

# KOLLERview.



**Sisley's  
skies**

PAGES 10/11

**Giacometti's  
Engadin**

PAGES 12/13

**Amiet in  
blue and red**

PAGES 14/15

## Ladies and gentlemen, Dear clients and friends,

Ferdinand Hodler's elegiac female figures are one of the artist's hallmarks, and have become icons of Swiss modern art. Through Hodler's constant re-examination of the motif, they eventually became representations of fate. With these works, the artist suggests emotions and at the same time pays homage to infinity and beauty. Illustrated on the cover of this issue, "Die Schreitende" ("The pacing woman", which shows Hodler's model Giulia Leonardi) was painted around 1912, at the zenith of his artistic career. It will be offered in our 28 June auction of Swiss Art, which features a comprehensive overview of 19th- and early 20th-century Swiss painting, including practically all of the great names from this period.

Also of special note is Giovanni Giacometti's four-part panorama of the Swiss Engadine from Muottas Muragl over the snow-capped peaks and green mountain valleys of the Engadine – as far as the eye can see (p. 12).

Like Hodler and Giacometti, their contemporary Cuno Amiet was popular with private art collectors. The Swiss department store entrepreneur and friend of Amiet, Eugen Loeb, acquired numerous examples of his work, including the expressive "Apple Harvest in Blue and Red" (p. 14), another highlight of the Swiss Art auction on 28 June.

Also on 28 June, we will offer an auction of works by Impressionist and Modern artists, featuring a wonderful landscape by the great Impressionist Alfred Sisley (p. 10). Swiss and international art from the last 70 years will be auctioned on 29 June in our Postwar & Contemporary sale. Featured works demonstrate how American avant-garde artists developed styles independent of European roots and influences during the post-war decades. Works by Hans Hofmann, Alfred Julio Jensen and Theodoros Stamos, as well as Robert Mangold and Andy Warhol, represent various lines of development, from Abstract Expressionism through Minimalism to Pop Art.

All of the works in our main June auctions will be on view in our exhibition rooms in Zurich from 20 to 25 June. In addition to international and Swiss art from the last 200 years, jewellery and wristwatches, modern design, vintage fashion and photography will all be on display.

As you may know, since 2018 we have been offering low to mid-price decorative artworks and objects online in our Koller *ibid online only* sales. The items currently in our online auctions will also be on display during the June previews.

I hope you enjoy reading this issue, and look forward to greeting you at our previews in Zurich. Our specialists are always available to advise you on the purchase and sale of works of art.

With warm regards,  
Cyril Koller

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Dietrich was one of the most important Swiss artists of the early 20th century in terms of formal balance and fascinating colouring. This is the first of a long series of sunset paintings by Dietrich which began in 1915. Pastel studies from nature served as a basis for studio-painted oils on canvas. Here the artist shows himself to be completely independent and unaffected by external influences.

FOR FURTHER INFORMATION

SWISS ART

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- 1

Ferdinand Hodler. "Die Schreitende" (The pacing woman). Circa 1910. Oil on canvas. 46.5 x 40 cm.  
Estimate: CHF 280 000/360 000  
Auction: Swiss Art, 28 June 2019.
- 2

Adolf Dietrich. Evening on a lake with red clouds. 1915. Oil on board. 28 x 38.5 cm.  
Estimate: CHF 150 000/200 000.  
Auction: Swiss Art, 28 June 2019.





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- 1 Alfred Julio Jensen. Temple of Numbers at Paestum. 1961. Oil on canvas. 186.5 × 136.5 cm. Estimate: CHF 90 000/140 000
- 2 Robert Mangold. Red with Green Ellipse/Black Frame. 1988/89. Acrylic and pencil on canvas. 149 × 210 cm. Estimate: CHF 180 000/240 000
- 3 Theodoros Stamos. Hovering Yellow Sun-Box. 1967. Acrylic on canvas. 143 × 132 cm. Estimate: CHF 40 000/60 000





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# American Avant-garde after 1945

Preview of the PostWar & Contemporary Auction on 29 June 2019

Following his emigration, the German-American Hans Hofmann (1880–1966), ostracized by the National Socialists as “degenerate”, was an influential teacher of the New York School and a driving force for the first generation of Abstract Expressionists. His gouache “The tree” (ill. p. 6) is invigorated by the intense colour tones that characterise his late work. The US art critic Clement Greenberg noted: “Hofmann treats the picture surface not as a passive object, but as an object that reacts receptively”.

## Emancipation from Europe

Hofmann influenced an entire generation of artists who, increasingly detached from European trends and with new references to indigenous and so-called “primitive” art, went their own way. Among them were Theodoros Stamos (1922–1997), one of the leading first-generation Abstract Expressionists, and Hofmann pupils such as Alfred Jensen (1859–1953) and Louise Nevelson (1899–1988, ill. p. 22), who created genuine forms of expression that contributed to the emancipation of new contemporary art in the USA. They were followed by artists such as Jasper Johns and Robert Rauschenberg, who became the links to Pop Art.

Geometric forms on a monochrome ground compose Stamos’s “Hovering Yellow Sun-Box” (ill. 3), one of a series of Sun-Box paintings he began in the early 1960s. Alfred Jensen created his monumental “Temple of Numbers at Paestum” (ill. 1) in 1961, when the Guggenheim Museum in New York dedicated an important solo exhibition to him. The artist, of German-Danish descent, became well known for his geometric-abstract paintings in thick impasto, which, starting in the late 1950s, were based mainly on colour spectra and mathematical number systems.

