. Exposition commémorative à l'occasion du XXe anniversaire de sa mort, 19. Mai-19. Juni 1938, Nr. 60/1896

Martigny, Fondation Pierre Gianadda, Hodler, 13. Juni-20. Oktober 1991, Nr. 39 mit Farbbildung

Genf, Galerie Moos, F. Hodler. Exposition commémorative à l'occasion du XXe anniversaire de sa mort, 19. Mai-19. Juni 1938, Nr. 60/1896

Martigny, Fondation Pierre Gianadda, Hodler, 13. Juni-20. Oktober 1991, Nr. 39 mit Farbbildung

LITERATUR:

Jura Bruscheiler, Hodler, 13. Juni-20. Oktober 1991, Ausst. Kat. Martigny 1991, S. 111, Nr. 39 mit Farbbildung



+ 16

FERDINAND HODLER (1853-1918)

Walter Fürst am Rütlichswur, 1895

signiert unten rechts 'F. Hodler'

Bleistift, Aquarell und Feder auf quadriertem Papier

33,5 x 11,5 cm (Lichtmass)

CHF8,000-12,000

€7,100-11,000

PROVENIENZ:

Sammlung Albert Natural, Genf (direkt vom Künstler)

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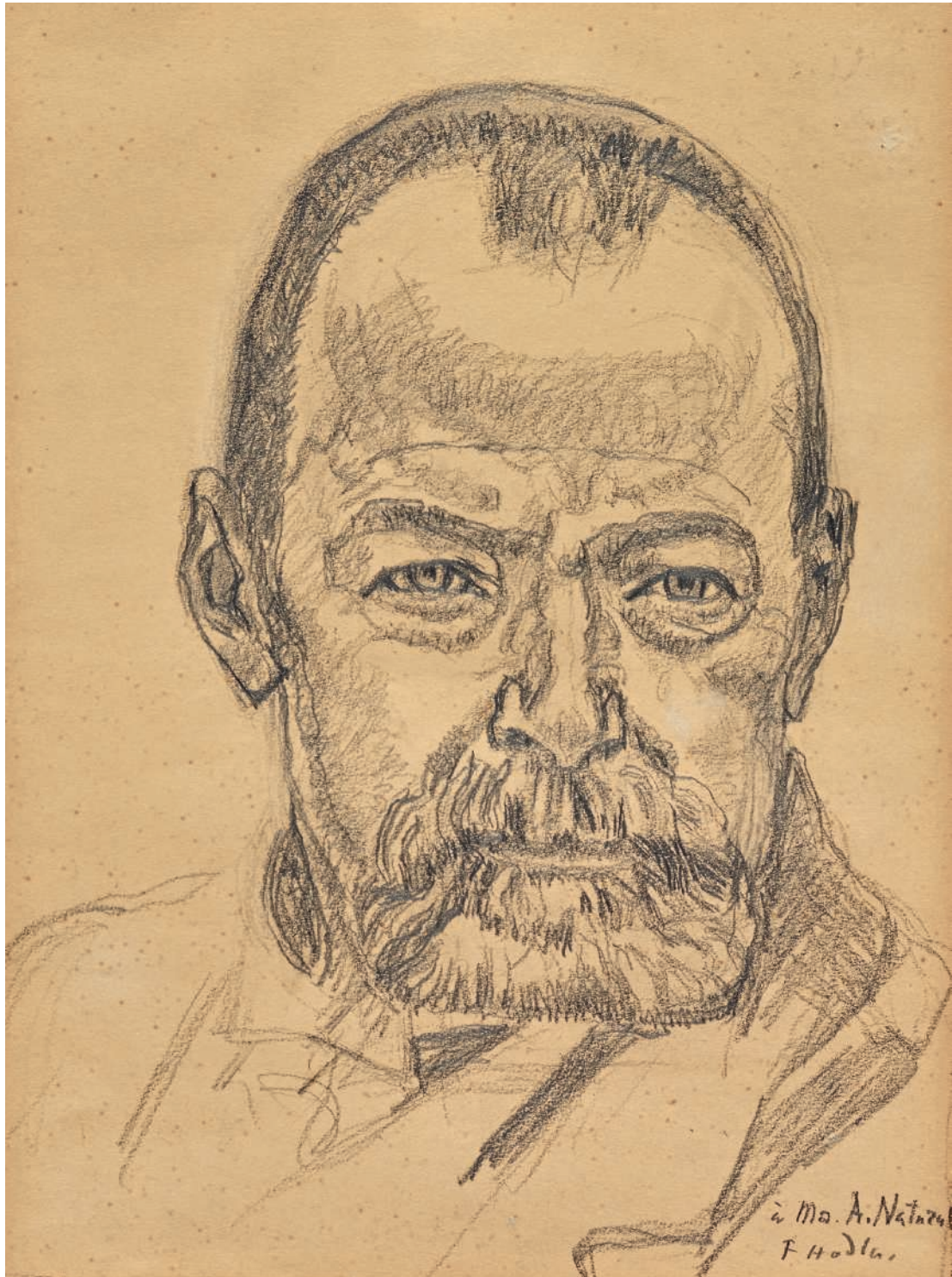
AUSSTELLUNG:

Martigny, Fondation Pierre Gianadda, Hodler, 13. Juni-20. Oktober 1991, S. 68, Nr. 17 mit Farbbildung

LITERATUR:

Jura Bruscheiler, Hodler, 13. Juni-20. Oktober 1991, Ausst. Kat. Martigny 1991, S. 68, Nr. 17 mit Farbbildung

Walter Fürst gilt am Rütlichswur von 1291 als der Vertreter von Uri.



+ 17

FERDINAND HODLER (1853-1918)

Selbstbildnis, um 1916

unten rechts signiert und dediziert 'à Ma. A. Natural F. Hodler.'

Bleistift auf Papier

40,4 x 29 cm

CHF80,000-120,000

€71,000-110,000

PROVENIENZ:

Sammlung Albert Natural, Genf (direkt vom Künstler)
durch Erbschaft an den heutigen Besitzer
Europäischer Privatbesitz

AUSSTELLUNG:

Genf, Galerie Moos, Exposition Ferdinand Hodler, 11. Mai-30. Juni 1918

+ 18

FERDINAND HODLER (1853-1918)

Bildnis Käthe von Bach (Im Garten), 1904

Öl auf Leinwand

42 x 33 cm

unten rechts signiert 'F Hodler'

CHF300,000–400,000

€270,000–350,000

PROVENIENZ:

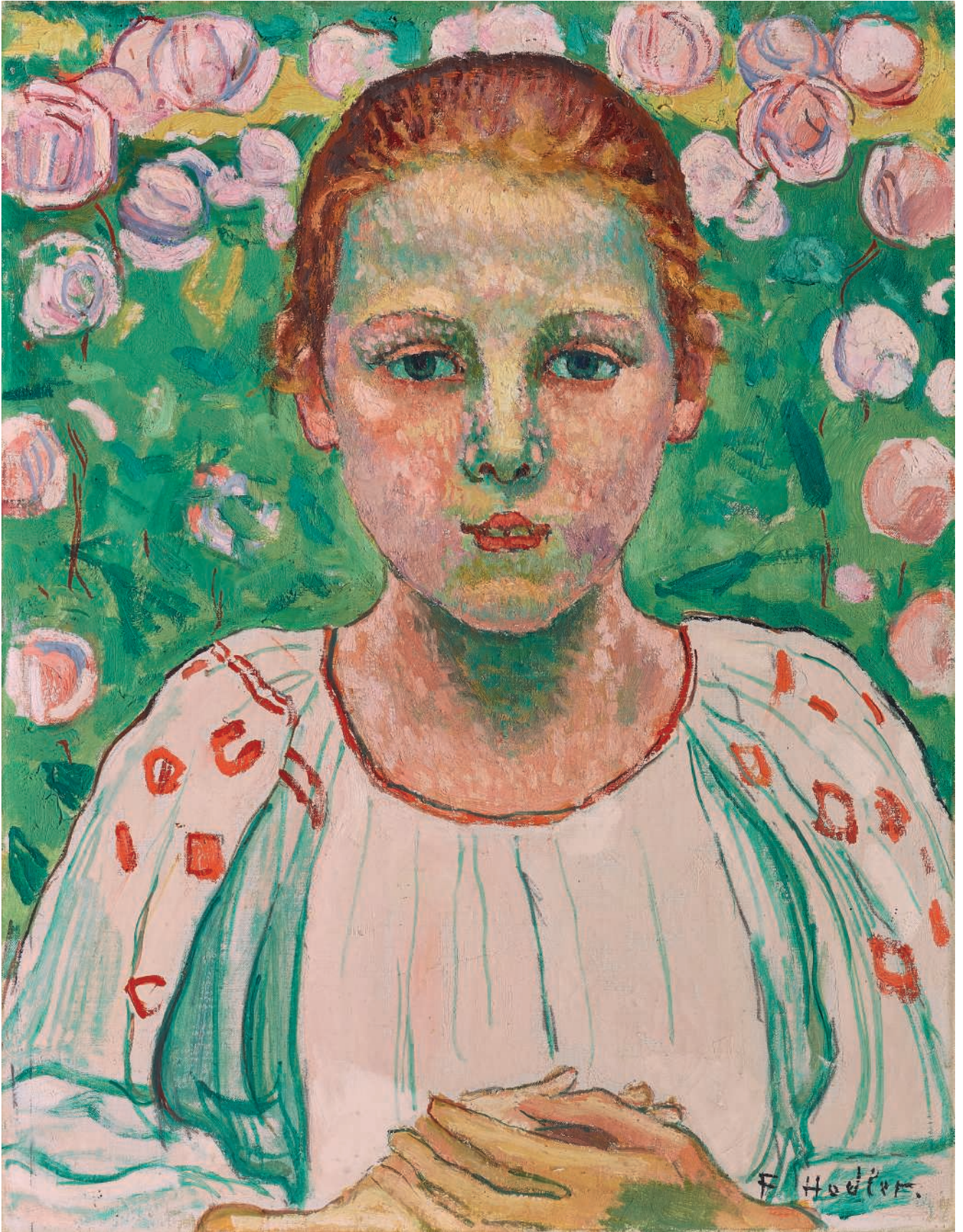
Sammlung Albert Natural, Genf (direkt vom Künstler)
durch Erbschaft an den heutigen Besitzer
Europäischer Privatbesitz

AUSSTELLUNG:

Genf, Galerie Moos, Exposition suisse des beaux-arts, 22. Januar-28. Februar 1918,
Nr. 775 (Fille dans jardin)
Dresden, Galerie Ernst Arnold, Mai-Ausstellung. Ferdinand Hodler, Ernst Ludwig Kirchner, Fritz Huf,
Mai 1925, Nr. 20 (Mädchen im Garten)
München, Moderne Galerie Heinrich Thannhauser, Ferdinand Hodler. Geboren 1853 zu Bern, gestorben
1918 zu Genf, September 1925, Nr. 25
Genf, Galerie Moos, Ferdinand Hodler. Exposition organisée à l'occasion du XIV Congrès international
d'Histoire de l'Art, 8. August-30. September 1936, Nr. 39 (Fillette dans un jardin)
Wien, Österreichische Galerie, Ferdinand Hodler und Wien, 21. Oktober 1992-6. Januar 1993,
Nr. 18 (Bildnis der Baroness Maria von Bach II.)

LITERATUR:

Carl Albert Loosli, Ferdinand Hodler. Generalkatalog, in: Carl Albert Loosli, Ferdinand Hodler. Leben,
Werk und Nachlass, Bern 1921-1924, Nr. 103 (Bildnis der Baronin von Bach (II. Fassung))
Carl Albert Loosli, Ferdinand Hodler. Leben, Werk und Nachlass, Bern 1921-1944, Bd. 3, S. 71
Jura Brüscheweiler, Ferdinand Hodler (Bern 1853-1918). Chronologische Übersicht: Biographie, Werk,
Rezensionen, in: Berlin/Paris/Zürich 1983, S. 43-170, S. 136 (Bildnis der kleinen Baroness Maria von
Bach)
Oskar Bätschmann und Paul Müller, Ferdinand Hodler. Catalogue raisonné der Gemälde, Bd. 2,
Die Bildnisse, S. 206, Nr. 818 mit Farbabbildung





+ 19

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Privatbesitz, Nordamerika

In den grossen Stadtzentren Europas zeichnete sich um die Jahrhundertwende eine neue Art der Zusammenkunft ab: die sogenannte Kaffeehauskultur. Die Schriftsteller, Musiker und Wissenschaftler der Zeit kamen im Wiener Café Central, im Berliner Café des Westens oder wie in Zürich im Café Odeon am Bellevue zusammen. Hier entstanden fruchtbare Verbindungen und Freundschaften.

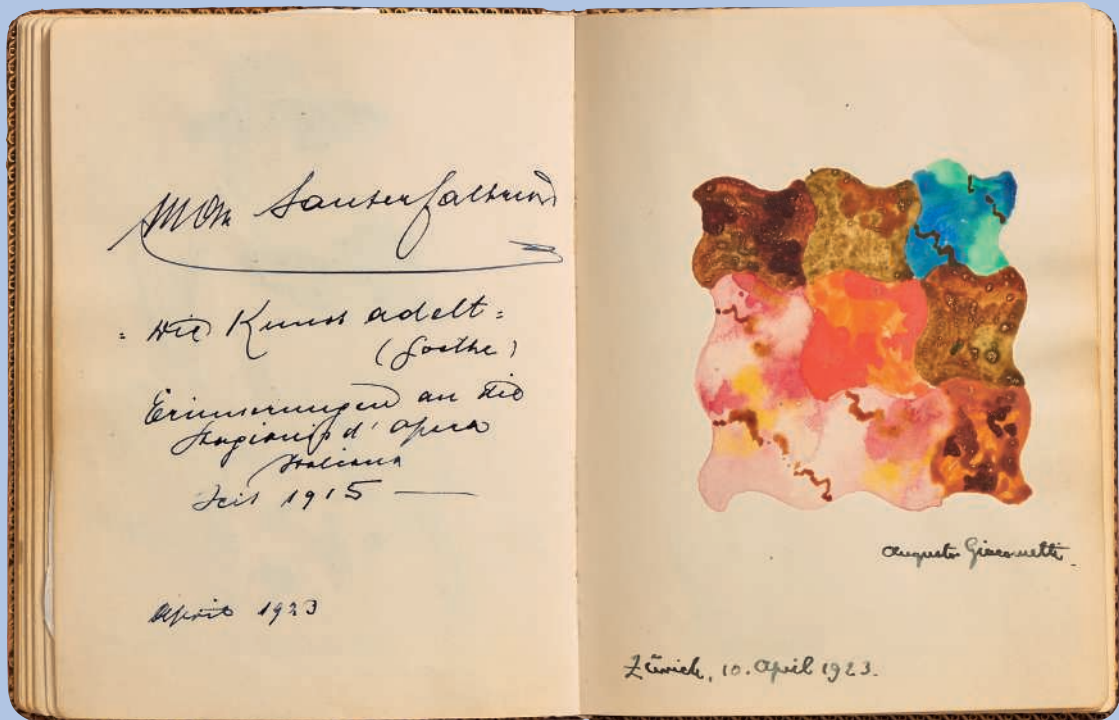
Im Jahre 1911 eröffnet, zog das im Jugendstil erbaute *Grand Café Odeon* im Usterhof mit der hauseigenen Konditorei und seiner grosszügigen Billardlounge viele Intellektuelle der Zürcher Kulturszene an. Unter ihnen waren Schauspieler, Künstler und Literaten, die den intensiven Austausch im einladenden Ambiente genossen. Augusto Giacometti (1877-1947), der sein Atelier im gleichen Gebäude hatte und sich im vorliegenden Gästebuch mit einer *farbigen Abstraktion* verewigte, zählte auch zu diesen. Die Nähe zum Opernhaus zog viele Musiker an, wie den Operettenkomponisten Leo Fall (1873-1925). 1917 skizzierte er die ersten Takte seines 1916 veröffentlichten Stücks *Die Rose von Stambul* auf eine der Seiten. Auch General Wille (1848-1925), der jeden Freitag zum Jassen ins Café Odeon kam, unterschrieb im Gästebuch von Helen May-Otto, die das Odeon von 1917-1932 mit ihrem Mann Werner May betrieb.

Damit bildet das Gästebuch des Café Odeon einen wichtigen Querschnitt der damaligen, blühenden Kunstszene in Zürich ab und kann als aussergewöhnliches Zeitdokument angesehen werden.

At the turn of the century, a new form of social contact became apparent in the large city centres of Europe: the so-called coffeehouse culture. Writers, musicians and scientists of the day came together at the Café Central in Vienna, the Berlin Café in the west, or in the Café Odeon at the Bellevue in Zurich. Many fruitful connections and friendships sprang up from these encounters.

After opening in 1911, the Grand Café Odeon in Usterhof, that had been built in an art nouveau style and had its own confectionary shop and spacious billiard lounge, attracted many intellectuals from the Zurich cultural scene. Amongst them were actors, artists and literati who enjoyed the intensive discussions in this welcoming setting. Augusto Giacometti (1877-1947), who had his studio within the same building and who eternalised himself by making a *colourful abstraction* in the guestbook at hand, was also a frequent visitor. Its proximity to the opera house attracted many musicians, for example the operetta composer Leo Fall (1873-1925). In 1917, he sketched the first bars of his piece *The Rose of Stambul*, that was published in 1916, on one of its pages. Even General Wille (1848-1925), who frequented the Café Odeon every Friday evening to play the card game Jass, signed in Helen May-Otto's guestbook, who ran the Odeon with her husband Werner May from 1917 to 1932.

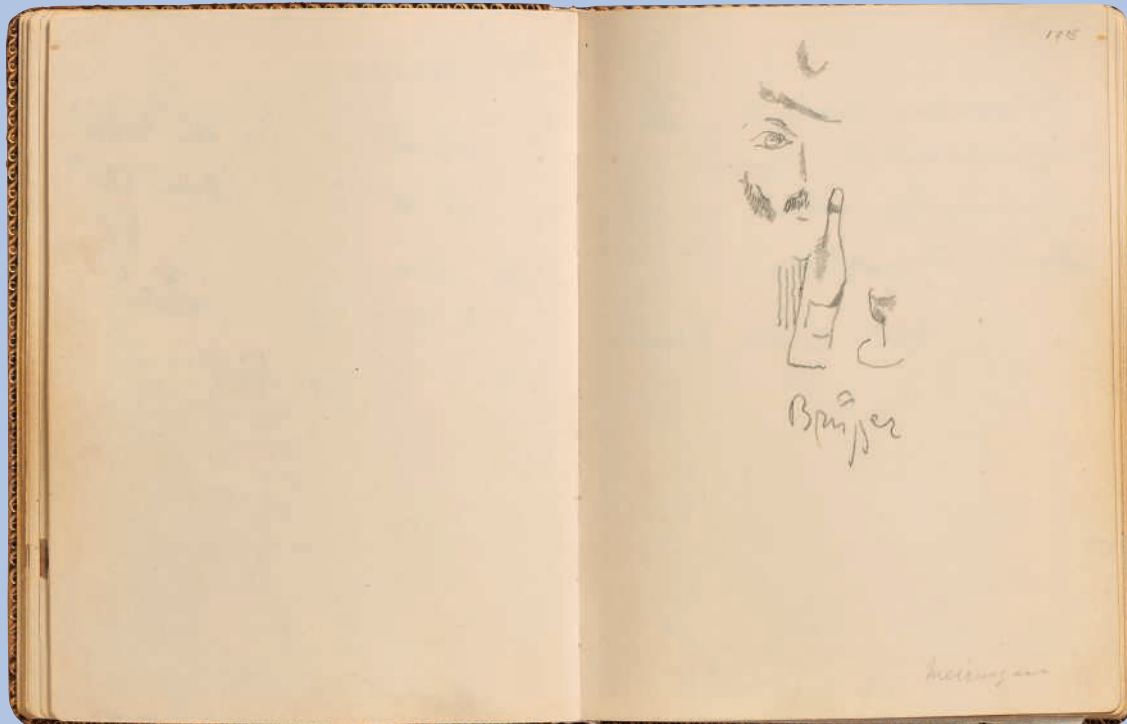
Thus, Café Odeon's guestbook reflects a cross-section of the flourishing art scene of Zurich at that time, making it an exceptional historical artefact.



Los 19 (Teil)

AUGUSTO GIACOMETTI (1877-1947)

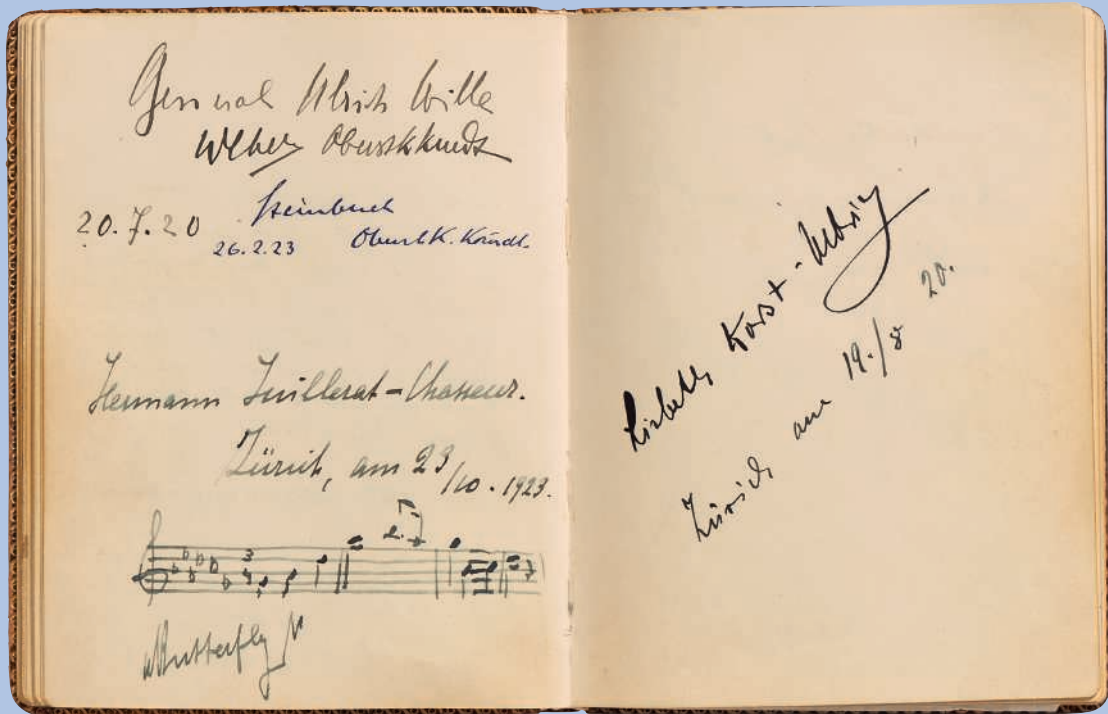
Farbige Abstraktion in Rosa, Rot-Orange, Braun, Blau und Grün, 1923
 Aquarell über Bleistift
 signiert und datiert 'Augusto Giacometti 10. April 1923'



Los 19 (Teil)

ARNOLD BRÜGGER (1888-1975)

Porträt mit Flasche und Glas, 1918
 Bleistift
 signiert und datiert 'Brügger Meiringen 1918'



Los 19 (Teil)

GENERAL ULRICH WILLE (1848-1925)
Autograph, datiert 20.7.20



Los 19 (Teil)

EMIL HUBER (1883-1943)
Offizier und Soldat, 1917
Gouache
signiert und datiert 'Emil Huber Militärmaler, 13.11.17'



Los 19 (Teil)

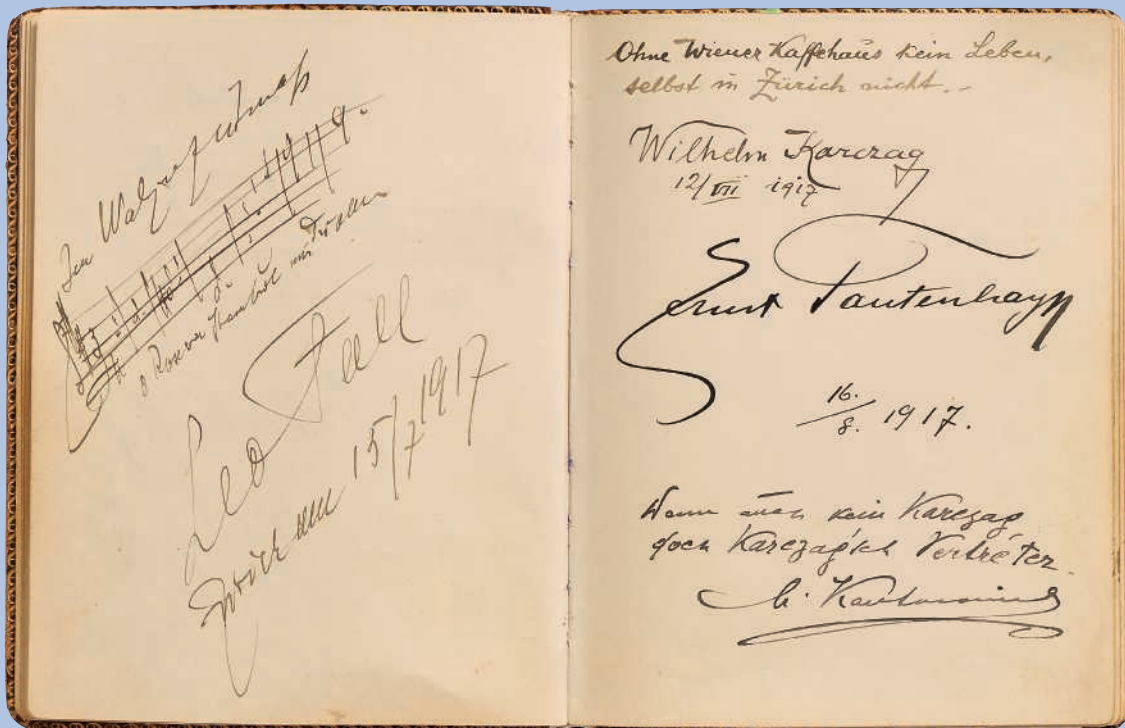
OTTO PILNY (1866-1936)

Ein Teil aus dem Gemälde 'Sklavenmarkt', 1917

Aquarell, Blei- und Farbstift

signiert und datiert 'Otto Pilny, Orientaler, Zürich, 1. April 1917'

Ein Teil aus dem Gemälde 'Sklavenmarkt'
zur Erinnerung Otto Pilny
Zürich 1. April 1917.
Orientaler



Los 19 (Teil)

LEO FALL (1873-1925), Operettenkomponist

erste Takte aus 'Die Rose von Stambul' (Wien 1916)

signiert und datiert 'Leo Fall Zürich den 15.7.1917'

Ohne Wiener Kaffehaus kein Leben,
selbst in Zürich nicht.

Wilhelm Karerag
12/III 1917

Ernst Pautenhayn
16./8. 1917.

Hann über kein Karerag
doch Karerag's Verkoster.
H. Karerag
16.7.1917.



20

VARLIN (1900-1977)

Hotel Baur au Lac in Zürich, um 1944

oben links bezeichnet 'VARLIN'

Öl auf Leinwand

98,5 x 85,5 cm

CHF30,000–40,000

€27,000–35,000

PROVENIENZ:

Privatbesitz, Schweiz

AUSSTELLUNG:

Zürich, Galerie Aktuaryus, Ausstellung Schweizer Maler. II. Abteilung: Amiet, Bolens, Giacometti, Gubler, Holy, Hosch, Leu, Sautter, Surbek, Stauffer, von Tschärner, Varlin, 24. August-19. September 1945

Zürich, Kunstsalon Wolfsberg, Figuren. Menschenbilder 7.-30. April 1988, Nr. 67

Paris, Galerie Claude Bernard, Varlin. Peintures, 25. März-3. Mai 1997, o. Nr. [1940-1943]

LITERATUR:

Franca Guggenheim/Peter Keckeis, Varlin. Briefe und Schriften, Zürich 1989, S. 64

Patrizia Guggenheim/Tobias Eichelberg, Varlin. Wenn ich dichten könnte. Briefe und Schriften, Zürich 1998, S. 286

Paola Tedeschi-Pellanda/Patrizia Guggenheim, Varlin. Werkverzeichnis der Bilder, Zürich 2000, Nr. 457 mit Abbildung



21

NIKLAUS STOECKLIN (1896-1982)

Atelierfenster mit Blick nach Basel

unten rechts signiert '*Niklaus Stöcklin*'

Gouache auf Leinwand über Hartfaserplatte
42,5 x 27,5 cm

CHF9,000-13,000

€8,000-11,000

PROVENIENZ:

Privatbesitz, Schweiz



22

AUGUSTO GIACOMETTI (1877-1947)

Entwürfe für die Fenster der Kirche in Kilchberg, 1922

unten rechts monogrammiert und datiert 'A. G. 1922'

mittlere Zeichnung durch den Künstler montiert

Pastell auf Papier

10,7 x 10,5 cm / 15,6 x 10,7 cm / 9,5 x 10,7 cm

CHF12,000–18,000

€11,000–16,000

PROVENIENZ:

Privatbesitz, Schweiz

LITERATUR:

Hans Hartmann, Augusto Giacometti. Pionier der abstrakten Malerei, Ein Leben für die Farbe, Chur 1981, Werkverzeichnis, Nr. 1133 (Entwürfe für die Fenster im hinteren Vorraum der Kirche Kilchberg ZH)

23

FELIX VALLOTTON (1865-1925)

Le Violoncelle (Instruments de musique I), 1896

im Stock unten links monogrammiert und unten rechts bezeichnet
'FV / LE VIOLONCELLE'

unten links mit Monogrammstempel und nummeriert 'fv / 21/25'

Holzschnitt, Exemplar 21/25 (posthum)

22,3 x 17,8 cm

CHF2,500-3,000

€2,200-2,600

PROVENIENZ:

Privatbesitz, Schweiz

LITERATUR:

Maxime Vallotton/Charles Goerg, Félix Vallotton. Catalogue raisonné de l'œuvre gravé et lithographie, Genf 1972, Nr. 171c



+ 24

CARL WALTER LINER (1914-1997)

Abstraktion

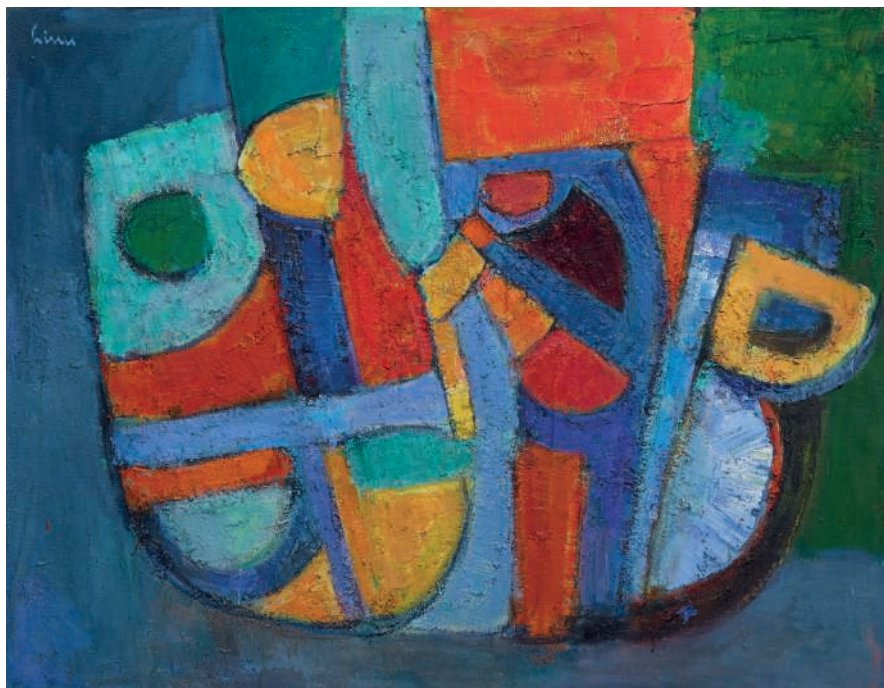
oben links signiert 'Liner'

Öl auf Leinwand

114 x 146 cm

CHF8,000-12,000

€7,100-11,000



WERKE AUS DER EHEMALIGEN SAMMLUNG VON BRUNO GIACOMETTI (1907-2012) (LOSE 25-34)

Die vorliegende Gruppe von zehn Werken auf Papier (Lose 25-34) stammt aus der ehemaligen Sammlung Bruno Giacomettis (1907-2012) und umfasst bedeutende Exemplare druckgrafischer Werke seines Vaters Giovanni Giacomettis und Bruders Alberto Giacometti. Im Jahre 1903, erstmals durch Cuno Amiet inspiriert, entdeckte Giovanni Giacometti die Faszination für das Druckverfahren. Etwas später schuf Giacometti seinen ersten Holzschnitt, *Alberto im Profil nach rechts*. Das Medium des Holzschnitts, das bereits bei Künstlern wie Ernst Ludwig Kirchner und Erich Heckel, Vertretern der Künstlergruppe *Brücke*, durch dessen sehr expressives Potenzial grossen Anklang fand, avancierte in dieser Zeit zu einem vollwertigen Medium innerhalb der damaligen Kunstentwicklung.

Dabei dienten die Drucke besonders der Erhöhung des Bekanntheitsgrades bereits vorhandener Gemälde Giovanni Giacomettis. Zudem, durch die Masse der kleinen Linol-, Holz- oder Kupferplatten vorgegeben, verwendete der Künstler im Vergleich zu seinen zumeist naturalistisch anmutenden Werken in Öl, hier eine eher reduzierte, fast abstrahierende Darstellungsart der Sujets. *I figli della luce* aus dem Jahre 1913 (Los 25) bezieht sich so beispielsweise auf das im gleichen Jahr entstandene und identisch betitelte Triptychon von Giovanni Giacometti, das bereits im selben Jahr im Kunsthaus Zürich ausgestellt wurde. Der Mittelteil des Triptychons ähnelt der spiegelverkehrten Komposition des Druckes, bei dem sich Giacometti ganz auf Umriss- und Schattenpartien der dargestellten Kinder konzentriert und hierdurch einen weitaus abstrakteren Charakter innerhalb des Werkes entwickelt. Die Drucke repräsentieren so eine Technik in Giovanni Giacomettis Schaffen, die eine andere künstlerische Freiheit zulässt und hierdurch das Œuvre des Künstlers ergänzen.

WORKS FROM THE COLLECTION OF THE LATE BRUNO GIACOMETTI (1907-2012) (LOTS 25-34)

This group of ten works on paper (lots 25-34) is from Bruno Giacometti's (1907-2012) former collection and includes notable examples of printed works by his father, Giovanni Giacometti and his brother, Alberto Giacometti. Initially inspired by Cuno Amiet, Giovanni Giacometti discovered the fascinating process of printing in 1903. A short while later, Giacometti created his first woodcut, *Alberto im Profil nach rechts* (*Alberto in profile, facing right*). The expressive potential of the medium of woodcutting that had already found great resonance through artists such as Ernst Ludwig Kirchner and Erich Heckel, members of the artistic group *Brücke* (*Bridge*), evolved into becoming a fully legitimate medium within the art movement at this time.

The prints made the already-existing paintings of Giovanni Giacometti more well-known. In comparison to his seemingly more naturalistic works in oil, and because of the predetermined size of the small linoleum, wood and copper plates, the artist used a more reduced, almost abstract manner of depicting his subjects here. *I figli della luce* from 1913 (lot 25), for example, references the triptych of Giovanni Giacometti that was created and exhibited in the Kunsthaus Zurich in the same year and bears the same title. The middle piece of the triptych is similar to the composition of the print in mirror reflection, and Giacometti's focus is entirely upon the outlines and shadows of the children, a technique that lends this piece a vastly more abstract character. This technique gave Giovanni Giacometti a new artistic freedom thereby augmenting the oeuvre of the artist.

25

GIOVANNI GIACOMETTI (1868-1933)

I figli della luce. - Sonnenkinder, 1913

rückseitig von Bruno Giacometti bezeichnet

kolorierter Holzschnitt

15 x 15,1 cm

CHF3,000–4,000

€2,700–3,500

PROVENIENZ:

Nachlass Giovanni Giacometti (1933)

Sammlung Bruno Giacometti

Privatbesitz, Schweiz

LITERATUR:

Christine E. Stauffer, Giovanni Giacometti. Das graphische Werk, Bern 1997, Nr. 31b



26

GIOVANNI GIACOMETTI (1868-1933)

Schneelandschaft im Bergell, 1924

im Stock unten links bezeichnet und unten rechts monogrammiert

'BUON ANNO GG'

Holzschnitt in Dunkelblau

15,1 x 12,1 cm

CHF3,000–5,000

€2,700–4,400

PROVENIENZ:

Nachlass Giovanni Giacometti (1933)

Sammlung Bruno Giacometti

Privatbesitz, Schweiz

LITERATUR:

Christine E. Stauffer, Giovanni Giacometti. Das graphische Werk, Bern 1997, Nr. 47 I





27

GIOVANNI GIACOMETTI (1868-1933)

Alberto, Diego, Ottilia und Bruno beim Lesen, 1912

rückseitig von Bruno Giacometti bezeichnet
Radierung, mit der kalten Nadel überarbeitet
15 x 19,8 cm

CHF2,000–3,000

€1,800–2,600

PROVENIENZ:

Nachlass Giovanni Giacometti (1933)
Sammlung Bruno Giacometti
Privatbesitz, Schweiz

LITERATUR:

Christine E. Stauffer, Giovanni Giacometti.
Das graphische Werk, Bern 1997, Nr. 26III



28

GIOVANNI GIACOMETTI (1868-1933)

Mutter und Kind I. - Annetta mit Bruno, 1911

unten links im Stock spiegelverkehrt
monogrammiert 'GG', rückseitig von
Bruno Giacometti bezeichnet

Holzschritt
12,5 x 13,4 cm

CHF1,500–1,800

€1,400–1,600

PROVENIENZ:

Nachlass Giovanni Giacometti (1933)
Sammlung Bruno Giacometti
Privatbesitz, Schweiz

LITERATUR:

Christine E. Stauffer, Giovanni Giacometti.
Das graphische Werk, Bern 1997, Nr. 13IIa

29

GIOVANNI GIACOMETTI (1868-1933)

Bruno, 1911

unten links monogrammiert, datiert und bezeichnet 'GG 1911 2 Marzo Bruno'

Bleistift auf Papier
17,7 x 12,5 cm

CHF6,000–8,000

€5,300–7,000

PROVENIENZ:

Nachlass Giovanni Giacometti (1933)

Sammlung Bruno Giacometti

Privatbesitz, Schweiz



30

GIOVANNI GIACOMETTI (1868-1933)

Der Violinspieler. - Bruno, 1927

rückseitig von Bruno Giacometti bezeichnet
Holzschnitt
12,1 x 15,2 cm

CHF1,500–1,800

€1,400–1,600

PROVENIENZ:

Nachlass Giovanni Giacometti (1933)

Sammlung Bruno Giacometti

Privatbesitz, Schweiz

LITERATUR:

Christine E. Stauffer, Giovanni Giacometti.