Robert Mangold (born 1937), a minimalist, also made a highly individual mark. His diptych “Red with Green Ellipse/Black Frame” from 1988/89 (ill. 2) has a tectonic character. In it, colour and material move into space, and this expansion of the picture into three-dimensionality creates a relationship of its own with the viewer. The striking diptych combination of ellipse and black frame appears in a group of Mangold’s works. “I wanted to have these almost opposing structures, joined at one edge or even at only one point, make a single work. It was this struggle between the separation and unity that interested

me”, he said. Although many regard Mangold’s abstract work as the epitome of reductionism and minimalism, its sources and ambitions prove to be more complex. The artist relies above all on the dialogue between uncertainty and conviction, between intuition and analysis.



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# PREVIEW.



© The Estate of Sigmar Polke, Cologne / 2019, ProLitteris, Zurich

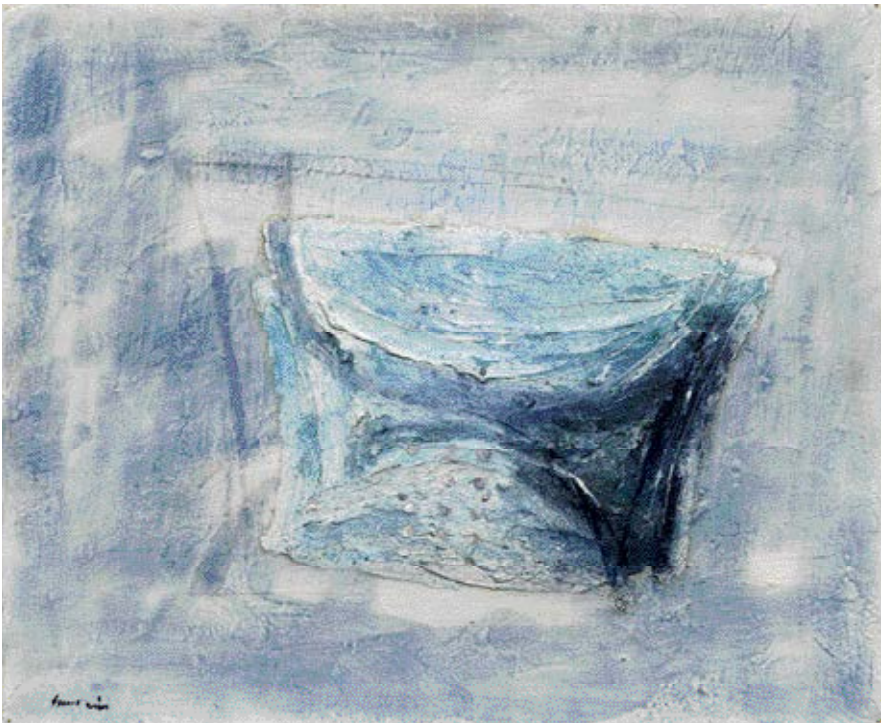
*Sigmar Polke. Untitled. 1999. Watercolour and gouache on wove paper. 70.2 × 99.7 cm. Estimate: CHF 60 000/80 000. Auction: PostWar & Contemporary, 29 June 2019.*

Polke, trained as a glassmaker (he created the new glass and agate windows in the Zurich Grossmünster church, 2006–2009), founded the “Capitalist Realism” movement with Gerhard Richter and Konrad Lueg in 1963. Many of his works are ironic reactions to the established art scene.



*Franz Gertsch. Gräser I. 2000. Coloured woodcut. 4/7. 172 × 153 cm. Estimate: CHF 40 000/50 000. Auction: Prints & Multiples, 29 June 2019.*

Gertsch's monumental woodcuts are not only outstanding in their craftsmanship, but also as astonishing testimonies to his intensive, even meditative preoccupation with nature and its secrets.



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*Jean Fautrier. La passoire. 1947. Oil on paper laid on canvas. 46 × 55 cm. Estimate: CHF 100 000/200 000. Auction: PostWar & Contemporary, 29 June 2019.*

Fautrier's paintings draw their vitality from the impasto application of paint and the concentration on an isolated motif. The Frenchman is regarded as the most important representative of his country in the non-geometric art informal.



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*Hans Hofmann. The tree. 1944. Oil and gouache on wove paper. 73.5 × 58.5 cm. Estimate: CHF 35 000/45 000. Auction: PostWar & Contemporary, 29 June 2019.*

The German-American Hans Hofmann, in his role as teacher of the New York school, provided the American Abstract Expressionists with a driving force. Colour-intensive gouaches like this one characterise his late work.



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*Jean-Paul Riopelle. Untitled. 1958. Oil on paper laid on canvas. 79.5 × 59 cm. Estimate: CHF 50 000/70 000. Auction: PostWar & Contemporary, 29 June 2019.*

The work of the Canadian action painter Riopelle is closely related to the works of the Parisian *automatistes* and *tachistes*.