Das graphische Werk, Bern 1997, Nr. 53a





31

ALBERTO GIACOMETTI (1901-1966)

Disturbing Object II (Objet inquietant II),
1964

unten links bezeichnet 'hc', rückseitig bestätigt
von Christian Klemm

Lithographie hc (Edition von 75)

66 x 49,8 cm

CHF2,000–3,000

€1,800–2,600

PROVENIENZ:

Sammlung Bruno Giacometti

Privatbesitz, Schweiz

LITERATUR:

Herbert C. Lust, Alberto Giacometti. The complete
graphics, San Francisco 1991, S. 58, Nr. 45 mit
Abbildung (anderes Exemplar)



32

GIOVANNI GIACOMETTI (1868-1933)

Il ponte al sole. - Die Brücke bei Stampa,
1911

unten links im Stock monogrammiert 'GG',
rückseitig von Bruno Giacometti bezeichnet

Holzschnitt

15 x 14,8 cm

CHF2,000–3,000

€1,800–2,600

PROVENIENZ:

Nachlass Giovanni Giacometti (1933)

Sammlung Bruno Giacometti

Privatbesitz, Schweiz

LITERATUR:

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

33

GIOVANNI GIACOMETTI (1868-1933)

La Lettrice, um 1916-18 / 1921

im Stock unten links bezeichnet und unten rechts monogrammiert 'La Lettrice GG', unten links datiert und unten rechts signiert '1. I. 21 Giovi. Giacometti', rückseitig von Bruno Giacometti bezeichnet

Holzschnitt
24,9 x 30,2 cm

CHF4,000-6,000

€3,600-5,300

PROVENIENZ:

Nachlass Giovanni Giacometti (1933)
Sammlung Bruno Giacometti
Privatbesitz, Schweiz

LITERATUR:

Christine E. Stauffer, Giovanni Giacometti.
Das graphische Werk, Bern 1997, Nr. 39IIb



34

GIOVANNI GIACOMETTI (1868-1933)

Berglandschaft, 1914-18

rückseitig von Bruno Giacometti bestätigt
Aquarell über Bleistift auf Papier
15,1 x 12,1 cm

CHF15,000-20,000

€14,000-18,000

PROVENIENZ:

Nachlass Giovanni Giacometti (1933)
Sammlung Bruno Giacometti
Privatbesitz, Schweiz



35

FELIX VALLOTTON (1865-1925)

Ruisseau à Arques-la-Bataille, 1903

unten links signiert und datiert 'F. Vallotton. 1903'

Öl auf Leinwand

66 x 102 cm

CHF600,000–800,000

€530,000–700,000

PROVENIENZ:

Paul Vallotton, Lausanne (1914)

Willy Russ, Serrières (1914)

Galerie Vallotton, Lausanne (1924)

Druet, Paris

J. Rodrigues-Henrigues, Paris

Alfred Vallotton, Paris (1951)

Robert Rey, Genf

Willy Raeber, Basel

Privatbesitz, Schweiz

AUSSTELLUNG:

Paris, Salon des Indépendants, Société des artistes indépendants. 20ieme exposition, 21. Februar-24 März 1904, Nr. 2264

Paris, Galerie Bernheim-Jeune, Exposition Félix Vallotton, 4.-17. Mai 1906, Nr. 43 (Le ruisseau (Normandie))

Zürich, Galerie Neupert, Exposition Friedrich Boscovits, Carlo Böcklin, Ferdinand Hodler, Félix Vallotton, 1916

Zürich, Kunsthaus, XVII. Exposition nationale des beaux-arts, 26. Mai-22. Juli 1928, Nr. 37 (Landschaft, Arques la Bataille)

Paris, Galerie Druet, Vallotton inconnu. Œuvres exécutées par Félix Vallotton entre 1884 et 1909, 22. April-3. Mai 1929, Nr. 52

Aarau, Kunsthaus, Aargauischer Kunstverein 1860-1960. Jubiläums-Ausstellung aus aargauischem Privatbesitz, 16. Oktober-20. November 1960, Nr. 377 (Weide in der Normandie)

Zürich, Kunsthaus, Félix Vallotton, 10. April-30. Mai 1965, Nr. 105

LITERATUR:

Arsène Alexandre, La vie artistique. I. Les Indépendants, in: Le Figaro, 22.02.1904, S. 5

Tristan Klingsor, Les Indépendants, in: La Plume littéraire et artistique, 15.03.1904, Heft 358, S. 350

Joseph Guerin, III. Les arts. L'exposition des artistes indépendants, in: L'Ermitage. Revue mensuelle de littérature, 1904, Heft 1, S. 232

Hans Trog, Feuilleton. Zürcher Kunstchronik, in: Neue Zürcher Zeitung, 07.06.1916

Rudolf Koella, Das Bild der Landschaft im Schaffen von Félix Vallotton.

Wesen, Bedeutung, Entwicklung, Zürich 1969, S. 167, LK 113

Rudolf Koella, Le Retour au paysage historique. Zur Entstehung und Bedeutung von Vallottons später Landschaftsmalerei, in: Beiträge zur Kunst des 19. und 20. Jahrhunderts, SIK Jahrbuch 1968-1969, 1970, S. 33

Marina Ducrey, Félix Vallotton 1865-1925. L'œuvre peint. Catalogue raisonné, Bd. 2, Zürich 2005, S. 285, Nr. 459 mit Farbabbildung

Ruhig dahinfließend bildet der Fluss Arques das Zentrum in diesem Werk von Félix Vallotton. Auf der Oberfläche des Wassers spiegelt sich dabei die friedliche Flora und Fauna der Umgebung, einer Landschaft in der Normandie. Dabei besticht das Werk durch die Auswahl des Bildausschnittes, der gleichzeitig durch den Baum einen ausgewiesenen Mittelpunkt umschreibt sowie gekonnt eine Lockerung des Formats durch die Biegung des Gewässers bewirkt. Durch den aussergewöhnlichen Verlauf des Flussbetts sowie die besondere Form der Grasbank und der einzelnen Bäume avanciert diese Stelle zu einem beliebten Motiv, das Vallotton auch in den Folgejahren mehrfach festhielt.

Flowing along quietly, the river Arques is the central focus of this painting by Félix Vallotton. The peaceful flora and fauna of the landscape of Normandy are mirrored in its surface. What makes this work captivating is its compositional arrangement, where the tree forms a middle point while the river simultaneously loosens up the format by the bend it takes. The unusual course of the riverbed together with the exceptional form of its grassy banks and their singular trees made this spot a beloved motif that Vallotton went on to paint a number of times in the years that followed.





36

ERNST SAMUEL GEIGER (1876-1965)

Engadiner Häuser im Winter (Guarda), 1914

unten rechts signiert und datiert 'E. Geiger. 1914'

rückseitig auf Keilrahmen bezeichnet

'Engadiner Häuser im Winter' und datiert

'Engadin 1914'

Öl auf Leinwand

38 x 48 cm

CHF10,000-15,000

€8,800-13,000

PROVENIENZ:

Privatbesitz, Schweiz

AUSSTELLUNG:

Zürich, Kunsthaus, Ernst Geiger, 13. Mai-16. Juni

1915, Nr. 93 (Engadiner Dorf im Winter)

Bern, Kunstmuseum, Dr. Ernst Geiger Twann,

14.-28. Januar 1917, Nr. 65

Zürich, Galerie Tanner, Dr. Ernst Geiger Twann,

Februar 1917, Nr. 34 (Engadiner Häuser im Winter)



37

ERNST SAMUEL GEIGER (1876-1965)

Bielersee mit Sonnenreflektion, 1913

unten rechts signiert 'E. Geiger.'

rückseitig auf Leinwand datiert 'November 1913'

Öl auf Leinwand

38 x 46 cm

CHF8,000-12,000

€7,100-11,000

PROVENIENZ:

Privatbesitz, Schweiz

38

CUNO AMIET (1868-1961)

Sonnenblume, 1933

unten rechts monogrammiert und datiert 'CA 33'

rückseitig auf Leinwand betitelt, datiert und

signiert 'Sonnenblume 1933. C. Amiet.'

Öl auf Leinwand

66 x 54 cm

CHF40,000-60,000

€36,000-53,000

PROVENIENZ:

Privatbesitz, Schweiz



39

ERNST SAMUEL GEIGER (1876-1965)

Waldweg, um 1911

unten links signiert 'E. Geiger.' rückseitig auf

Etikett signiert und bezeichnet

'Ernst Geiger Twann - Waldweg'

Öl auf Leinwand

55 x 43 cm

CHF4,000-6,000

€3,600-5,300

PROVENIENZ:

Privatbesitz, Schweiz

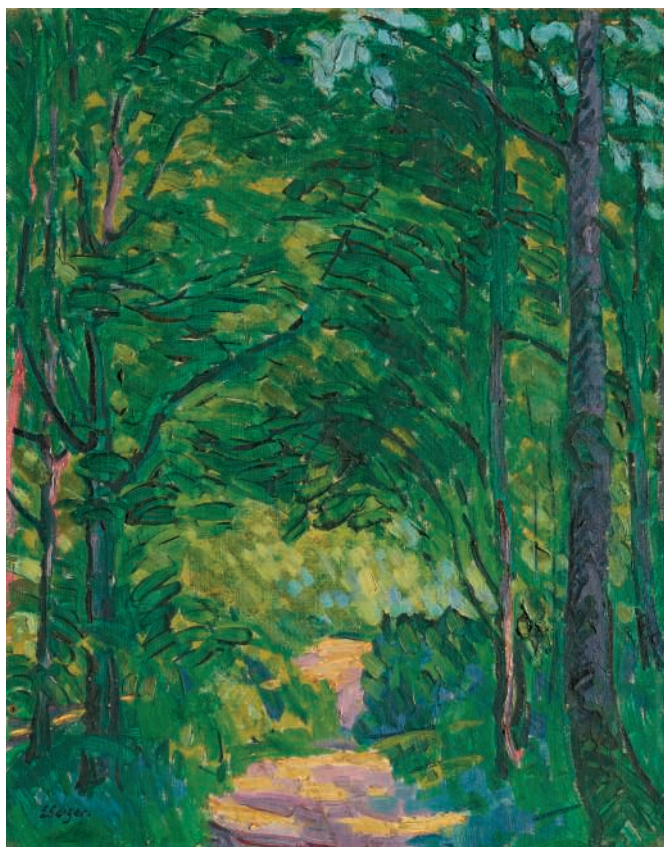
AUSSTELLUNG:

Winterthur, Kunsthalle, Ernst Geiger (Bern),

5.-26. Februar 1911, Nr. 52

Zürich, Kunsthaus, Ernst Geiger,

13. Mai-6. Juni 1915, Nr. 92



40

CUNO AMIET (1868-1961)

Greti in rotem Kleid, 1907

unten rechts monogrammiert und datiert 'CA 07'

Öl auf Leinwand

99 x 92 cm

CHF600,000–800,000

€530,000–700,000

PROVENIENZ:

Greti Adam (1979)

Privatbesitz, Schweiz (2002)

Privatbesitz, Schweiz

AUSSTELLUNG:

Bern, Kunstmuseum, Cuno Amiet. Von Pont-Aven zur Brücke, Ausst. Kat. 1999/2000, Nr. 98

Genf, Musée Rath, Cuno Amiet. De Pont-Aven à 'Die Brücke', Ausst. Kat. 2000/2001, Nr. 67

LITERATUR:

George Mauner, Cuno Amiet. Von Pont-Aven zur Brücke, Ausst. Kat. 1999/2000, S. 246,

Nr. 98 mit Abbildung

SIK-ISEA, Online Katalog: Cuno Amiet, Werkliste, Die Gemälde der Jahre 1920-1961,

Nr. 1907.10 mit Farbabbildung

In seinem Atelier auf der Oschwand portraitierte Cuno Amiet seine Adoptivtochter Greti Adam (1900-1979), die zu diesem Zeitpunkt sieben Jahre alt war. In Bildmass und Aufbau sehr ähnlich zu der ersten Fassung, die seit 1930 im Besitz des Kunsthause Zürich ist, sind in der hier gezeigten zweiten Fassung einige Details genauer ausgearbeitet. So präziserte Amiet die Gesichtszüge von Greti und intensivierte die Reflexionen des Lichts auf dem Hintergrund, vor dem sie steht. Dies verstärkt den detailreicheren Eindruck des Kinderbildnisses.

Cuno Amiet painted this portrait of his adopted daughter, Greti Adam (1900-1979), who was seven years old at the time, in his atelier in Oschwand. In both size and composition, it is very similar to the first version that has been in the possession of the Kunsthause Zurich since 1930, though in this second version some details have been more clearly defined: Amiet gave greater definition to Greti's facial features and intensified the reflections of light in the background, all of which enhances the rich detail of the painting.





41

GIOVANNI GIACOMETTI (1868-1933)

Paesaggio d'autunno, 1923

unten links monogrammiert 'GG' und rückseitig signiert 'Giovni Giacometti'

Öl auf Leinwand

73 x 60 cm

CHF300,000-400,000

€270,000-350,000

PROVENIENZ:

Maria Steiner, St. Moritz

Jean Anderegg, Zürich

Privatbesitz, Schweiz (1990)

AUSSTELLUNG:

Vevey, Musée Jenisch, 4e Exposition de la Société des Beaux-Arts,
Dezember 1924

LITERATUR:

Paul Müller/Viola Radlach, Giovanni Giacometti. Werkkatalog der Gemälde,
Zürich 1997, S. 476, Nr. 1923.13 mit Abbildung



42

GIOVANNI GIACOMETTI (1868-1933)

Wiesen bei Stampa mit Kindern und mit weidendem Vieh, 1927

unten links monogrammiert 'G.G.', rückseitig signiert und datiert

'Giovni Giacometti Stampa 1927'

Öl auf Leinwand

60 x 64 cm

CHF200,000-300,000

€180,000-260,000

PROVENIENZ:

Jean Andereggen, Zürich
Privatbesitz, Schweiz (1990)

LITERATUR:

Paul Müller/Viola Radlach, Giovanni Giacometti. Werkkatalog der Gemälde,
Zürich 1997, S. 508, Nr. 1927.10 mit Abbildung



43

GOTTARDO SEGANTINI (1882-1974)

Settembre alpestre, 1923

unten links signiert 'Gottardo S'

unten rechts bezeichnet und datiert 'Maloja 1923'

rückseitig bezeichnet 'Gottardo Segantini Maloja 1923 Settembre alpestre'

Öl auf Leinwand

78 x 62,5 cm

CHF80,000-120,000

PROVENIENZ:

Privatbesitz, Schweiz

Das Werk ist im Schweizerischen Institut für Kunstwissenschaft, Zürich, als eigenhändige Arbeit von Gottardo Segantini unter der Nr. 160809 0002 registriert.

€71,000-110,000



44

CUNO AMIET (1868-1961)

Pferd im Gehege, 1902

unten rechts monogrammiert 'CA'

Öl auf Leinwand

74,5 x 98,5 cm

CHF250,000–350,000

€220,000–310,000

PROVENIENZ:

Privatbesitz, Schweiz

AUSSTELLUNG:

Lausanne, Musée cantonal des beaux-arts. Fantaisie Equestre, 1982, Nr. 12 (Pferd im Gehege/Cheval dans l'enclos, um 1989) mit Abbildung

LITERATUR:

SIK-ISEA, Online Katalog: Cuno Amiet, Werkliste, Die Gemälde der Jahre 1920-1961, Nr. 1902.34 mit Farbabbildung

Dieses Pferd, ein eher seltenes Sujet im Œuvre Amiets, entnahm Cuno Amiet einer Komposition Frank Buchsers (1828-1890), ebenfalls ein Solothurner Maler und sein Lehrer, dem Amiet das erste Mal 1884 begegnete. Die besondere Farbigkeit der Pferde in Buchsers Werk animierten ihn, ein ebenso elegantes und anmutiges Tier als Einzelwerk zu schaffen.

This horse, an unusual subject in Amiet's œuvre, was inspired by a painting by Frank Buchser (1828-1890), who was also a painter from Solothurn and Amiet's teacher whom he met for the first time in 1884. The colourfulness of the horse in Buchser's work animated him to create a painting of a creature equally elegant and graceful.

45

FERDINAND HODLER (1853-1918)

Bildnis Werner Miller, 1899

unten rechts monogrammiert 'F. H.'

Öl auf Leinwand

56 x 46,5 cm

CHF300,000–500,000

€270,000–440,000

PROVENIENZ:

Oscar II Miller, Biberist (1899)

Werner Miller (1921)

Privatbesitz, Schweiz (1959)

AUSSTELLUNG:

Bern, Kunsthalle Bern, Sammlung Oscar Miller Biberist, 3. April-8. Mai 1921, Nr. 310 (Knabe im Grünen sitzend (Bildnis), 1899)

Solothurn, Kunstmuseum Solothurn, Oscar Miller. Sammler und Wegbereiter der Schweizer Moderne, 20. Juni-30. August 1998, (Sitzender Knabe in einer Wiese, um 1895)

LITERATUR:

Carl Albert Loosli, Ferdinand Hodler. Leben, Werk und Nachlass, Bern 1921-1924, Bd. 2, S. 210

Carl Albert Loosli, Ferdinand Hodler. Generalkatalog, in: Carl Albert Loosli, Ferdinand Hodler. Leben,

Werk und Nachlass, Bern 1921-1924, Nr. 1133 (Knabe im Grünen sitzend (Bildnis von Werner Miller), 1899)

Oskar Bächtli/Paul Müller, Ferdinand Hodler, Catalogue raisonné der Gemälde, Bd. 2, Die Bildnisse, S. 197, Nr. 807 mit Farbabbildung

Der Knabe Werner Miller (1892-1959), der Malunterricht bei Cuno Amiet (1868-1961) nahm und später selbst als Maler arbeitete, wurde hier von Ferdinand Hodler in stoischer Pose auf einer Blumenwiese portraitiert. Im Schneidersitz verweilt er, dem Betrachter frontal zugewandt, in sowohl konzentrierter als auch ruhiger Haltung. Unterstrichen wird dieser Eindruck von der dunkelblauen, langen Hose und seinem schlichten, aber leuchtend blauen Hemd, das mit einem Gürtel in der Taille gebunden ist. Nur die weissen Blumen im Hintergrund und die lebendige Struktur der Wiese kontrastieren mit dem klaren und ruhigen Eindruck des Jungen.

Sein geradeaus gerichteter und fast meditativ anmutender Blick könnte dabei unter anderem ein Indiz dafür sein, dass Monika Brunner vom Schweizerischen Institut für Kunstwissenschaft Zürich, dieses Bildnis mit der *Anbetung* und dem Werk *bezauberter Knabe* in die symbolistischen Bildnisse Hodlers einreicht. Plausibel erscheint diese Schlussfolgerung vor allem dadurch, dass Oscar Miller, Vater von Werner Miller und Solothurner Sammler, je eine Fassung der oben genannten Werke besass.

Here, Ferdinand Hodler has chosen to paint this portrait of a boy, Werner Miller (1892-1959) who took painting lessons with Cuno Amiet (1868-1961) and later worked as a painter himself, seated in a stoic pose in a meadow of flowers. Cross-legged and facing the viewer, his pose is both concentrated and calm. This impression is underscored by his dark blue, long pants and his simple, vibrant, blue shirt that is fastened at the waist by a belt. Only the white flowers in the background and the lively structure of the meadow provide a contrast to the clear and calm impression given by the youth.

Both his direct and seemingly meditative gaze may have prompted Monika Brunner of the Swiss Institute for Art Research, Zurich to catalogue this portrait together with the works *Adoration* and *Enchanted Youth* in the collection of Hodler's symbolic imagery. The fact that Oscar Miller, Werner Miller's father, and a collector from Solothurn each owned a version of the above-named works makes her decision more plausible.



+ 46

ALBERTO GIACOMETTI (1901-1966)

Maria Giovanini mit Strohhut, 1921

unten rechts signiert und datiert *'Alberto Giacometti 1921'*

Öl auf Leinwand

46 x 38 cm

CHF180,000–250,000

€160,000–220,000

PROVENIENZ:

Lukas Lichtenhahn, Basel

Privatbesitz, Basel (1924)

durch Erbschaft an den heutigen Besitzer, Privatbesitz, Nordamerika

LITERATUR:

The Alberto and Annette Giacometti Foundation Database Nr. 3707

Im Alter von zwanzig Jahren malte Alberto Giacometti in einem realistisch anmutenden, post-impressionistischen Stil dieses Portrait der Haushaltshilfe der Familie, Maria Giovanini aus dem Bergeller Dorf Casaccia. Dabei ist das Werk in einer wichtigen Entwicklungsphase entstanden, die einen Wendepunkt im künstlerischen Schaffen von Alberto Giacometti darstellt. Gerade war der junge Künstler aus Rom zurückgekehrt und hatte einen ersten Einschnitt in seiner künstlerischen Entwicklung hinnehmen müssen, als er beim Modellieren nicht das gewünschte Ergebnis erzielen konnte. Infolge dessen schuf er engagiert, zurück in seiner Heimat, eine stattliche Anzahl Gemälde aller Art. Als Alberto 1922 in Paris ankam, bahnte sich bereits an, dass sich Giacometti zunehmend den plastischen Arbeiten in Ton, Gips und später auch Bronze widmete.

In dem vorliegenden Brustportrait spielte Alberto Giacometti gekonnt mit der Komposition des Werkes, indem er Maria Giovanini leicht nach links gedreht zeigt, sie aber dennoch genau bildmässig positionierte. Die käftigen, lebendigen Farben unterstreichen die Prägnanz des Portraits und der Künstler stellt so eindrücklich seine malerischen Fähigkeiten unter Beweis.

Alberto Giacometti painted this portrait of Maria Giovanini, the family's household help, who came from the Bergell village of Casaccia, at the age of twenty, in a realistic, post-impressionist style. The work was created in an important developmental phase that signified a turning point in the artistic work of Alberto Giacometti. The young artist had just returned from Rome where he had suffered a setback in his evolution as an artist when he was unable to achieve what he had envisioned while making models. As a result, and now back at home, he enthusiastically produced a considerable number of paintings of various styles. After arriving in Paris in 1922, it soon became evident that Giacometti would increasingly devote his time to three-dimensional work in clay and plaster, and later in bronze.

In this bust portrait, Alberto Giacometti skilfully plays with the composition of the work by having Maria Giovanini face left while nevertheless positioning her in the centre of the painting. The strong, lively colours underscore the pithiness of the portrait, while demonstrating the impressive painting skills of the artist.



Maria Giovanini, um 1935

Fotografin: Odette Giacometti-Dupperret





47

GIOVANNI GIACOMETTI (1868-1933)

Winterlandschaft bei Capolago, 1930

unten links monogrammiert 'GG' und rückseitig signiert und datiert 'Giov Giacometti 1930'

Öl auf Leinwand

50,5 x 60 cm

CHF450,000–650,000

€400,000–570,000

PROVENIENZ:

Privatbesitz, Schweiz

LITERATUR:

Paul Müller/Viola Radlach, Giovanni Giacometti. Werkkatalog der Gemälde, Zürich 1997,
Nr. 1930.16 mit Abbildung



48

DIEGO GIACOMETTI (1902-1985)

Table basse aux cerfs et chiens, um 1962

signiert und monogrammiert 'DIEGO DG' auf Querstrebe

Glas und Bronze, Guss nach 1962

ca. 43 x 67 x 55 cm

CHF150,000-200,000

€140,000-180,000

PROVENIENZ:

Sam Szafran, Paris (direkt vom Künstler)
Privatbesitz, Schweiz (1985)

LITERATUR:

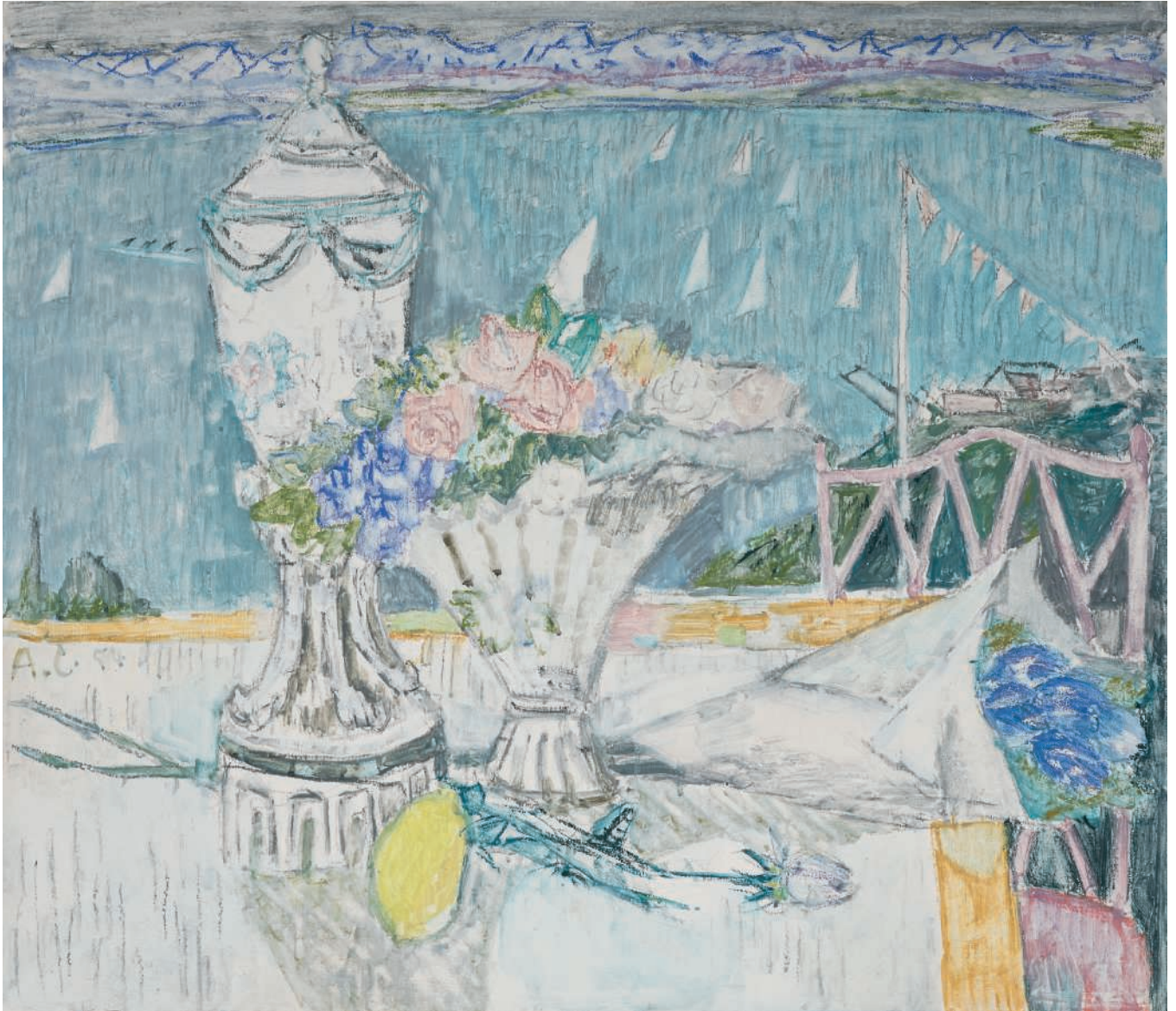
Françoise Francisci, Diego Giacometti. Catalogue de l'œuvre, Paris 1986, Bd. 1, S. 106/107
(ein anderer Tisch abgebildet)

Daniel Marchesseau, Diego Giacometti, Paris 1986, S. 84/85 (ein anderer Tisch abgebildet)



(Details)





49

ALOIS CARIGIET (1902-1985)

Stillleben mit Pokal und Blumenvase vor Ausblick
auf den Zürichsee, 1954

mittig links monogrammiert und datiert 'A.C. 54'

Mischtechnik auf Hartfaserplatte

68,5 x 79 cm

CHF15,000–20,000

€14,000–18,000

PROVENIENZ:

Privatbesitz, Schweiz

LITERATUR:

Das Werk ist im Schweizerischen Institut für Kunstwissenschaft, Zürich,
als eigenhändige Arbeit von Alois Carigiet unter der Nr. 1701240005
registriert.

+ 50

ERNST LUDWIG KIRCHNER (1880-1938)

LISE GUJER (1893-1967)

Wandbehang Der Hirte, Entwurf 1928/29,
Ausführung nach 1952

unten mittig gewobenes Monogramm 'L.G'
Verzahnte Wirkerei mit Leinenkette und farbigem
Wollschuss
ca. 173 x 93 cm

CHF20,000–30,000

€18,000–26,000

PROVENIENZ:

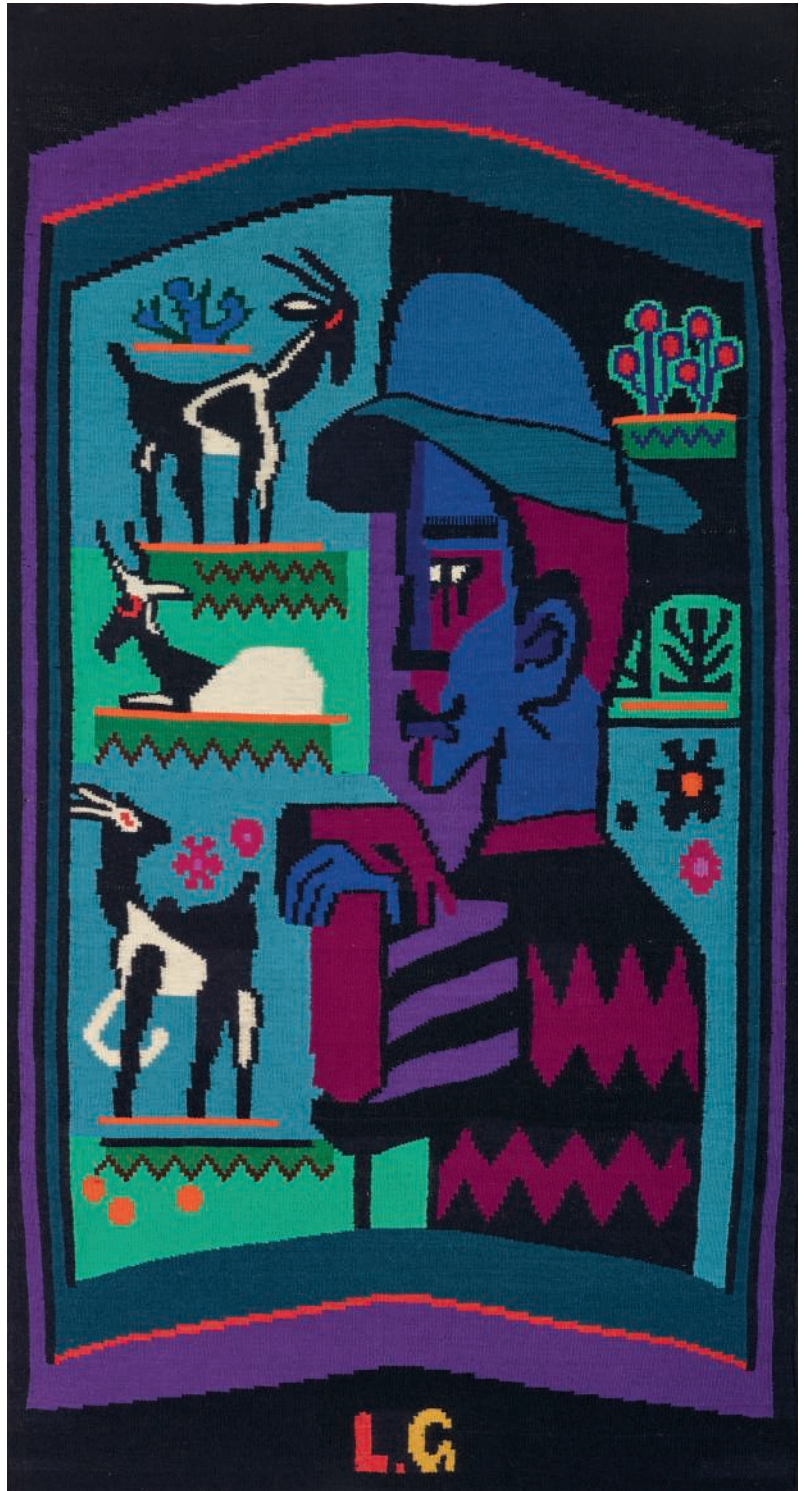
ehemals Privatsammlung, Davos

LITERATUR:

Fritz Dürst/Eberhard W. Kornfeld, Lise Gujer. Wirkereien nach Entwürfen von E.L. Kirchner, Bern 1974, S. 26, Nr. 13 mit Vergleichsfarbabbildung
Eberhard W. Kornfeld, Textilarbeiten nach Entwürfen von E. L. Kirchner der Davoser Jahre, Werkverzeichnis, Ausst. Kat. Kirchner Museum Davos, Bern/Davos 1999, S. 50-51, Nr. 18 mit Vergleichsfarbabbildung
Beat Stutzer, Bildteppiche von Ernst Ludwig Kirchner und Lise Gujer. Ein Werkkatalog der Entwürfe, Ausst. Kat. Zürich 2009, S. 83, Nr. 14 mit Vergleichsfarbabbildung

Eine folgenreiche Begegnung machte Ernst Ludwig Kirchner Anfang der 1920er Jahre in Davos mit Lise Gujer, einer Zürcher Weberin, die in Clavadel wohnte und mit der er gemeinsam ab 1921 seine Ideen für textile Arbeiten umsetzte. So entstand die vorliegende Arbeit, *Der Hirte*, nach einem Entwurf Kirchners auf dem alten Bündner Webstuhl von Lise Gujer nach 1952. Gleichzeitig spiegelt das Werk die Begeisterung des Künstlers für lokale Sujets im Medium der Textilkunst wider. Die für Kirchner typische, kräftige Farbgebung in den gefertigten Teppichen bringt Donald E. Gordon, Verfasser des Werkkatalogs des Berliner Künstlers, zu dem Ausdruck des „Teppichstils“, da er zwischen dem malerischen und textilen Werk eine starke stilistische Analogie feststellt. Auf diese Weise schafft Kirchner eine gattungsübergreifende Raumkunst, die er sowohl in seiner Wohnumgebung als auch in diversen Ausstellungen präsentiert.

Ernst Ludwig Kirchner's encounter with Lise Gujer, a weaver from Zurich who lived in Clavadel in Davos in the 1920's, had momentous consequences: from 1921 onwards, they together realized his ideas for works in textile. The work at hand, *Der Hirte* (The Shepherd) was created by Lise Gujer at her old loom from Grisons in 1952 from a design drafted by Kirchner. The work also reflects the artist's enthusiasm for local subjects in the medium of textile art. Kirchner's typical strong use of colour, reflected in the finished tapestries, prompted Donald E. Gordon, the author of the artist's oeuvre catalogue, to refer to his 'tapestry style' because he determined a strong stylistic analogy between his painting and textile work. In this way, Kirchner was able to create an overlapping genre of art for interiors that he presented both within his own home environment, as well as at diverse exhibitions.



+ 51

PHILIPP BAUKNECHT (1884-1933)

Äiplerkirchweihtanz (Bauerntanz), 1922

unten rechts signiert 'Ph. Bauknecht'

Öl auf Leinwand

128 x 118 cm

CHF300,000-400,000

€270,000-350,000

PROVENIENZ:

Galerie Kunsthandel Monet, Amsterdam

Galerie Iris Wazzau, Davos

Privatbesitz, Österreich

AUSSTELLUNG:

Berlin, Landes-Ausstellungsgebäude am Lehrter Bahnhof, Juryfreie

Kunstschau Berlin, 1924, Nr. 73

Stuttgart, Kunstgebäude am Schlossplatz, Ausstellung Neuer Deutscher

Kunst, 1924, Nr. 2

Barmen, Kunstverein, Ruhmeshalle, 1926

Stuttgart, Kunsthaus Schaller / Württembergischer Kunstverein, 1928

Freiburg, Kunstverein, 1928

Berlin, Galerie Ferdinand Möller, Frühjahrsausstellung, 1928, Nr. 43

Davos, Kongresszentrum, Kunstgesellschaft Davos. Philipp Bauknecht zum 100. Geburtstag, 1984-85

Davos, Galerie Iris Wazzau, Philipp Bauknecht. Ausstellung zum

100. Geburtstag, 1984-1985, Nr. 9 mit Abbildung

Davos, Galerie Iris Wazzau, Moderne Kunst 6, Ausst. Kat., Nr. 23 mit

Abbildung

Schramberg, Stadtmuseum im Schloss, Philipp Bauknecht,

Abbildung im Ausstellungs-Flyer

Davos, Galerie Iris Wazzau, 15 Jahre Galerie 1972-1987, 1987-1988,

Abbildung 23

LITERATUR:

Alfred Mühr, in: Deutsche Zeitung Berlin, 10.10.1924

Westdeutsche Allgemeine Zeitung, 12.07.1926

Fr. K., in: Täglicher Anzeiger für Berg und Mark, 25.07.1926

Kunstkritiker, in: Cannstatter Zeitung, 21.07.1928

Rr., in: Schwäbischer Merkur, 27.07.1928

M., in: Schwäbisches Tageblatt, 28.07.1928

Dr. Urbanicus, in: Neckarzeitung, o. Datum

Autor unbekannt, in: Schwarzwälder Tagblatt, 19.08.1928

Käthe Vordtriede, in: Freiburger Zeitung, 24.11.1928

Wolfram Cornelissen, in: Westermanns Monatshefte,

September 1985 mit Abbildung

Matthias Arnold, in: Weltkunst 01.06.1987 mit Abbildung

Gioia Smid, Biografie Philipp Bauknecht. Expressionist in Davos, Bussum

2002, S. 65 mit Abbildung

Beat Stutzer, Expressionismus aus den Bergen: Ernst Ludwig Kirchner, Philipp

Bauknecht, Jan Wieggers und die Gruppe Rot-Blau, 2007, S. 196 mit Abbildung

Thorsten Sadowsky/C. Sylvia Weber, Philipp Bauknecht 1884-1933. Davoser

Bergwelten im Expressionismus, Passau 2014, S. 40 mit Abbildung

Iris Wazzau/Gioia Smid, Philipp Bauknecht 1884-1933. Verzeichnis der

Gemälde, Passau 2016, S. 190, Nr. 110 mit Abbildung

Anfang der 1920er Jahre lernte Philipp Bauknecht Ernst Ludwig Kirchner in Davos kennen. Beide waren vom Stil des Expressionismus begeistert, der in Deutschland seit 1910 den Ausdruck der Farbe feierte. Diese Euphorie ist auch in dem vorliegenden Werk zu spüren, das durch seine aussergewöhnliche Farbgebung besticht. Das vorliegende bäuerliche Sujet zeigt eine Tanzszene in einem Innenraum. Dabei bilden die Gesichter der Personen eine verwobene Farbfeldfläche, die sich zu einem ornamentalen Ganzen zusammenfügt. Bauknechts typische Kombination komplementärer Farbenpaare hebt zudem den Gegensatz der räumlich wirkenden Tänzer und des sehr flächig wirkenden Hintergrunds hervor. So steht das Werk beispielhaft für Bauknechts charakteristisches, expressionistisches Kolorit, das der Kunsthistoriker Willy Rotzler als „von fast fauvistischer Wildheit“ beschreibt.

Philipp Bauknecht met Ernst Ludwig Kirchner in Davos at the beginning of the 1920's. Both men were enthused by the expressionist style of painting that had been celebrating the expression of colour in Germany since 1910. This euphoria can be felt in the work in question – a painting that stands out because of its exceptional use of colour. The rural subject of the painting depicts a dance scene within a room. The faces of the people form an interwoven field of colour that flows into a single, ornamental whole. In addition, Bauknecht's typical combination of complementary colour pairs underscores the contrast between the dancers moving through space and the very flat background. This work is an example of Bauknecht's characteristic use of colour that the art historian Willy Rotzler referred to as being 'of almost fauvist wildness'.