*Pablo Picasso. Tête au masque. 1956. Ceramic plate. 6/100. Diameter 31.5 cm. Estimate: CHF 5 000/7 000. Auction: Prints & Multiples, 29 June 2019.*

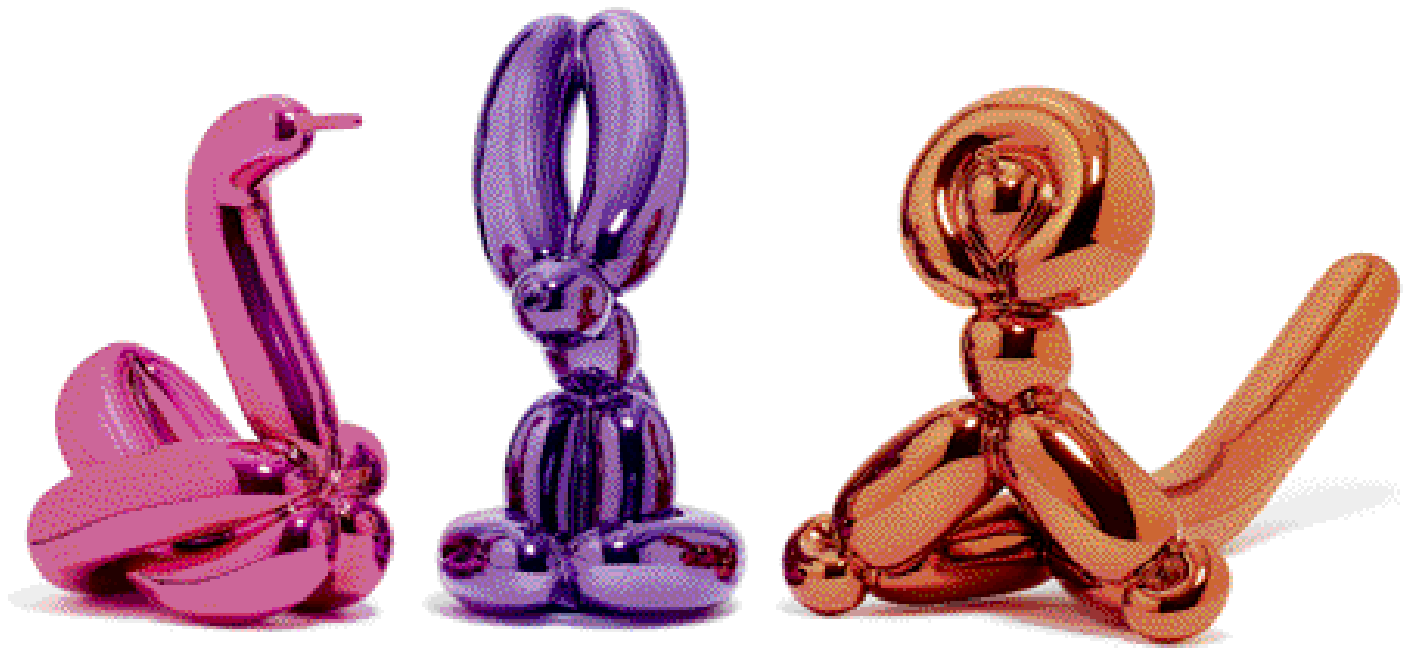
Produced in a small edition, this plate shows Picasso's ability to create works of art with the simplest of means.



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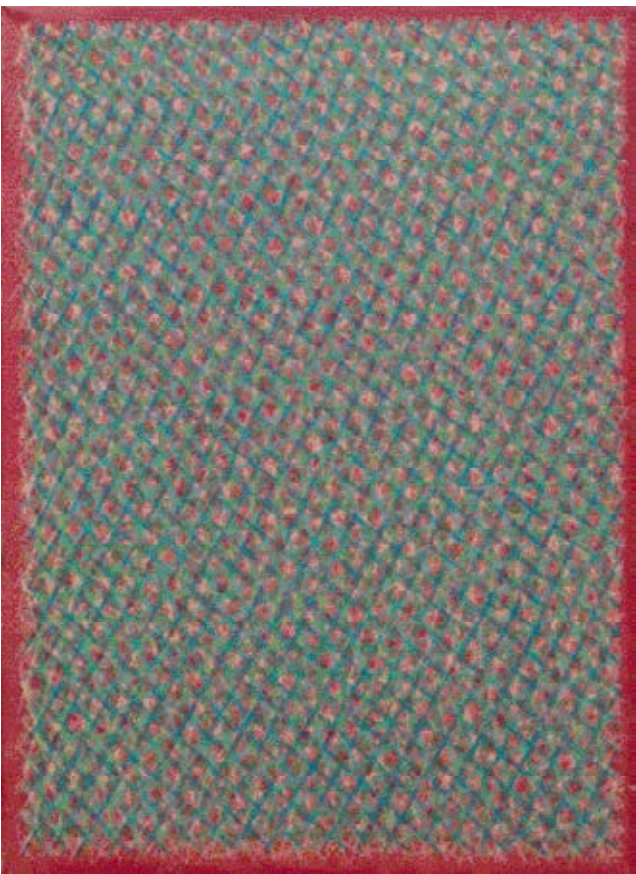


# PREVIEW.



Jeff Koons. *Animals II*. 2019. Three multiples. Porcelain. 157/900. Greatest dimensions 24.9 × 20.9 × 39.2 cm. Estimate: CHF 25 000/30 000. Auction: Prints & Multiples, 29 June 2019.

The first "Balloon Dogs" were issued by Koons as part of his "Celebration" series in 1993. These playful sculptures – here in a limited edition of porcelain – are now among the most well-known works of contemporary art.



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Piero Dorazio. *Mimet*. 1962. Oil on canvas. 46 × 33 cm. Estimate: CHF 30 000/40 000. Auction: PostWar & Contemporary, 29 June 2019.

Dorazio, trained as an architect, brought abstraction to Italy with his non-objective pictorial language and chromatic structures.



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Johannes Itten. *Squares in Motion*. 1958. Oil on fibreboard. 70 × 100 cm. Estimate: CHF 60 000/80 000. Auction: PostWar & Contemporary, 29 June 2019.