52

ADOLF DIETRICH (1877-1957)

Goldregen im Eugensberg, 1928

unten links signiert und datiert '*Ad. Dietrich 1928*'

Öl auf Karton

48 x 76 cm

CHF180,000–250,000

€160,000–220,000

PROVENIENZ:

Privatbesitz, Schweiz

AUSSTELLUNG:

Baden-Baden, Kunstverein, Schweizer Kunst, 1. April-31. Oktober 1928, Nr. 38
Konstanz, Wessenberghaus, Der Kreis. Ausstellung Land und Leute vom Bodensee, Mai/Juni 1929, Nr. 7

LITERATUR:

Heinrich Ammann/Christoph Vögele, Adolf Dietrich 1877-1957. Œuvre-katalog der Ölbilder und Aquarelle, Weinfelden 1994, Nr. 28.02 mit Abbildung



53

CUNO AMIET (1868-1961)

Liegender Akt, 1913

unten rechts datiert und monogrammiert 'CA 13'

Öl auf Leinwand

60 x 73 cm

CHF200,000-250,000

€180,000-220,000

PROVENIENZ:

Privatbesitz, Schweiz

AUSSTELLUNG:

Zürich, Kunsthaus, Januar-Ausstellung, 8. Januar-1. Februar 1914, Nr. 79

(Liegender Akt, gelb, rosa, weiss)

Zürich, Kunstsalon Wolfsberg, Sonderausstellung Cuno Amiet,

April-Mai 1920, Nr. 28 (Liegender Akt, gelb und rosa)

Bern, Kunstmuseum, XXI. Ausstellung der Gesellschaft Schweizerischer

Maler, Bildhauer und Architekten, 17. April-13. Juni 1948, Nr. 253

LITERATUR:

SIK-ISEA, Online Katalog: Cuno Amiet, Werkliste, Die Gemälde der Jahre 1920-1961, Nr. 1913.27 mit Farbbildung

Dieser Akt, eine junge, auf dem Rücken liegende Frau mit nach oben gestreckten Armen ist der Zeitperiode zuzuordnen, in der Amiet an dem bekannten Triptychon *Die Wahrheit* arbeitete, das zu damaliger Zeit eindrücklich die Verbindung zwischen den Positionen des Jugendstils und der Moderne in Amiets Werk darstellte. So ist auch der Akt in kargem, realistisch anmutendem Interieur, das man der Moderne zuschreiben könnte, verortet und gleichzeitig wirkt das Inkarnat der Frau weich und fast leuchtend, wie dies in Jugendstilmanier in einigen Werken Amiets üblich war.

This painting of a young nude woman reclining with her arms outstretched can be assigned to the period in which Amiet was working on the well-known triptych *The Truth*, which, at that time, impressively connected Art Nouveau with the modern in Amiet's work. Here, too, the nude is placed within an austere, realistic, elegant interior, an approach that, with its specific location, one could ascribe to modernism; yet simultaneously, it depicts the incarnation of woman herself – soft and almost glowing, a style he often employed in his Art Nouveau works of art.



54

CUNO AMIET (1868-1961)

Landschaft mit Heuernte, um 1907

unten links mit Bleistift monogrammiert 'CA'

Kohle auf Papier

25,5 x 34,5 cm

CHF12,000-18,000

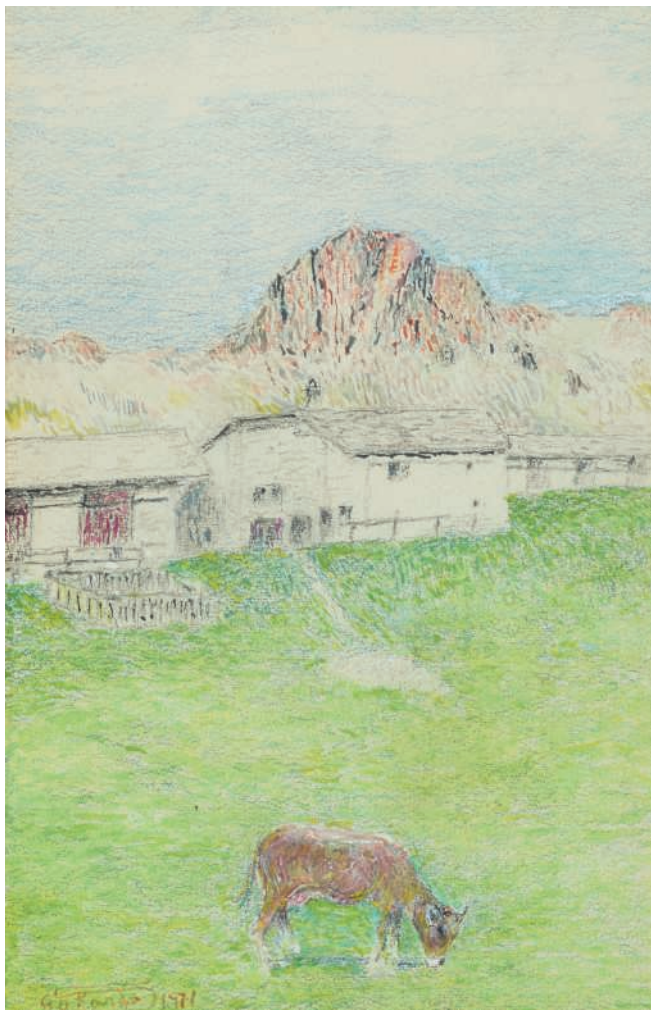
€11,000-16,000

PROVENIENZ:

Privatbesitz, Schweiz

AUSSTELLUNG:

Locarno, Pinacoteca Comunale Casa Rusca, Cuno Amiet, 9. September-28. Oktober 1990, Nr. 12



55

GOTTARDO SEGANTINI (1882-1974)

Blaunca mit Piz Lagrev, 1971

unten links signiert und datiert 'Gottardo S 1971'

Bleistift, Aquarell und Pastell auf Papier

Bildgrösse: 26,5 x 17 cm

Blattgrösse: 29 x 19,5 cm

CHF5,000-8,000

€4,400-7,000

PROVENIENZ:

Privatbesitz, Schweiz



+ 56

GIOVANNI GIACOMETTI (1868-1933)

Silsersee mit Innmündung, 1910

unten links monogrammiert und datiert 'GG 1910'

Aquarell über Bleistift auf Papier

22,8 x 28,8 cm

CHF25,000–30,000

€22,000–26,000

PROVENIENZ:

Europäische Sammlung



57

CUNO AMIET (1868-1961)

Kleinkind, 1911

unten rechts monogrammiert und datiert 'CA 11'
rückseitig auf Keilrahmen oben dediziert
'MEINEM LIEBEN ANNEL' und unten datiert
'WEIHNACHT 1911'

Öl auf Leinwand
32 x 40 cm

CHF18,000–25,000

€16,000–22,000

PROVENIENZ:

Anna Amiet, Frau des Künstler (1911)
Privatbesitz, Schweiz (1977)
Privatbesitz, Schweiz (1995)

LITERATUR:

SIK-ISEA, Online Katalog: Cuno Amiet. Werkliste,
Die Gemälde der Jahre 1883-1919, Nr. 1911.25 mit
Farbabbildung

Bei diesem Portrait, das der Künstler gemäss der
Widmung auf der Rückseite seiner Frau Anna
1911 zu Weihnachten schenkte, handelt es sich
wahrscheinlich um das jüngste Nachbarskind der
Familie Grütter.

This portrait that, according to the dedication
on its reverse side, the artist gave to his wife,
Anna, at Christmas in 1911, probably depicts the
youngest child of the Grütter family, who were
their neighbours.



58

ERNST SAMUEL GEIGER (1876-1965)

Stilleben mit Kuchen, 1910

oben links datiert und oben rechts signiert
'1910 E. Geiger.', rückseitig auf Keilrahmen signiert
und bezeichnet 'Geiger Stilleben mit Kuchen'

Öl auf Leinwand
38 x 46 cm

CHF5,000–7,000

€4,400–6,100

PROVENIENZ:

Privatbesitz, Schweiz

AUSSTELLUNG:

Winterthur, Kunsthalle, Ernst Geiger (Bern),
5.-26. Februar 1911, Nr. 60
Zürich, Galerie Tanner, Dr. Ernst Geiger Twann,
Februar 1917, Nr. 19
Brugg, Galerie Zimmermannhaus, Ernst Geiger,
5.-28. Mai 2000



59

59

ERNST SAMUEL GEIGER (1876-1965)

Lago Maggiore, 1940

unten rechts signiert 'E Geiger. 40.'

Öl auf Leinwand

70 x 100 cm

CHF6,000–8,000

€5,300–7,000

PROVENIENZ:

Privatbesitz, Schweiz

• 60

CLARA PORGES (1879-1963)

Cavloccio See mit Pizzi dei Rossi

unten links signiert 'C-PORGES'

Aquarell auf Papier über Holz

64 x 49,5 cm

Das Los wird ohne Limite angeboten.

The lot is offered without reserve.

CHF3,000–5,000

€2,700–4,400

PROVENIENZ:

Privatbesitz, Schweiz



60



61

ADOLF DIETRICH (1877-1957)

Berlingen mit Pappeln vom See aus, 1927

unten links datiert und signiert 'Ad. Dietrich 1927 / 1906'

Öl auf Karton über Karton

35 x 110,8 cm

CHF350,000–450,000

€310,000–400,000

PROVENIENZ:

Privatbesitz, Schweiz

AUSSTELLUNG:

Mannheim, Galerie Kunsthaus Dr. Tannenbaum, 18. September-20. Oktober 1927

LITERATUR:

Heinrich Ammann/Christoph Vögele, Adolf Dietrich 1877-1957. Œuvrekatalog der Ölbilder und Aquarelle, Weinfelden 1994, Nr. 27.23 mit Abbildung





62

**THEOPHILE-ALEXANDRE STEINLEN
(1859-1923)**

liegender Frauenakt, 1913

unten rechts signiert, datiert 'Steinlen 13' und

mit Atelierstempel

Kohle und Kreide auf Papier

41 x 62,5 cm

CHF2,800–3,500

€2,500–3,100

PROVENIENZ:

Privatbesitz, Schweiz



63

NIKLAUS STOECKLIN (1896-1982)

Stilleben mit Rose und Buch, 1970

unten rechts signiert und datiert

'Niklaus Stöcklin 70'

Öl auf Hartfaserplatte

33,5 x 27 cm

CHF5,000–7,000

€4,400–6,100

PROVENIENZ:

Privatbesitz, Schweiz



• + 64

MAURICE BARRAUD (1889-1954)

Le bar nino

unten links signiert 'M Barraud' und rückseitig
bezeichnet 'Le bar nino'

Öl auf Leinwand

33 x 46 cm

Das Los wird ohne Limite angeboten.

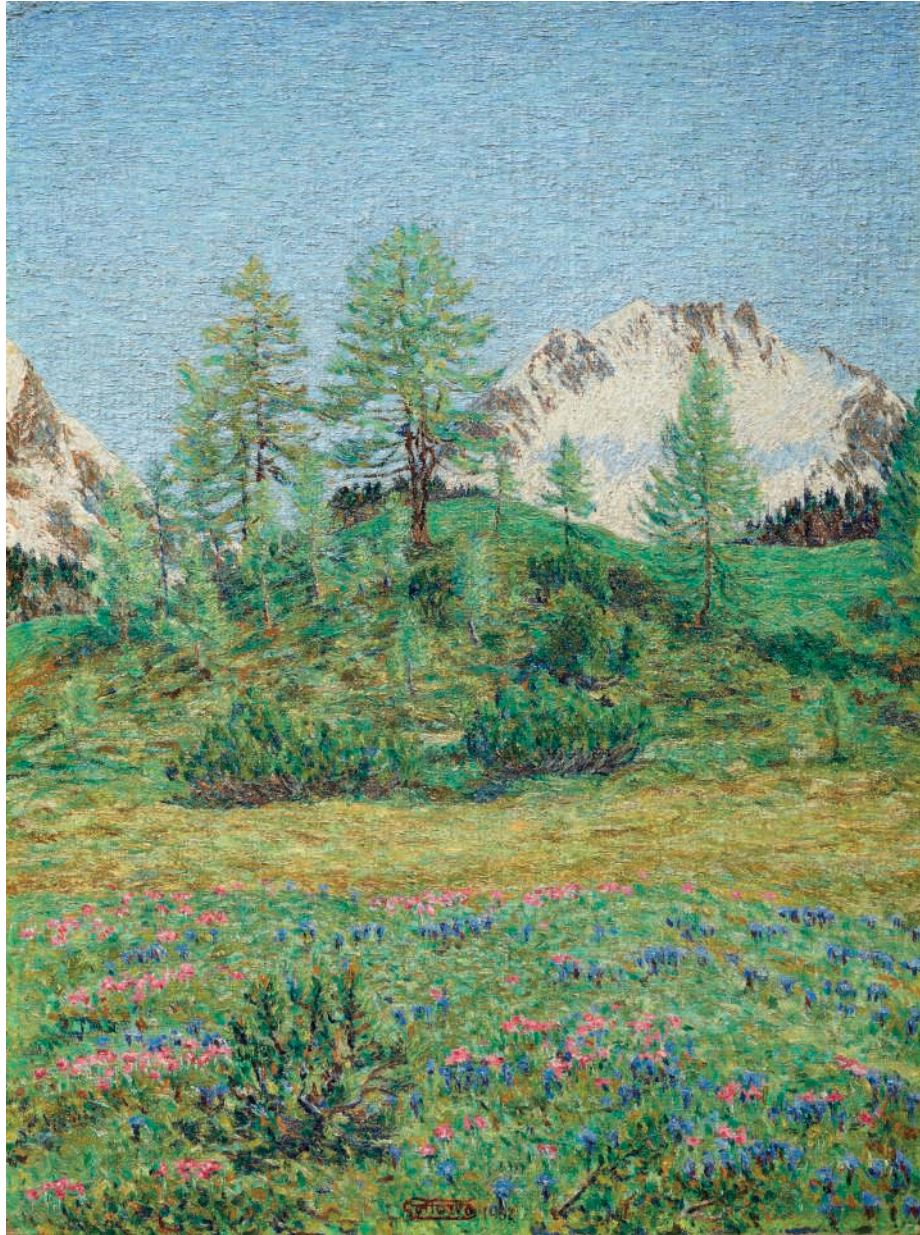
The lot is offered without reserve.

CHF3,000–5,000

€2,700–4,400

PROVENIENZ:

Europäischer Privatbesitz



+ 65

GOTTARDO SEGANTINI (1882-1974)

Maloja im Sommer, 1932

unten mittig signiert und datiert 'Gottardo S 1932'

rückseitig auf Karton signiert und bezeichnet 'Gottardo Segantini Maloja 1932'

Öl auf Leinwand über Karton

60 x 45 cm

CHF50,000–70,000

€44,000–61,000

PROVENIENZ:

Privatbesitz, Nordamerika



66

• 66

NIKLAUS STOECKLIN (1896-1982)

Place Vendôme Paris, 1952

unten links signiert und datiert 'Niklaus Stöcklin Paris 52'

Aquarell auf Papier

27 x 36,5 cm

Das Los wird ohne Limite angeboten.

The lot is offered without reserve.

CHF1,800–2,500

€1,600–2,200

PROVENIENZ:

Privatbesitz, Schweiz



67

67

WILFRID MOSER (1914-1997)

Metro Paris, 1945

unten rechts signiert und datiert 'W Moser 45'

Öl auf Karton

38 x 45 cm

CHF4,000–6,000

€3,600–5,300

PROVENIENZ:

Privatbesitz, Schweiz

+ 68

FELIX VALLOTTON (1865-1925)

Le pont neuf, 1902

unten rechts signiert und datiert 'F. Vallotton 02'

Öl auf Karton über Holz

79 x 58 cm

CHF250,000–350,000

€220,000–310,000

PROVENIENZ:

Karl A. Bühler, Mailand (1910)
ehemals Privatbesitz, Lausanne

LITERATUR:

Marina Ducrey, Félix Vallotton 1865-1925, L'œuvre peint, Zürich/Lausanne 2005, S. 259, Nr. 413 mit Abbildung

Dieses Werk von Félix Vallotton mit dem Titel Le Pont-Neuf aus dem Jahre 1902 zeigt die gleichnamige Brücke und das Kaufhaus *La Samaritaine*, das im Jahre 1870 gegründet wurde. Gleichzeitig ist das Bild das erste Zeugnis des Kaufhauses. Vallotton mochte dieses Motiv von Brücke und Geschäftshaus sehr gerne. So hatte er bereits im Jahre 1901 diese Ansicht der ältesten Brücke Paris' gemalt. Diese Version, die das Bauwerk

in Untersicht abbildet, hängt heute im Kunstmuseum Winterthur. Das vorliegende Werk zeigt eine grössere, klassische Komposition, wenngleich die Perspektive ähnlich ist. Einerseits wirkt die Brücke dadurch erhabener, andererseits scheint das Kaufhaus näher zu dem Betrachter heranzurücken. Die Farbigkeit zeichnet sich aus durch Ocker, Grau und Grün. Punktuell wird das Werk von Blau-, Rot- und Rosatönen akzentuiert. Diese Farbtöne unterzeichnen die Stimmung des Stadtbildes, so dass diese Ansicht von Paris den Betrachter zu einem Spaziergang an der Seine entlang einlädt.

This painting by Félix Vallotton with the title *Le Pont-Neuf* was created in 1902 and shows the bridge of the same name and the department store *La Samaritaine* that opened in 1870. It was the first to reference the department store. Vallotton liked this motif of the bridge and department store very much. He had already painted this view of Paris' oldest bridge in 1901. This version that shows the bridge from below now hangs in the Kunstmuseum Winterthur. The work in question is a larger, more classical composition, albeit from a similar perspective. The bridge seems grander, while the department store appears closer to the observer. His colour palette is made up primarily of ochre, grey and green. Different areas in the work are accentuated with blue, red and pink tones. These colour tones underscore the atmosphere of the cityscape, inviting the viewer to take a walk along the Seine in order to see Paris from this angle.





69

MAX GUBLER (1898-1973)

Nachtlandschaft Unterengstringen, 1956

Öl auf Leinwand

65 x 81 cm

CHF12,000-18,000

€11,000-16,000

PROVENIENZ:

Privatbesitz, Schweiz

LITERATUR:

Rudolf Frauenfelder/Walter Hess/Karl Mannhart,
Max Gubler. Katalog der Gemälde, Zürich 1997,
Nr. 2110 mit Abbildung



• 70

CARL WALTER LINER (1914-1997)

Abstraktion, 1956

oben rechts signiert und datiert 'Liner 56'

Öl auf Leinwand

55 x 38 cm

Das Los wird ohne Limite angeboten.

The lot is offered without reserve.

CHF1,500-2,000

€1,400-1,800

PROVENIENZ:

Privatbesitz, Schweiz

+ 71

CARL WALTER LINER (1914-1997)

Grialetschsee / Davos, um 1978

unten links signiert und bezeichnet 'Liner
Grialetschsee'

Aquarell auf Papier
29 x 38 cm

CHF3,500-4,500

€3,100-4,000



72

MAX GUBLER (1898-1973)

Nachtlandschaft mit Gaswerk Schlieren
Unterengstringen, um 1948

Öl auf Leinwand
60 x 73 cm

CHF12,000-18,000

€11,000-16,000

PROVENIENZ:

Privatbesitz, Schweiz

LITERATUR:

Rudolf Frauenfelder/Walter Hess/Karl Mannhart,
Max Gubler. Katalog der Gemälde, Zürich 1997,
Nr. 1231 mit Abbildung





ART FOR TROPICAL FORESTS



Solar-powered cooker developed by ADES (Association pour le Développement de l'Energie Solaire Suisse).

The 'Art for the Rain Forests Foundation' was founded by Ernst Beyeler (1921-2010) in 2001. Ernst Beyeler was one of the most significant art dealers worldwide in the 20th century. He was an avid collector himself, mostly of classical modern works. When Christo and Jeanne Claude 'wrapped trees' to wide acclaim near the Fondation Beyeler in 1997/1998, Beyeler distributed the profits to the environmental organisations Greenpeace, WWF and the Bruno Manser Fund. 'Nature has given art so much. It is time for art to give something back to nature.' This was the motivation behind Ernst Beyeler's grounding of the 'Art for Rain Forests Foundation'. And why he financially backed it very generously for many years. Thanks to its professional and competent board of directors, it has been able to realize projects in Malaysia, Bolivia, Brazil, Laos, Democratic Republic of the

Congo, Indonesia, Burkina Faso, Madagascar, Togo and Paraguay. These projects served to protect the rain forests and to save them from deforestation. It was important to the board that the end result and success of each project was tangible. This was what the board stood for. Further, it was important to them to support innovative projects, for example, the Swiss organisation ADES (Association pour le Développement de l'Energie Solaire Suisse). People in Madagascar still cook with wood, a fact that led to the cutting down of precious tropical forests. ADES developed a solar-powered cooker to encourage the people to try a new way of cooking. It was a great success! And with the money generated by the sale of these cookers, the organisation planted trees: in 2016, they planted 70,000 of them. This and many other projects are supported by the foundation.

Amongst others, works by Sol LeWitt, Neo Rauch, Matt Mullican and Brigitte Kowanz will be auctioned at Christie's in London on 7th October, 2017 – all donations by the artists or by their estate. The Swiss artist Pia Fries – a student of Gerhard Richter – who is the Professor at the Art Academy in Munich, and whose portrait has been done several times by Thomas Ruff, is also contributing a piece (lot 73), as is the artist Hans Brändli (lot 74), who lives in Düsseldorf. Christie's Zurich is delighted to sponsor this auction, an event that is not so much like adding a drop of water to a hot stone, but rather more like adding a drop of oil to an important machine that is helping to maintain the very foundations of our world.



ART FOR TROPICAL FORESTS



Solarkocher, welcher von ADES (Association pour le Développement de l'Énergie Solaire Suisse) entwickelt wurde.

„Die Stiftung Kunst für den Tropenwald wurde von Ernst Beyeler (1921-2010) im Jahre 2001 gegründet. Ernst Beyeler war einer der weltweit wichtigsten Kunsthändler des 20. Jahrhunderts. Er war selber ein engagierter Kunstsammler vor allem der klassischen Moderne. Als Christo und Jeanne Claude 1997/1998 mit grossem Erfolg „wrapped trees“ in der Umgebung der Fondation Beyeler zeigten, verteilte Beyeler den Gewinn an die Umweltorganisationen Greenpeace, WWF und des Bruno Manser Fonds. „Die Natur hat der Kunst so viel gegeben. Es ist Zeit, dass die Kunst der Natur etwas zurückgibt“. Mit dieser Einstellung hat Ernst Beyeler die Stiftung Kunst für den Tropenwald ins Leben gerufen. Und sie während vielen Jahren mit grosszügigen Mitteln finanziert. Dank einem professionellen und kompetenten Stiftungsrat konnten Projekte in Malaysia, Bolivien, Brasilien, Laos, Demokratische Republik

Kongo, Indonesien, Burkina Faso, Madagaskar, Togo und Paraguay realisiert werden. Projekte, die dem Schutz des Tropenwaldes dienen und helfen, ihn vor der Abholzung zu retten. Wichtig war der Stiftung immer, dass der Erfolg am Schluss gemessen werden konnte. Dafür steht der kompetente Stiftungsrat. Wichtig ist es, innovative Projekte zu unterstützen, zum Beispiel der Schweizer Organisation ADES (Association pour le Développement de l'Énergie Solaire Suisse). In Madagaskar kocht die Bevölkerung immer noch mit Holz, was zur Abholzung der wertvollen Tropenwälder führt. ADES entwickelte einen Solarkocher mit dem Ziel, die Bevölkerung zu einem neuen Kochverhalten zu bewegen. Mit grossem Erfolg! Und mit dem Geld der verkauften Kocher pflanzt die Organisation Bäume: 2016 waren es 70'000 Stück. Diese und viele andere Projekte unterstützt die Stiftung.

Werke u.a. von Sol LeWitt, Neo Rauch, Matt Mullican oder Brigitte Kowanz werden am 7. Oktober 2017 bei Christie's in London versteigert – alles Spenden der Künstler oder deren Nachlässe selber. Die Schweizer Künstlerin Pia Fries – eine Meisterschülerin von Gerhard Richter, Professorin an der Kunstakademie in München, vielfach von Thomas Ruff porträtiert – leistet mit ihrem Werk (Los 73) ebenso einen Beitrag wie der in Düsseldorf lebende Künstler Hans Brändli (Los 74). Christie's Zürich freut sich sehr, als Sponsor dieser Auktion nicht einen Tropfen Wasser auf einen heissen Stein zu leisten, sondern einen Tropfen Öl in eine wichtige Maschine, die hilft, die Grundlagen unserer Welt zu erhalten.“



ART FOR TROPICAL FORESTS



+ 73

PIA FRIES (1955)

XYLOPLAN VD, 2007

rückseitig bezeichnet, signiert und datiert 'XYLOPLAN VD / Pia Fries 2007'

Öl und Siebdruck auf Holz

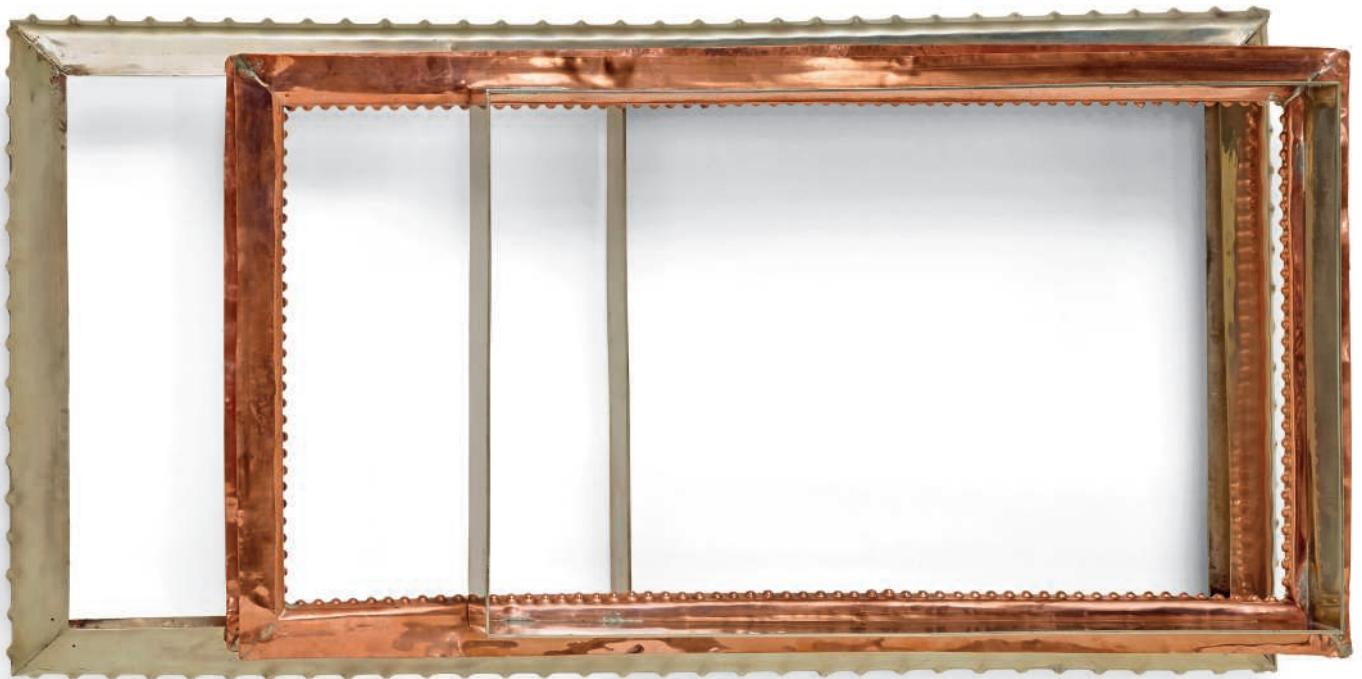
80 x 60 cm

CHF4,500–6,500

€4,000–5,700

PROVENIENZ:

Das Werk ist von der Künstlerin zu Gunsten der Stiftung Kunst für den Tropenwald gestiftet.



+ 74

HANS BRÄNDLI (1955)

Torus V, 2012

gestanztes Monogramm und Datierung 'VHB 2012'

Neusilber und Kupfer geschmiedet, Eisenstifte, Eisendraht
39 x 75 x 14 cm

CHF2,500–3,500

PROVENIENZ:

Das Werk ist vom Künstler zu Gunsten der Stiftung Kunst für den Tropenwald gestiftet.

AUSSTELLUNG:

Sachseln, Museum Bruder Klaus Sachseln, Hans Brändli. Manus fabri, 26. Juni-28. August 2016, Ausst. Kat. Bad Ragaz/Zürich Nr. 3¼3 mit Farbabbildung

€2,200–3,100



+ 75

MAX BILL (1908-1994)

unendliche schleife aus einem kreisring I, 1947-49

unten auf Dorn signiert und datiert 'bill 1947-49'

Messing vergoldet

Schleife: 18,5 x 54 x 15 cm

Holzsockel: 9,5 x 25 x 12 cm

CHF50,000-80,000

PROVENIENZ:

Gallery Denise René, New York

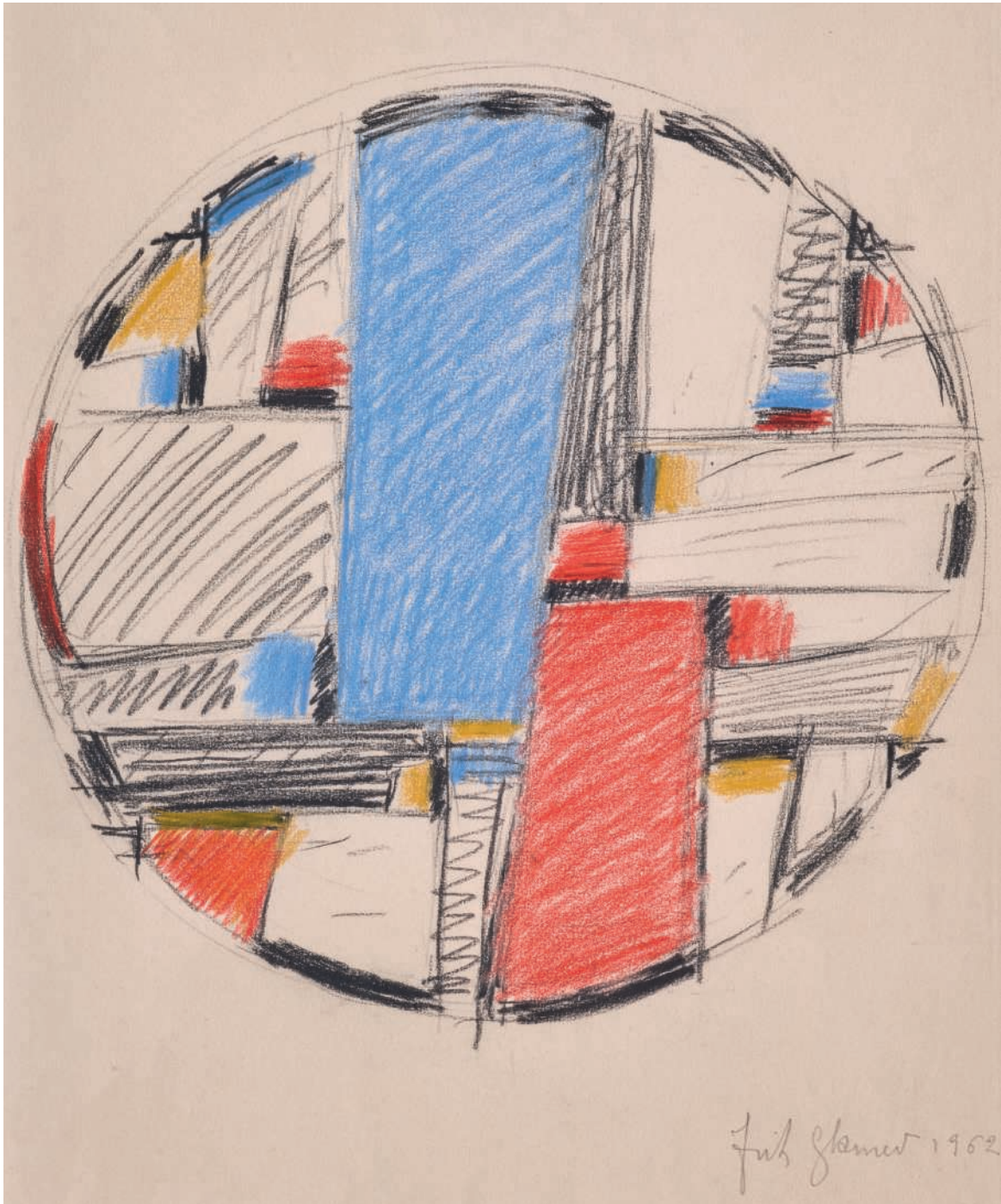
Privatbesitz, Nordamerika (1971)

AUSSTELLUNG:

Krefeld, Galerie Denise René Hans Mayer, 1968

New York, Gallery Denise René, 1971, Nr. 6

€44,000-70,000



76

FRITZ GLARNER (1899-1972)

Tondo, 1962 (Studie zu Relational Painting Tondo Nr. 58, 1962)

unten rechts signiert und datiert, *Fritz Glarner 1962*'

farbige Fettkreide auf Papier

Blattgrösse: 51 x 32 cm, Durchmesser: ca. 30 cm

CHF40,000-60,000

€36,000-53,000

PROVENIENZ:

Collection Elaine Graham Weitzan, New York

Graham Gallery, New York City

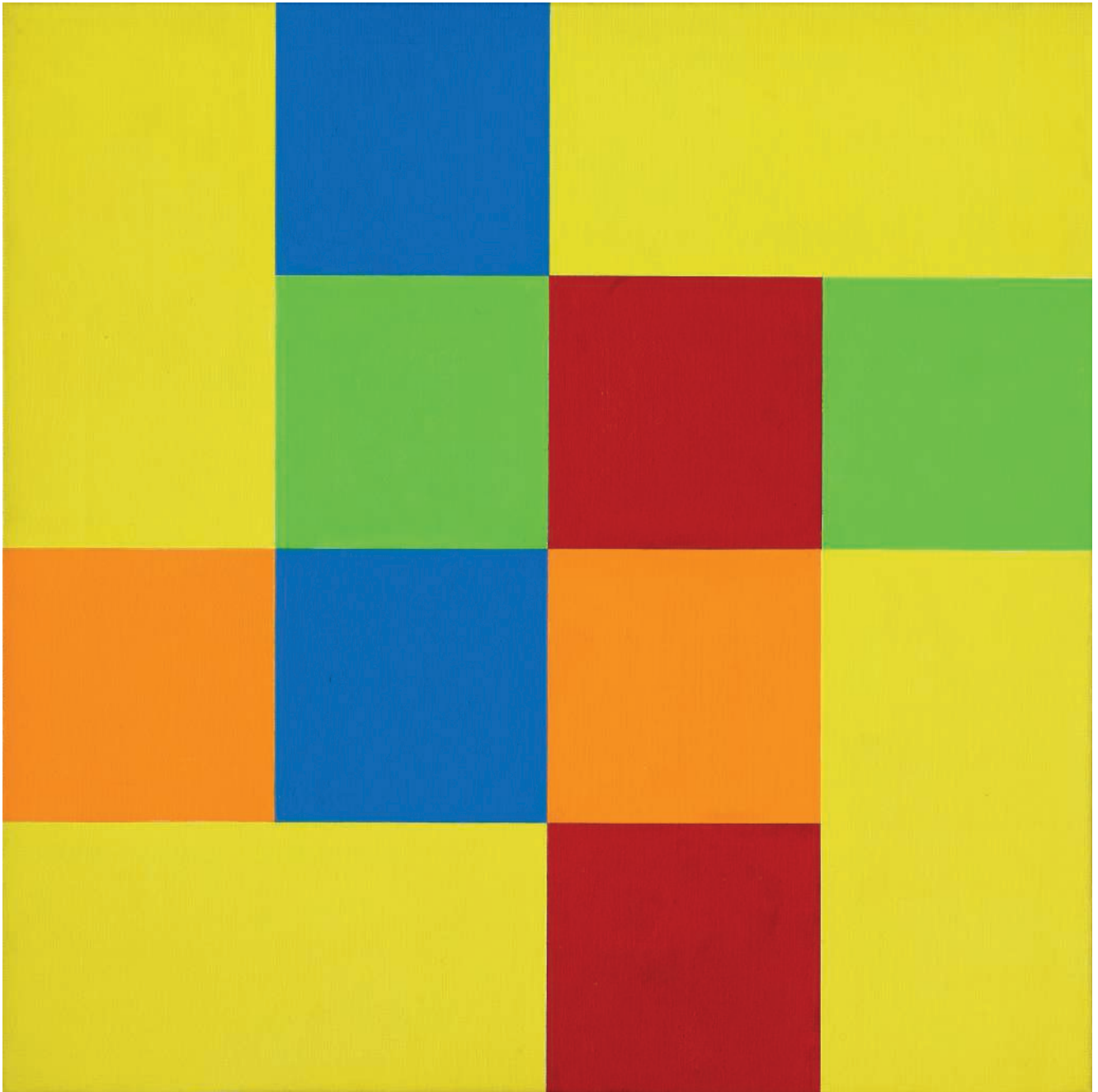
Marilyn Pearl Gallery, New York City,

Galerie Schlegel, Zürich

Privatbesitz, Schweiz (1990)

LITERATUR:

Zu vergleichen in: Margit Staber, Fritz Glarner, Werkverzeichnis, Zürich 1976, S. 137, Nr. 158



77

RICHARD PAUL LOHSE (1902-1988)

Gruppe von acht Quadraten mit vier Rechtecken, 1952/75

rückseitig auf Leinwand signiert 'Lohse'

rückseitig auf Keilrahmen signiert, bezeichnet und datiert

'Richard Paul Lohse Gruppe von acht Quadraten mit vier Rechtecken 1952/75'

Acryl auf Leinwand

60 x 60 cm

CHF50,000-70,000

€44,000-61,000

PROVENIENZ:

Galerie Ziegler, Zürich

Privatbesitz, Schweiz

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.



78

CAMILLE GRAESER (1892-1980)

Disloziertes rotes Quadrat, 1964/66

rückseitig signiert 'graeser'

Öl auf Leinwand

70 x 40 cm

CHF40,000–60,000

PROVENIENZ:

Gimpel & Hanover Galerie, Zürich (1966)
wechselnder Privatbesitz, Schweiz (ab 1968)
Privatbesitz, Schweiz

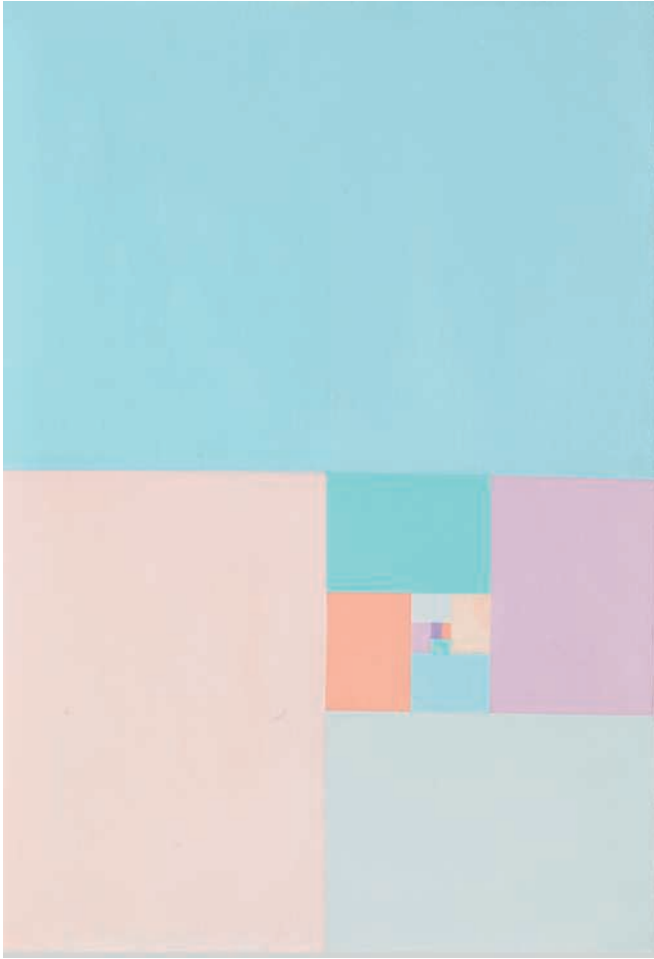
AUSSTELLUNG:

Zürich, Galerie Gimpel & Hanover, Camille Graeser, 1968, Nr. 13
Winterthur, Kunstmuseum, Camille Graeser 1892-1980, Stuttgart, Galerie der
Stadt, Kiel, Kunsthalle zu Kiel, Ausst. Kat. Winterthur/Stuttgart/ Kiel 1992-
93, S. 122 mit Farbabbildung (o. Nr.)