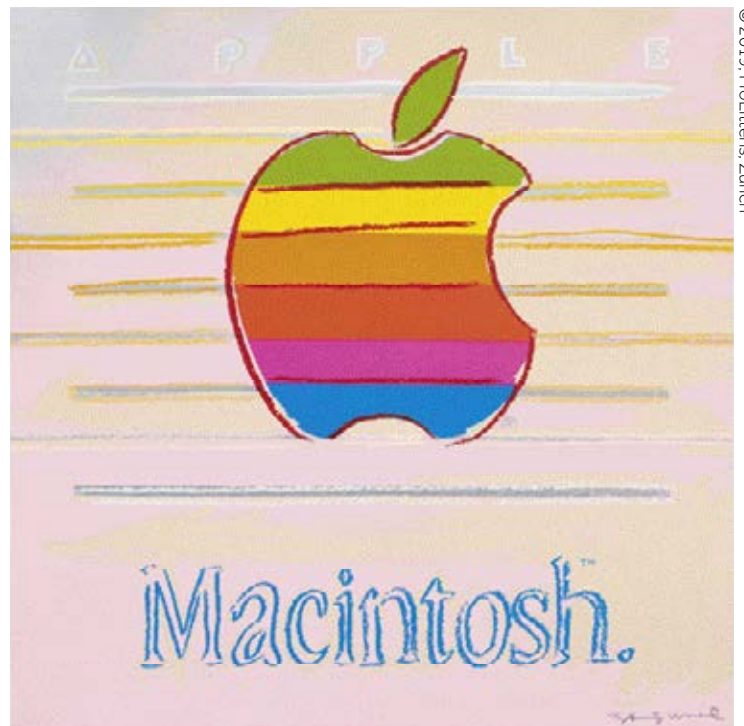
During his time as a Bauhaus teacher, Itten set up a whole theory of colour types, centred on the relationship between colour and form and between colours themselves. Abstractions such as these squares shaped his work through the post-war period.



© The Estate of Sigmar Polke, Cologne / 2019, ProLitteris, Zurich

Sigmar Polke. *Untitled*. 1999. Ink, watercolour and gouache on wove paper. 70.2 × 100 cm. Estimate: CHF 80 000/140 000. Auction: PostWar & Contemporary, 29 June 2019.

For decades, Polke was engaged in watercolour and gouache painting, alternating between abstraction and figuration in a multifaceted and metaphorically charged manner.



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Andy Warhol. *Apple*. 1985. Colour screenprint. 165/190. 96.5 × 96.5 cm. Estimate: CHF 50 000/70 000. Auction: Prints & Multiples, 29 June 2019.

In 1985, Warhol created a series of ten "advertising" motifs in which famous brand logos – such as Apple's here – were employed as symbols of mass consumption.





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# Magritte's Parisian Provocation

Preview of the Impressionist and Modern Art Auction on 28 June 2019

René Magritte was very angry. The Belgian, who for years had attempted to curry the favour of his fellow artists and the art-going public in Paris, was repeatedly given the cold shoulder. In 1931, he turned his back on the city, the veritable capital of Surrealism. Then, in 1948, he had a unique opportunity to take his revenge. During just five weeks around the turn of the year 1947/48, Magritte created seventeen oil paintings and twenty gouaches for an exhibition at the Galerie du Faubourg in Paris. These works were painted in a fast and somewhat aggressive style that was new to Magritte,

inspired by popular sources such as caricatures and comics, along with stylistic borrowings from artists such as James Ensor and Edouard Manet, Henri Matisse and Joan Miró. The shrill, expressive, rebelliously grotesque images added a new facet to Magritte's oeuvre.

## Biting mockery

The paintings from this brief "Période vache" – to which "Les voies et moyens" (ill. 4) offered in our 28 June auction belongs – contain a visual vocabulary unusual for Magritte, who adopted the Fauvists' exaggerated colouring to create pictures infused with biting mockery. With this unexpectedly crude style, he ran counter to his own work, and also to modernist painting. The term "Période vache", which Magritte himself gave to this short but intense creative phase, was ironically intended to allude to the art of the Fauvists, who were pejoratively labelled as "wild animals" because of their intense palette and expressive manner of painting. In French, the word "vache" not only means "cow", but also "mean" or "unpleasant", and "vacherie" signifies a nasty trick.

Magritte clearly intended the exhibition as a provocation to the Parisian public. Through more or less subtle allusions, he poked fun at them for their "narrow-minded self-image as a bastion of high culture" and at the same time mocked his French artist colleagues. "They are works of sparkling freedom, in which the most foolhardy thoughts, the individual style, and the illumination make a frightened noise, where flagrancy mixes with esprit, outrage with



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amazement, violence with tenderness, wisdom with whimsy" (Louis Scutenaire).

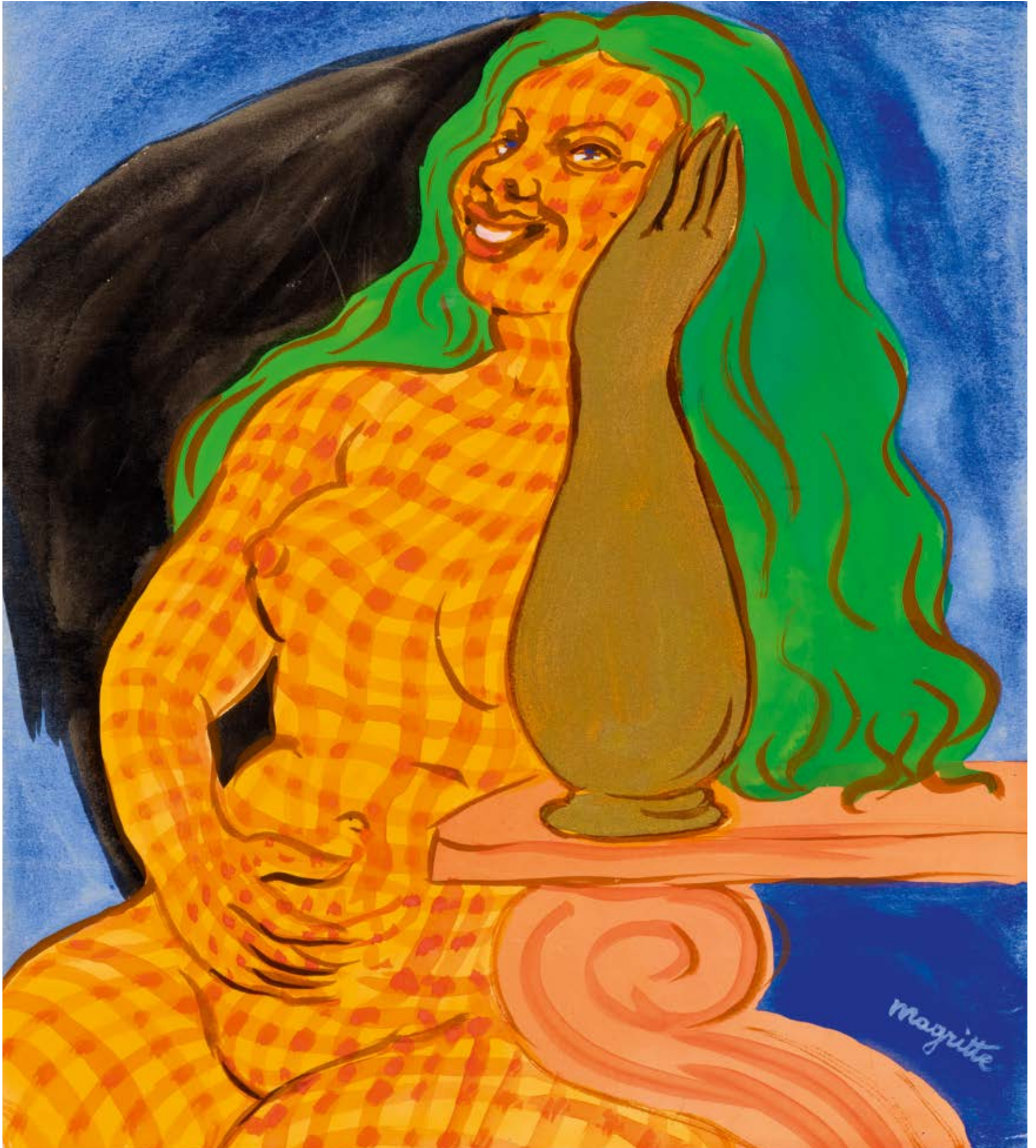
Not surprisingly, the gallery did not sell a single work from the show. Nonetheless, Magritte achieved his goal: the Parisians were horrified by the nearly forty works, and the press lambasted the exhibition. All the pictures from the "Période vache" then disappeared from the public eye for decades, before they were re-evaluated as a modern art-critical manifesto and were again shown in solo exhibitions beginning in the 1980s, most recently in 2009 at the Kunsthalle Schirn in Frankfurt.



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- |  |  |
|--|--|
| <p>1 Le Corbusier (Charles-Édouard Jeanneret).<br/>Femme endormie. 1945. Oil on panel.<br/>24 × 33 cm. Estimate: CHF 80 000/120 000</p> <p>2 Max Ernst. Paysage de Corbières. Circa 1949.<br/>Oil on panel. 33 × 23.8 cm<br/>Estimate: CHF 100 000/150 000</p> | <p>3 Oskar Kokoschka. Ann Windfohr. 1960.<br/>Oil on canvas. 91 × 70 cm.<br/>Estimate: CHF 60 000/80 000</p> <p>4 René Magritte. Les voies et moyens. 1948.<br/>Gouache and gold on paper. 40.5 × 32.8 cm.<br/>Estimate: CHF 250 000/400 000</p> |
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- |   |   |   |   |
|---|---|---|---|
| 1 | Alfred Sisley. Autour de la Forêt, Juin. 1885.<br>Oil on canvas. 54 × 73 cm.<br>Estimate: CHF 700 000/1 000 000 | 3 | Henry Moret. Falaises, côte de Bretagne.<br>1910. Oil on canvas. 64 × 79 cm.<br>Estimate: CHF 60 000/80 000 |
| 2 | Henry Moret. Les Brisants. 1898.<br>Oil on canvas. 51 × 65 cm.<br>Estimate: CHF 50 000/70 000                   | 4 | Edward Cucuel. After the bath.<br>Before 1912. Oil on canvas. 80 × 90 cm.<br>Estimate: CHF 30 000/50 000    |





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# En plein air with Alfred Sisley

Preview of the Impressionist & Modern Art Auction on 28 June 2019

Many of Alfred Sisley's landscape paintings, such as "Autour de la Forêt, Juin" (ill. 1) offered on 28 June, are deeply calm. Instead of describing the drama of nature and the elements, the artist gently takes viewers by the hand, in order to show us something special in the seemingly ordinary.

Like most of Sisley's paintings from this period circa 1885, "Autour de la Forêt" was certainly created in the open air. With the availability of oil paints in portable tubes, artists were liberated from their Paris studios to paint the picturesque landscapes of nearby Île-de-France outdoors. For Sisley, this meant above all, the representation of the sky: "I always start a picture with the sky", he wrote.