LITERATUR:

Eugen Gomringer/Fridolin Müller, Camille Graeser. 1892-1980, Teufen 1968,
S. 81, Nr. 67
Rudolf Koella, Camille Graeser. Bilder Reliefs und Plastiken, Bd. 3,
Zürich 1995, S. 223, B 1966.3 mit Abbildung

€36,000–53,000



79

MAX BILL (1908-1994)

sechs farbenpaare um lila, 1961-1962

rückseitig auf Keilrahmen signiert, bezeichnet, datiert

'max bill zürich sechs farbenpaare um lila 1961-63'

Öl auf Leinwand über Hartfaserplatte

60 x 42 cm

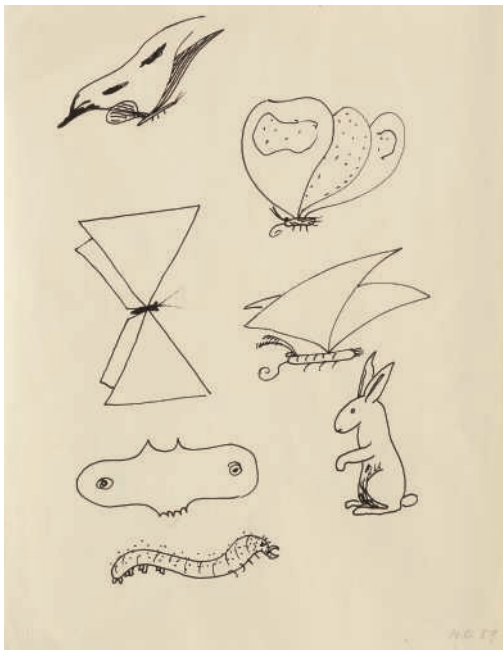
CHF30,000–40,000

€27,000–35,000

PROVENIENZ:

Gimpel & Hanover Galerie, Zürich (1963)

Privatbesitz, Schweiz



80

MERET OPPENHEIM (1913-1985)

Fünf Schmetterlinge, eine Raupe, ein Hase, 1959

unten rechts monogrammiert und datiert 'M. O. 59'

Tusche auf Papier

31 x 23,5 cm

CHF3,000–4,000

€2,700–3,500

PROVENIENZ:

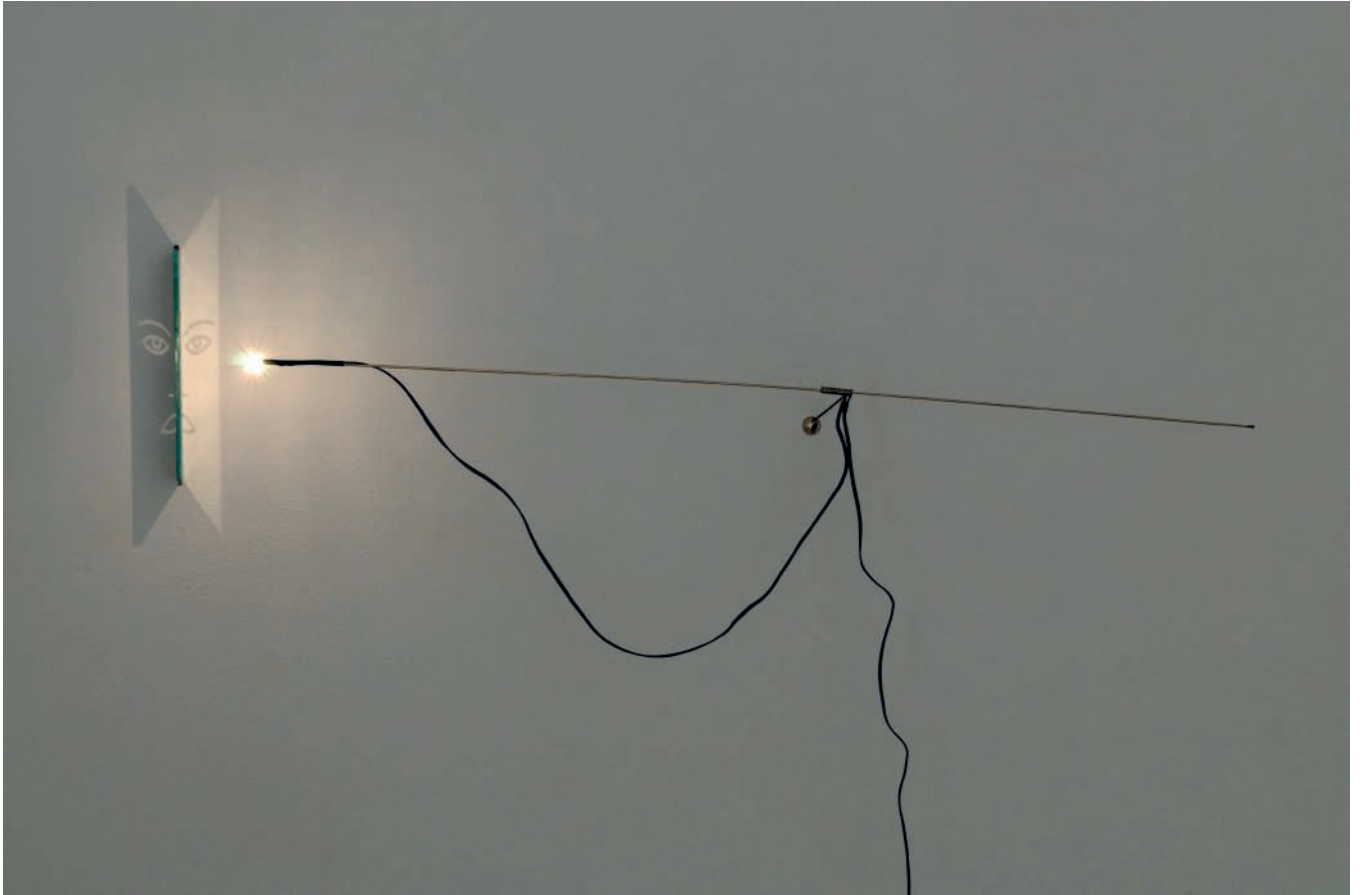
Galerie Ziegler, Zürich (1975)

Privatbesitz, Frauenfeld

Privatbesitz, Schweiz

LITERATUR:

Dominique Bürgi, vollständiges Werkverzeichnis, in: Bice Curiger, Meret Oppenheim. Spuren durchstandener Freiheit, Zürich 1989, S. 171, Nr. H46a mit Abbildung



+ 81

MARKUS RAETZ (1941)

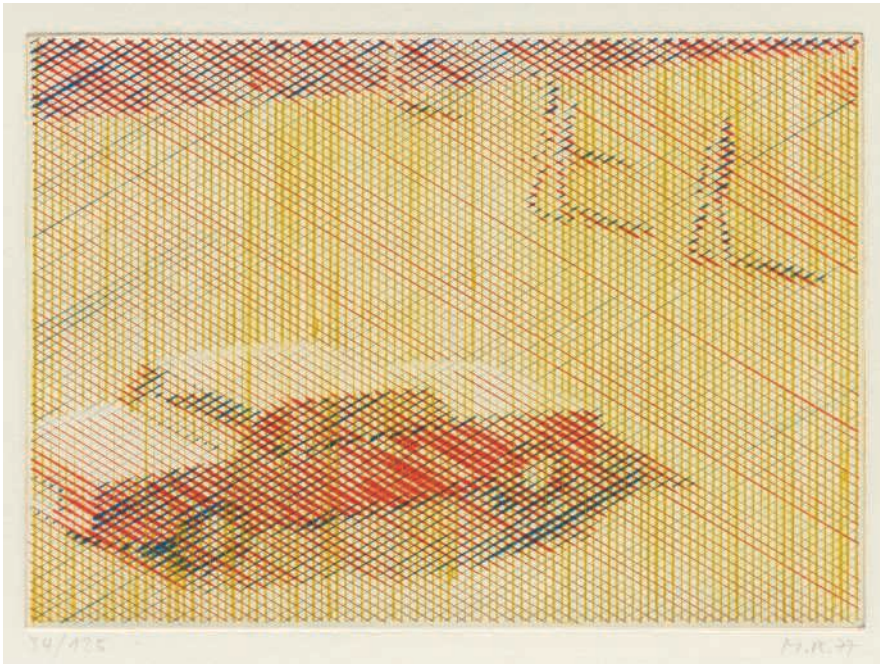
Nightface, 2001

'Nightface' Edition mit Fotokarte, die vom Künstler rückseitig signiert und nummeriert ist. Installationsanleitung beiliegend. Edition 11/18

geätzter Spiegel, Stahlstab, L.E.D Glühbirne, elektrisches Kabel und Transformator
15,2 x 71,1 x 8,9 cm

CHF12,000–18,000

€11,000–16,000



82

MARKUS RAETZ (1941)

Ein Auto und einige Menschen auf der Strasse, 1977

unten links nummeriert, unten rechts monogrammiert und datiert '34/125 / M.R. 77' Kaltnadel in 3 Farben (3 Platten), Exemplar 34/125 14,7 x 20,7 cm

CHF900-1,200

€790-1,100

PROVENIENZ:

Privatbesitz, Schweiz

LITERATUR:

Marianne Aebersold, Druckgraphik 1918-1998 für die Schweizerische Graphische Gesellschaft von Paul Klee, Germaine Richier, Alberto Giacometti, Miriam Cahn u.a., Zürich 1998, Nr. 133 Rainer Michael Mason, Die Druckgraphik. Catalogue raisonné, 1951-2013, Zürich 2014, S. 304, Nr. 167IVb



83

CATHY JOSEFOWITZ (1956)

Chaise rouge couchée, 1996

rückseitig auf Leinwand signiert, bezeichnet und datiert 'C. Josefowitz chaise rouge couchée 1996' Acryl auf Leinwand 100 x 100 cm

CHF3,000-5,000

€2,700-4,400

PROVENIENZ:

Privatbesitz, Schweiz



84

DANIEL SPOERRI (1930)

Tableau piège, 1972

auf Unterseite signiert, bezeichnet und datiert

'Daniel Spoerri / tableau piège / Aktion Rest. Spoerri Jahrgang 72. / 30 Aout August.'

Assemblage

33,5 x 70 x 70 cm

CHF15,000–20,000

€14,000–18,000

PROVENIENZ:

Privatbesitz, Schweiz



(recto)



(verso)

85

LOUIS SOUTTER (1871-1942)

Sans Dieu je me vide / Tête, 1930 - 1937 (recto/verso)

unten links betitelt 'S Dieu / Je Me / vide'

Tusche auf Papier

31,9 x 50,3 cm / 50,3 x 31,9 cm

CHF80,000-120,000

PROVENIENZ:

Privatbesitz, Schweiz

LITERATUR:

Michel Thévoz, Louis Soutter. Catalogue de l'œuvre, Lausanne/Zürich 1976, S. 265, Nr. 2179 mit Abbildung

€71,000-110,000

86

LE CORBUSIER (1887-1965)

Etude pour Taureau XI, 1955 (ausgeführt)

oben rechts signiert und bezeichnet 'pour / Taureaux XI / 31/1/55' darunter dediziert, monogrammiert und datiert 'pour Alfred Roth ces vieux papiers de 1955 trouvés dans de vieux papiers, amicalement / L.-C., 24/5/1962'

Collage auf Papier
30 x 22,2 cm

CHF25,000-35,000

€22,000-31,000

PROVENIENZ:

Nachlass Alfred Roth (1998)
Privatbesitz, Schweiz

LITERATUR:

Alfred Roth, Begegnungen mit Pionieren. Le Corbusier, Piet Mondrian, Adolf Loos, Josef Hoffmann, Auguste Perret, Henry van de Velde, Basel/Stuttgart 1973, S. 111 mit Abbildung

Dem Werk ist das Buch *Alfred Roth, Begegnungen mit Pionieren, Basel/Stuttgart 1973* beigegeben.

Eric Mouchet bestätigt die Authentizität des Werkes.

1972 lernte Alfred Roth (1903-1998), durch die Empfehlung seines damaligen Architekturprofessors der ETH Zürich Karl Moser, Le Corbusier in Paris kennen. Es stellte sich als eine prägende Begegnung heraus, da Roth durch Le Corbusier inspiriert, den entgeltigen Entschluss fasste, sich gänzlich der Architektur zu widmen und seinen Jugendtraum Maler zu werden, aufgab. Alfred Roth ging bei dem berühmten Architekten für einige Zeit in die Lehre und war als dessen Bauleiter unter anderem massgeblich an den Le Corbusier-Häusern in Berlin und der Weissenhofsiedlung in Stuttgart beteiligt.

Prompted by the recommendation of his professor of architecture at the ETH Zurich, Karl Moser, Alfred Roth (1903-1998) met Le Corbusier in Paris in 1972. In hindsight, it was a life-changing meeting for Roth, inspired by Le Corbusier, decided to give up his youthful dream of being a painter and to devote himself instead entirely to architecture. For a period of time, Roth was apprenticed to some famous architects for whom he worked as foreman on, most significantly, the Le Corbusier houses in Berlin, and the Weissenhofsiedlung in Stuttgart.



87

LE CORBUSIER (1887-1965)

Femme debout, bateau et cordage et nature morte 1930/51

unten rechts signiert und datiert 'Le Corbusier 30/51 Cap Martin'
Pastellkreide und Tusche auf Papier
27 x 21 cm

CHF20,000-30,000

€18,000-26,000

PROVENIENZ:

Galerie Daniel Blaise Thorens, 2003
Privatbesitz, Schweiz

Expertise von Frau Heidi Weber, Le Corbusier Haus, Zürich auf der Rückseite einer Fotografie, erstellt und unterzeichnet 'Zürich 7. Juni 1995'

Eric Mouchet bestätigt die Authentizität des Werkes.





• + 88

MIRIAM CAHN (1949)

Den Tieren zu nahe, 1987

Serie von vier Blättern

Kohle auf Papier

32 x 24 cm

Das Los wird ohne Limite angeboten.

The lot is offered without reserve.

CHF4,000–5,000

(4)

€3,600–4,400



89

ALOÏSE (1886-1964)

La Porte de lilas, um 1960-63

oben rechts dediziert '1er août / Fête du bouquet', 'féérique'; entlang der linken Seitenkante bezeichnet 'la porte des Lilas' unten rechts 'Ô Dieu / que tes œuvres / sont belles'

farbige Ölkreide auf Papier

44 x 29 cm

CHF8,000-12,000

PROVENIENZ:

Privatbesitz, Schweiz

LITERATUR:

Schweizerisches Institut für Kunstwissenschaft, Aloïse Corbaz (1886-1964). Elektronisches Werkverzeichnis, Nr. 672 mit Farbabbildung

€7,100-11,000



• + 90

MIRIAM CAHN (1949)

Fehlende Konzentration, 25.10.1985

Serie von 3 Blättern

Kohle auf Papier

39 x 53 cm

Das Los wird ohne Limite angeboten.

The lot is offered without reserve.

(3)

CHF3,500–4,500

€3,100–4,000

PROVENIENZ:

ehemals Galerie Stampa, Basel



91

ALOÏSE(1886-1964)

Mozart - La Belle Vénitienne dancing, um 1960-63

unten mittig bezeichnet 'Mozart' und rückseitig bezeichnet

'la belle Vénitienne dancing'

farbige Ölkreide auf Papier

29 x 21 cm

CHF5,000-7,000

PROVENIENZ:

Privatbesitz, Schweiz

LITERATUR:

Schweizerisches Institut für Kunstwissenschaft, Aloïse Corbaz (1886-1964).
Elektronischer Werkkatalog, Nr. 668 mit Farbabbildung

€4,400-6,100



92

MAX GUBLER (1898-1973)

Nachtlandschaft mit Baum,
Unterengstringen, 1955

Öl auf Leinwand
41 x 46 cm

CHF6,000–8,000

€5,300–7,000

PROVENIENZ:

Privatbesitz, Schweiz

LITERATUR:

Rudolf Frauenfelder/Walter Hess/Karl Mannhart,
Max Gubler. Katalog der Gemälde, Zürich 1997,
Nr. 1941 mit Abbildung



93

HANS ERNI (1909-2015)

Paar, 1958

unten rechts signiert und datiert 'H Erni 58'

Tempera auf Leinwand
60 x 52 cm

CHF8,000–12,000

€7,100–11,000

PROVENIENZ:

Privatbesitz, Schweiz



94

HANSRUEDI GIGER (1940-2014)

Der Tod, 1977

Acryl auf Papier (zweiteilig)
100 x 140 cm

CHF20,000-30,000

€18,000-26,000

PROVENIENZ:

Privatbesitz, Schweiz

LITERATUR:

Hansruedi Giger, H. R. Gigers' Necronomicon, Zürich 1984, S. 79,
Nr. 348 mit Farbabbildung
Kalender 1996, Nr. 10

HR Giger und der Zeitgeist des 20. Jahrhunderts: Betrachtungen aus der
modernen Bewusstseinsforschung, Solothurn 2014, S. 136
HR Giger Online Katalog, Database-Nr. 348 (1977-B-348)



95

95

HANSRUEDI GIGER (1940-2014)

Landschaft, 1967

unten mittig signiert und datiert 'H. Giger 67'
Öl auf Karton über Hartfaserplatte
45 x 54 cm

CHF10,000-15,000

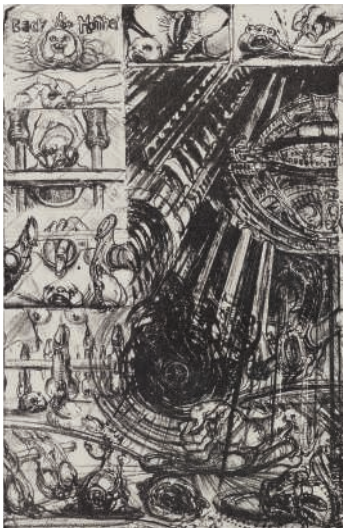
€8,800-13,000

PROVENIENZ:

Privatbesitz, Schweiz

LITERATUR:

HR Giger: Arh+, Köln 1971, S. 89
HR Giger Online Katalog,
Database-Nr. 82 (1967-B-082)



96 (Lithographie)



96 (Siebdruck)

• **96**

HANSRUEDI GIGER (1940-2014)

Sammelnummer von Luxusausgabe Necronomicon Band 1+2,
1984 mit Lithographie (gerahmt) und Siebdruck Biomechanische
Landschaft III, 1979

Buch: signiert und nummeriert, Exemplar 41/500 mit Lithographie gerahmt
Siebdruck: unten rechts signiert 'H Giger' unten links nummeriert '133/200'
(Edition Kunstverein Biel)

Buch: 42,3 x 30,5 cm / Lithographie 41,7 x 27 cm / Siebdruck 50 x 70 cm

Das Los wird ohne Limite angeboten.