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In addition to the light palette, the different treatment of the various parts of the picture is typical of Sisley's style of those years. While he delicately glazes the summer cloud formations, he renders the plants, paths and meadows with skilfully placed impasto brushstrokes. Thus trees, fields and the tall haystack in the foreground appear more intense and lively. Sisley captures the ephemeral, the atmospheric, and the insubstantial as an "Impressionist" who never denied his enthusiasm for Turner and Constable.

## Far away from the Zeitgeist

From the early 1870s, Sisley established himself among the painters Pierre-Auguste Renoir, Claude Monet, Paul Cézanne, Edgar Degas and Berthe Morisot, who were later disparagingly referred to as "Impressionists" or "Intransigents". Born in Paris in 1839 to English parents, Sisley was one of the founding members of the *Société anonyme des artistes, peintres, sculpteurs, graveurs*, whose works had previously been rejected by the conservative Paris Salon. He showed two landscapes in the first Impressionist exhibition, held in the studio of the photographer Nadar in the spring of 1874. In the 1882 catalogue of the group show there were no fewer than twenty-seven of his paintings.



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In the following years, Sisley withdrew more and more from society. The fact that his close friends Renoir and Monet remained at his side until his early death in 1899 must have been a comfort to him, but relatively few of his other contemporaries, with the exception of his fellow artist Camille Pissarro and the energetic art dealer/gallery owner Paul Durand-Ruel, recognized Sisley's rank among the painters of light. He did not receive the level of attention accorded the other Impressionists until recently, with exhibitions at the Von der Heydt Museum in Wuppertal, Germany, the Bruce Museum in Greenwich, CT and the Hôtel de Caumont in Aix-en-Provence.





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# As far as the eye can see: Giovanni Giacometti

## Preview of the Swiss Art Auction on 28 June 2019

Early one October morning in 1897, the painters Giovanni Segantini and Giovanni Giacometti, accompanied by a photographer, set off on foot for Muottas Muragl, a 2453-metre high mountain southeast of Samedan in the Swiss Engadine. The ridge, which ten years later could easily be reached by funicular – the first of its kind in the Engadine – offers a breathtaking view over the Upper Engadine and the Engadine Lake District.

The reason for their excursion was to make preparatory sketches for a gigantic circular painting to be presented at the Paris Exposition of 1900. Segantini had conceived a *Gesamtkunstwerk* in a circular building that would not only evoke the beauty of the Engadine through painting, but also with physical objects such as trees and alpine roses, waterfalls and bridges. The experience would be further enhanced with wind machines, as well as light and sound effects. Giovanni Giacometti, for whom Segantini (his elder by ten years) was a mentor, had enthusiastically promised his cooperation, and Cuno Amiet and Fer-



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dinand Hodler were also invited to participate. However the project, sponsored by local tourism organisations, was abandoned for financial reasons. Segantini eventually showed the triptych "La Vita – La Natura – La Morte" (Life – Nature – Death) as a smaller project in Paris, with "La Natura" reproducing the view from Segantini's cabin, slightly above Muottas Muragl.

### Four motifs for the centrepiece

Giovanni Giacometti was able to use his studies made on Muottas Muragl for another commission: in October 1897, Anna von Planta commissioned paintings from him for her chalet in St Moritz-Bad. Of the ten paintings Giacometti subsequently completed, the four-part panorama of Muottas Muragl (ill. 1), to be offered on 28 June, was the centrepiece of the dining room. The first panel shows the view of the Roseg valley to the south of Muottas Muragl. Between Piz Chalan on the left and Piz Surlej on the right, the snow-capped Sella group rises with the (then still striking) glacier tongues of the Sella and Roseg glaciers. Giacometti painted the view using the Divisionist technique he had learned from his teacher, Segantini. This is particularly evident in the forest areas, whose rich green is interspersed with complementary red. The rock formations, which are not composed of dull grey but of a rich palette of yellow, green, blue and pink, show the artist to be a master of colour.

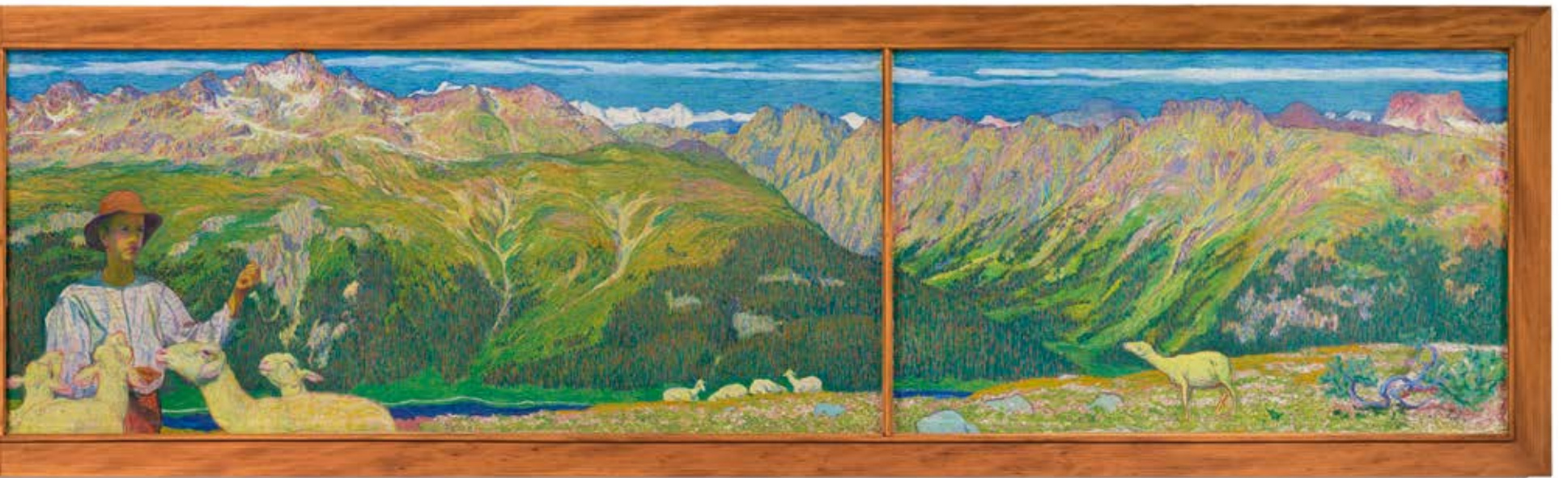
In the second panel, a shepherd with a herd looks down on Lake St Moritz with St Moritz and St Moritz-



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Bad. The 3380-metre high Julier massif rises above it, and to the right the Piz Bever, somewhat bulkier than in reality. In other respects as well, the painter took a number of artistic liberties with the topography in this panel. For example, Lake St Moritz is perceived from Muottas Muragl diagonally rather than horizontally. The deviations from reality may be partly explained by the fact that Giovanni Giacometti executed the paintings in the winter of 1897/98 in Oschwand with his friend Cuno Amiet, and not on-site. Although he asked Giovanni Segantini for the photographs taken on Muottas Muragl at the end of 1897, he was apparently not interested in the slavish reproduction of reality, for he wrote in a letter: "I chose the view of Muottas Muragl as the motif for the composition, at least as far as the mountain range and the woods are concerned". Commenting on a study, Anna von Planta even suspected that Giacometti placed the foreground approximately at the Hahnensee (Lej dals Chöds) below the Piz Surlej, so that the two villages would be Silvaplana and Champfèr.





# etti's Engadine

The foreground of the third panel is dominated by a shepherd surrounded by his sheep. The view now turns to the west, where Piz Saluver appears at the left edge and Piz Ot to its right, marking the highest point of this area at 3246 metres.

The last panel completes the panorama with the view into the Val Bever. Here the horizon is marked on the left by Piz Üertsch, in the centre by Crasta Mora, and on the right by Piz Blaisun and the towering massif of Piz Kesch. What is striking is the absence of a distant view of Silvaplanersee, Silsersee and the Bergeller mountains – a segment that would actually be expected between the first and second panels. The reasons for this are unknown. In the correspondence with Anna von Planta there is explicit mention of four panels. However, a privately-owned study suggests that Giacometti had initially planned to show the lakes. The break in the continuum of space, however, is hardly noticed by the viewer and in no way diminishes the overall pictorial impression. Giacometti succeeds in this by a creating a unified panorama of the terrain in the foreground, through the horizontal strips of the lakes, as well as by

the symmetrical positioning of the sheep in relation to the shepherd in the centre of the composition.

## In dialogue with the client

The letters Anna von Planta wrote to Giacometti reflect her great interest in the progress of the works. It seems that the painter took his client's criticism of the sketches partly into account in the execution of the pictures. Von Planta wrote: "The background of high mountain peaks is very pretty, but the mountain peaks might have calmer forms & less jagged & craggy, more in keeping with the character of our Engadine mountains. With regard to the detail of the foreground, I wouldn't like to see too many alpine roses. One or two strong, flowering plants in the lower corner of the fourth field would probably suffice". Anna von Planta also requested goats instead of sheep, but on this point Giacometti did not comply.

A few years after the panorama of Muottas Muragl, Giacometti created another monument to the beauty of the Grisons mountains with the panorama of Flims. The three-part composition was auctioned at Koller

in 2016 and can now be admired at the Saner Foundation in Studen.

*By Paul Müller, co-author of the catalogue raisonné of Giovanni Giacometti*



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- 1 Giovanni Giacometti. Panorama of Muottas Muragl. 1898. Oil on canvas. 67 × 510 cm. Estimate: CHF 2 800 000/4 000 000
- 2 Giovanni Giacometti. Skier. 1899. Oil on canvas. 65.5 × 102 cm. Estimate: CHF 250 000/350 000

- 3 Giovanni Giacometti. Eagle with Engadine landscape. 1898. Oil on canvas on panel. 44.5 × 82 cm. (semicircle). Estimate: CHF 60 000/80 000
- 4 Giovanni Giacometti. Alpine stream. Circa 1917. Oil on canvas on panel. 61.5 x 51 cm. Estimate: CHF 150 000/250 000





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- |  |   |
|--|---|
| <p>1 Cuno Amiet. Apple harvest in blue and red. 1912.<br/>Oil on canvas. 103 × 115.5 cm.<br/>Estimate: CHF 600 000/800 000</p> <p>2 Cuno Amiet. Blue landscape. Circa 1910. Water-<br/>colour and pencil on paper. 22 × 29 cm.<br/>Estimate: CHF 10 000/15 000</p> | <p>3 Cuno Amiet. Gartent(h)or (Garden gate). 1931.<br/>Oil on canvas. 85.5 × 65.5 cm.<br/>Estimate: CHF 50 000/80 000</p> |
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# Cuno Amiet from the Loeb Collection

Preview of the Swiss Art Auction on 28 June 2019

The artist Cuno Amiet (1868–1961) and the Swiss department store entrepreneur and art collector Eugen Loeb (1877–1959) formed a close friendship beginning in the 1930s. Loeb – who like his brother (and Loeb department store co-owner) Arthur, had assembled an important art collection including works by Vallotton, Barraud, Varlin and Gubler, as well as Monet, Pissarro and Renoir – bought dozens of paintings and drawings from the artist. Amiet appreciated Loeb’s expertise and his sure hand in selecting

the works. “I never want to you to see anything by me that I didn’t think was quite good”, the artist wrote to the collector in October 1936.