The lot is offered without reserve.

(3)

CHF500-700

€440-610

PROVENIENZ:

Privatbesitz, Schweiz

LITERATUR:

Siebdruck:

Hansruedi Giger, H. R. Giger's Necronomicon, Zürich 1984, S. 39
HR Giger Online Katalog, Database-Nr. (1979-G-001)



97

HANSRUEDI GIGER (1940-2014)

Landschaft X (Tell '73), 1972

rückseitig signiert, bezeichnet und datiert 'H. R. Giger / Im Lande Tell's 1972 / 140 x 200 cm / Werk No 203 / für Tell 73'

Acryl auf Papier über Holz
140 x 200 cm

CHF40,000–60,000

€36,000–53,000

PROVENIENZ:

Privatbesitz, Schweiz

AUSSTELLUNG:

Zürich, Helmhaus, Zürcher Künstler 1973 im Helmhaus: Konkrete, Abstrakte, Figurative; Realismus, Surrealismus, Neue Tendenzen im Kunstgewerbemuseum Zürich, 29. November 1973-6. Januar 1974
Chur, Bündner Kunsthhaus, H. R. Giger: Passagen, 1974
Pfäffikon, Seedamm-Kulturzentrum, Retrospektive H. R. Giger, 8. April-17. Juni 1984
Berlin, Haus der Kulturen der Welt, Ausstellung der neuen Gesellschaft für bildende Kunst im Haus der Kulturen der Welt, Ausst. Kat. 12. Juni-29. Juli 1990

LITERATUR:

HR Giger, Arh+, Köln 1971, S. 13
HR Giger, Passagen, Chur 1974, S. 110-111
Hansruedi Giger, H. R. Gigers' Necronomicon, Zürich 1984, S. 45, Nr. 203 mit Farbabbildung
Kalender 1993, Nr. 4
HR Giger, Icons, Köln 2002, S. 40
Kalender 2006, Nr. 7
HR Giger Online Katalog, Database-Nr. 203 (1972-B-203)

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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.

A BEFORE THE SALE

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.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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.

3 CONDITION

(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.

(b) Any reference to **condition** in a catalogue entry or in a condition report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason, they are not an alternative to examining a **lot** in person or taking your own

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.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the lots and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any estimates as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. Estimates do not include the buyer's premium or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any lot at any

time prior to or during the sale of the lot. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

B REGISTERING TO BID

1 NEW BIDDERS

(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

(a) As authorised bidder: 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.

(b) As agent for an undisclosed principal: If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the purchase price and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the lot(s) in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records (including originals) evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity including tax crimes, or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

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.

6 BIDDING SERVICES

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.

(A) PHONE BIDS

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.

(C) WRITTEN BIDS

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

Unless otherwise indicated, all lots are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot** number. The reserve cannot be more than the lot's low estimate.

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 25% of the hammer price up to and including SFr 250,000, 20% on that part of the hammer price over SFr 250,000 and up to and including SFr 4,000,000, and 12.5% on that part of the hammer price above SFr 4,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may 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 reclaimers 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. Christie's recommends you obtain your own independent tax advice.

For lots Christie's ships to the United States, a state sales or use tax may be due on the hammer price, buyer's premium and shipping costs on the lot, regardless of the nationality or citizenship of the purchaser. Christie's is currently required to collect sales tax for lots it ships to the state of New York. The applicable sales tax rate will be determined based upon the state, county, or locale to which the lot will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the lot. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

E WARRANTIES

1 SELLER'S WARRANTIES

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

- 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
- 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) Your 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:

Crédit Suisse, Case Postale 100, 1211 Geneva 70, Switzerland, Account number: 161766 - 41, Clearing: 4835, Swift code: CRESCHZZ12A. IBAN (international bank account number): CH30 0483 5016 1766 4100 0.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +41 22 319 1780 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment. We reserve the right to charge you any transaction or processing fees which we incur when processing your payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(iii) Cash

We accept cash subject to a maximum of SFr. 12,500 per buyer per year at our Post-Sale Services Department only (subject to conditions).

(iv) Banker's draft

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

(v) Cheque

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

(d) You must quote the sale number, lot number(s), your invoice number and Christie's client account number when making a payment. (e) For more information please contact our Post-Sale Services Department by phone on +41 22 319 1780 or fax on +41 22 319 1781; Email: PostSaleSwiss@christies.com.

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 to you 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 30th 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 in writing.

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, publicly 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.

(c) If you make payment in full after the due date, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

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 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

(a) We ask that you collect purchased lots promptly following the auction (but note that you may not collect any lot until you have made full and clear payment of all amounts due to us).

(b) Information on collecting lots is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +41 22 319 1781; Email: PostSaleSwiss@christies.com.

(c) If you do not collect any lot promptly following the auction we can, at our option, remove the lot to another Christie's location or an affiliate or third party warehouse.

(d) If you do not collect a lot within the period set out in the storage and collection page then, unless otherwise agreed in writing:

- (i) we will charge you storage costs from that date.
- (ii) we can, at our option, move the lot to or within an affiliate or third party warehouse and charge you transport costs and handling fees for doing so.
- (iii) we may sell the lot in any commercially reasonable way we think appropriate.
- (iv) the storage terms shall apply.
- (v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

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, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services Department on +41 22 319 1781; Email: PostSaleSwiss@christies.com. See the information set out at www.christies.com/shipping. 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 Post-Sale Services Department on +41 22 319 1781; Email: PostSaleSwiss@christies.com. See the information set out at www.christies.com/shipping.

(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 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.

(e) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(f) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the lot free of charge if collected in person from the sale site within 1 year of the date of the sale. Please check with the department for details on a particular lot. 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) We do not 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(i) 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 binds 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, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a lot will be governed by Swiss law. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Swiss Rules of a Commercial Mediation of the Swiss Chambers of Commerce and Industry (SCCI). We will use a mediator affiliated with SCCI who we and you

agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and 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 the Swiss customs territory (being Switzerland and the principality of Liechtenstein), we will issue you with an export invoice exempt from Swiss VAT. If you later cancel or change the shipment we will issue a revised invoice charging you all applicable tax charges.
2. If you wish to arrange your own export of your purchased **lots** out of the Swiss Customs territory either:
 - a) using your own shipper or by hand carrying your purchase out of the Swiss customs territory; or
 - b) if you request us to deliver your purchase to a Freeport in Switzerland (for non-Swiss resident buyers only);
 then you must pay all applicable Swiss VAT charges in full, before we release or deliver the **lots** to you or your authorised agents.
3. Please note that Christie’s is only able to issue refunds of the applicable Swiss VAT charged in the circumstances outlined in paragraph 2 above, if we receive the following: a) satisfactory evidence of a definitive export of the purchased **lots** out of the Swiss customs territory (e.g. a customs stamped Swiss export assessment) demonstrating a correct export of the purchased lots within (i) three months of the date of the auction for direct exports (not via the Freeport); or (ii) six months from the date of the auction for exports via the Freeport; b) your written confirmation that you have not used the **lot** in Switzerland prior to its export; and c) your written confirmation that you have not and will not request a refund of the Swiss VAT from the Swiss VAT authority.
4. If you have any questions about VAT please contact Christie’s Post-Sale Services Department on +41 22 319 1781; Email: PostSaleSwiss@christies.com

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.

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

ψ
Lot incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(f) of the Conditions of Sale.

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.

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**.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

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

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its lot number.

◦ Minimum Price Guarantees:

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.

◦ ♦ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases, the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦ ♦.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the written bid. Where the third party is the successful bidder, Christie's will report the final purchase price net of the fixed financing fee.

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.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

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

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

STORAGE AND COLLECTION

As of 19 October 2017, purchased goods can be collected from Christie's Zurich office at Steinwiesplatz, 8032 Zurich, Monday to Friday, 9am – 1pm and 2pm – 5pm, provide that payment has been received in full and cleared funds. Unsold lots that are not included in a forthcoming sale can be collected as above, provided all charges have been settled in full.

Goods are stored free of charge at Steinwiesplatz, for a period of 30 days following the auction. Thereafter they will be transferred to an outside storage facility where a minimum charge of SFr 100 per item will be incurred.

SHIPPING

Christie's can organise shipment within 24 hours upon receipt of payment and precise delivery instructions. Estimates for the shipping of any property can be obtained from Christie's Post-Sale Services Department on +41 22 319 1781; Email: PostSaleSwiss@christies.com.

Note: The sale in Zurich is conducted under the survey of the Stadtmannamt Zurich¹. The city and municipality of Zurich, in particular the Stadtmannamt Zurich, do assume no responsibility for any action by the auctioneer

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and authenticity warranty. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

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.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Authenticity Warranty shall not be available with respect to lots described using this term.

AUTHENTICITY CERTIFICATES

As certain manufacturers may not issue certificates of authenticity, Christie's has no obligation to furnish a buyer with a certificate of authenticity from the manufacturer, except where specifically noted in the catalogue. Unless Christie's is satisfied that it should cancel the sale in accordance with the authenticity warranty provided in the Conditions of Sale, the failure of a manufacturer to issue a certificate will not constitute grounds for cancellation of the sale.

REGARDING WEIGHTS AND MEASUREMENTS

Please note that weights and measurements in the catalogue should be considered as approximate. These figures are to be used as guidelines and should not be relied upon as exact.

FOR JEWELLERY

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and the authenticity warranty.

Jewellers in the Title

1. By Boucheron

When maker's name appears in the title, in Christie's qualified opinion it is by that maker.

Jewellers beneath the description

2. Signed Boucheron

Has signature which in Christie's qualified opinion is authentic.

3. With maker's mark for Boucheron

Has a mark denoting a maker which in Christie's qualified opinion is authentic.

4. By Boucheron

In Christie's qualified opinion the object is by the jeweller although unsigned.

5. Mounted by Boucheron

In Christie's qualified opinion the setting has been created by the jeweller using stones originally supplied by the jeweller's client.

6. Mount only by Boucheron

In Christie's qualified opinion the mounting is by the jeweller, but either the gemstones have been replaced or the piece has been altered in some way after its manufacture.

Periods

1. Antique: Over 100 years old

2. Art Nouveau: 1895-1910

3. Belle Epoque: 1895-1914

4. Art Deco: 1915-1935

5. Retro: 1940s

FOR FABERGE

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and the authenticity warranty.

"Marked Fabergé, Workmaster ..."

In our opinion a work of the master's workshop inscribed with his name or initials and his workmaster's initials.

"By Fabergé ..."

In our opinion, a work of the master's workshop, but without his mark.

"In the style of ..."

In our opinion a work of the period of the master and closely related to his style.

"Bearing marks ..."

In our opinion not a work of the master's workshop and bearing later marks.

CULTURAL PROPERTY

Certain lots consigned to us for sale are subject to the Swiss Federal Law on the international transfer of Cultural Property. This law contains rules governing the export of Cultural Property as defined by the Unesco Convention of 14 November 1970, which sets out the measures to be taken in order to prevent the illicit import, export and trading of Cultural Property. Pursuant to this law, the export of such Cultural Property from Switzerland must be declared and prior authorisation may also be required. Please contact us if you require any further information.



Property from the Estate of William Kelly Simpson
EDOUARD VUILLARD (1868-1940)
Misia et Vallotton à Villeneuve
signed and dated 'E Vuillard. 99' (upper right)
oil on board laid down on cradled panel
27 $\frac{7}{8}$ x 20 $\frac{1}{8}$ in. (70.2 x 51.1 cm.)
Painted in 1899
\$7,000,000-10,000,000

IMPRESSIONIST AND MODERN ART EVENING SALE

New York, 13 November 2017

VIEWING

November 2017
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Max Carter
mcarter@christies.com
Jessica Fertig
jfertig@christies.com
+1-212-636-2050

CHRISTIE'S



SHARA HUGHES (1981)
So Romantical
oil, acrylic and silver paint on canvas
46 x 52 in. (117 x 132 cm.)
Executed in 2006

FIRST OPEN

London, King Street, April 2018

CONTACT

Paola Saracino Fendi
pfendi@christies.com
+44 (0) 207 389 2796

CHRISTIE'S



SOL LEWITT (1928–2007)
Horizontal Brushstrokes (More Or Less)
gouache on paper
22.½ x 22.¼ in. (57 x 56.6 cm.)
Executed in 2002
Estimate £12,000 – 18,000

POST-WAR AND CONTEMPORARY ART

DAY AUCTION

London, King Street, 7 October 2017

VIEWING

30 September – 6 October 2017
8 King Street
London SW1Y 6QT

CONTACT

Zoë Klemme
zklemme@christies.com
+44 (0) 20 7389 2249

CHRISTIE'S



SWISS ART

MONTAG, 17. OKTOBER 2017, 19.00 UHR
Glockenhof, Sihlstrasse 33, 8001 Zürich

KURZTITEL: SCHLEIFE
NUMMER: 14670

(Rechnungsname und Anschrift des Händlers müssen mit der Freistellungsbescheinigung übereinstimmen. Eine Änderung der Rechnung nach dem Ausdrucken ist nicht möglich.)

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CHF 1,000-2,000	in 100
CHF 2,000-3,000	in 200
CHF 3,000-5,000	in 200, 500, 800
CHF 5,000-10,000	in 500
CHF 10,000-20,000	in 1.000
CHF 20,000-30,000	in 2.000
CHF 30,000-50,000	2.000, 5.000, 8.000
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Unterschrift

Datum

SWISS ART

MONDAY 17 OCTOBER 2017 AT 7.00PM

Glockenhof, Sihlstrasse 33, 8001 Zürich

SALE TITLE: SCHLEIFE

NUMBER: 14670

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

IMPORTANT NOTICE

The attention of the potential Buyer is drawn to the fact that Christie's needs to verify the identity of the Buyer with a passport (individual) or a document of incorporation (company/corporation). It is also essential that the Buyer discloses the beneficial owner's identity of the funds transferred to Christie's. Please fax the relevant document together with this bid form to our bid department.

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Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval

CHF 1,000-2,000	in 100's
CHF 2,000-3,000	in 200's
CHF 3,000-5,000	200,500,800
CHF 5,000-10,000	in 500's
CHF 10,000-20,000	in 1,000's
CHF 20,000-30,000	in 2,000's
CHF 30,000-50,000	2,000,5,000,8,000
CHF 100,000 +	Auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated lots up to the maximum bid I have indicated for each lot.
- I understand that if my bid is successful, the amount payable will be the sum of the hammer price and the buyer's premium (together with any taxes chargeable on the hammer price and buyer's premium and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The buyer's premium rate shall be an amount equal to 2.5% of the hammer price of each lot up to and including CHF 250,000, 20% on any amount over CHF 250,000 up to and including CHF 4,000,000 and 12.5% of the amount above CHF 4,000,000.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
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CHRISTIE'S ZURICH

To allow time for processing, absentee bids should be received at least 24 hours before the sale begins and the form needs to be duly filled in. Please note that bids in foreign currencies will be converted into Swiss Francs at the approximate prevailing rate in effect 24 hours before the sale: Bids can be sent by post, fax or email to Christie's Bid Department: Fax: +41 (0)44 268 1022 Email: bidszurich@christies.com, or online at www.christies.com

Please note that both your name and address will be printed on the invoice, without the possibility of amending this information at a later stage.

Contracting Party

Client Number (if applicable)

Address

City	Zip Code	Country
Daytime Telephone	Evening Telephone	Mobile
Fax (Important)	Email	

Please tick if you prefer not to receive information about our upcoming sales by email

The contracting party is the beneficial owner of the funds to be used for purchasing lots in the auction

(The beneficial owner may neither be an offshore nor a domiciliary company)

- Yes
- No Beneficial owner

Address

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Name of Bank(s)	Account Number(s)	
Address of Banks(s)		
Telephone	Fax	Email
Person of contact	Direct Telephone Number	

PLEASE PRINT CLEARLY IN BLOCK LETTERS

Lot number (in numerical order)	Maximum Bid CHF (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid CHF (excluding buyer's premium)

I am aware of the general Conditions of Sale and notices printed in the catalogue and hereby accept to be bound by them, as well as by changes made to them either by notices posted in the saleroom or by saleroom announcements made prior or during the auction.

Signature

Date



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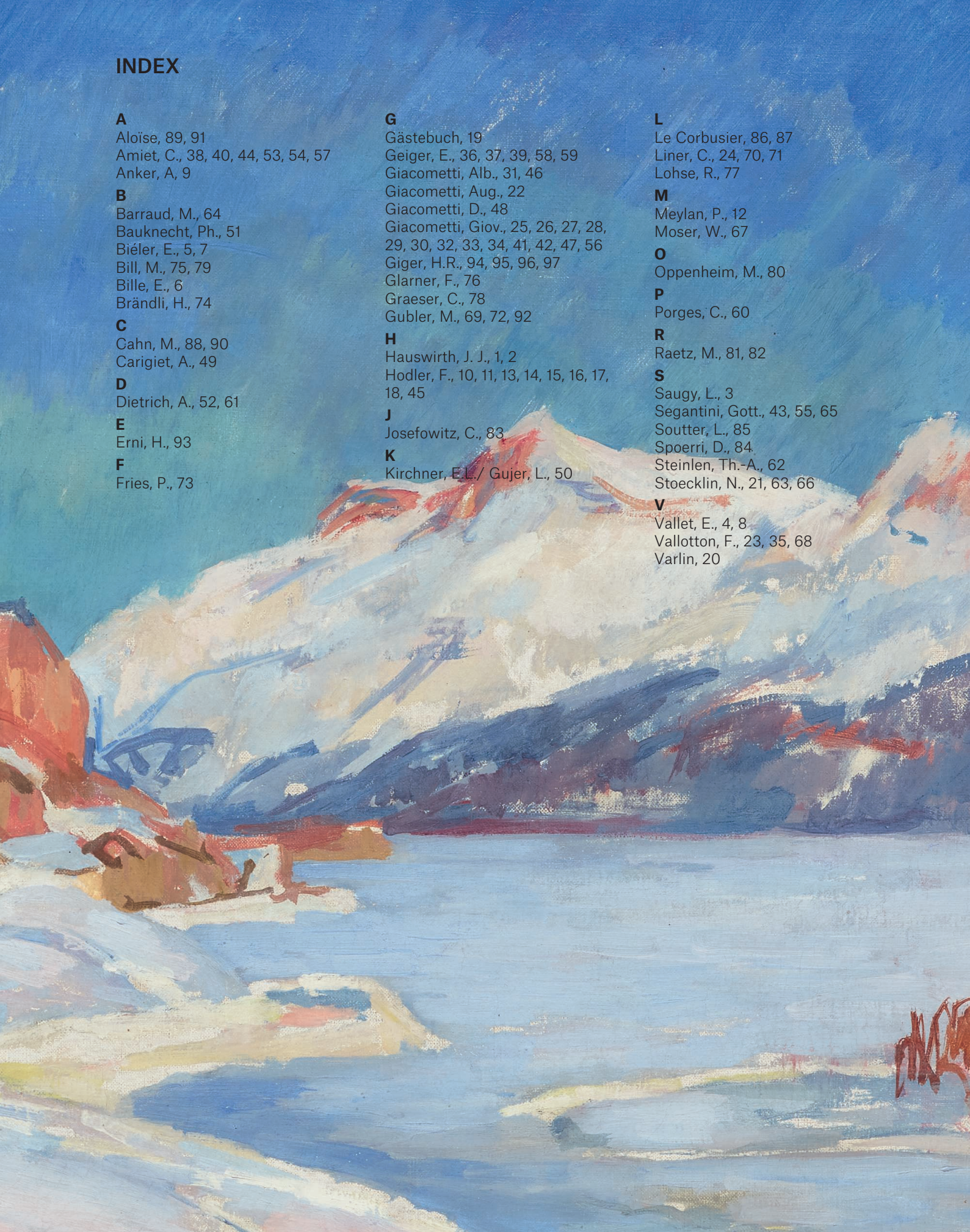
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