The Loeb’s’ enthusiasm extended to important works from Amiet’s very early years, acquired partly from the artist himself but probably also through the art trade, such as “The fruit harvest” and “Houses in the sun”.

## “Liberation from Nature Painting”

Paintings of apples were a recurring theme throughout Amiet’s career. The motif of the apple or fruit harvest entered his pictorial world in 1907, and studies and numerous variations on the theme developed over the course of a few years – until about 1915 – into a distinctive group of works including the large-format oil on canvas entitled “The fruit harvest (Apple harvest in blue and red)” (ill. 1) to be offered on 28 June. The figure in the landscape exemplifies the artist’s iconographic references to paintings by Cézanne, Gauguin and Matisse. His choice of intense red – “the brightest and at the same time deepest colour that can express the idea of opulence”, as Amiet stated – is inspired by works by Emile Bernard.

Amiet’s palette alternates in his various creative phases: “Thus, as far as the colouring alone was concerned, one would have to speak of a remarkable ability to change”, the *Basler Nachrichten* stated in its

obituary of the artist in 1961. “It could also be seen in earlier periods, for example in those monochrome representations of the apple harvest that, mostly tuned to red, rank among the boldest and most idiosyncratic creations of Amiet”. Already in 1912 Eberhard Grisebach saw in the monochrome motifs a great “progress, a liberation from nature painting” and a “transition to the creative decorative style.” Viola Radlach also noted that the simplified, contoured silhouettes recall the Cloisonnism or Synthetism of the school of Pont-Aven around Paul Gauguin.

The paintings from the Loeb Collection offered here display the intense creative process involved in Amiet’s “Fruit Harvest” works, culminating in three monumental versions. This motif, together with the few monochrome ones, stands out as an independent work from this series, because Amiet’s spontaneous expressive style in contrasting red/blue is most convincing here. He is at the height of the main artistic currents of the time: the expressionism of the Fauves, *die Brücke* and Cubism.

A further sixteen works by Amiet from the Loeb Collection will be offered on 28 June, including the small-format watercolour “Blue landscape” (ill. 2), painted in 1910, and two later landscapes, “Spring landscape with yellow flowering trees” (1938), and “Garden gate” (1931, ill. 3).



3





1



2



3

1 Patek Philippe. Very rare chronograph with perpetual calendar. 1998. Platinum 950. Ref. 3970 E. Estimate: CHF 95 000/140 000

2 Patek Philippe. Rare Jumbo Nautilus. Circa 1979. Stainless steel. Ref. 3700/1. Estimate: CHF 40 000/60 000

3 Rolex. Daytona Oyster Perpetual. 2012. Stainless steel. Ref. 116520. Estimate: CHF 12 000/18 000





1



3



2



4

## FOR MORE INFORMATION

### WATCHES

Uwe Vischer  
vischer@kollerauctions.com  
Auction: 26 June 2019

### JEWELLERY

Carla Süssli  
suessli@kollerauctions.com  
Auction: 26 June 2019

ONLINE CATALOGUES  
[www.kollerauctions.com](http://www.kollerauctions.com)

1 Aquamarine and diamond necklace, attributed to Raymond C. Yard. Circa 1935. Estimate: CHF 20 000/30 000

2 Diamond bangle. Circa 1880. Set with 9 graduated circular-cut diamonds totalling 26.02 ct, G-I/VS2-SI2. Estimate: CHF 180 000/280 000

3 Diamond Ring. Circa 1910. Set with 1 circular-cut diamond of 8.72 ct, tinted colour/ SI1. Estimate: CHF 50 000/80 000

4 Kashmir sapphire and diamond earrings. 3.01 ct / 2.98 ct. Estimate: CHF 150 000/200 000





1

# Deceptively real / Really deceptive

Review of the Old Masters Auction on 29 March 2019

To deceive the eye is the explicit intention of trompe l’oeil painting. Such illusions were already well-developed in antiquity, as evidenced by wall paintings in Pompeii. Pliny the Elder recounted a famous competition between the painters Parrhasius and Zeuxis: although Zeuxis attracted birds with his false grapes, he was deceived by a curtain painted by Parrhasius, and he attempted to raise it.

The practise of trompe l’oeil painting was revived during the Renaissance. In addition to illusionist wall and ceiling

paintings, it was considered good form in the painter’s guild to master hyper-realistic depictions, for example through so-called “quodlibet” paintings, which featured realistically rendered domestic items. One of the highlights of this fashion is Cornelius Gijbsbrecht’s “Back of a Painting” from 1670.

François Ferrière’s “Dancing Putti” (ill. 1) represents a highly original variant of the illusionist painting popular in 17th-century Flanders and 18th-century France. The

artist tries to deceive the observer with every means at his disposal. Not only is an illusionistic cast shadow intended to mislead the viewer into perceiving a three-dimensional object, but also its edges are irregularly chipped. At first glance, or perhaps even at second glance, the two-dimensional painting seems to be a fragment of a stone sculpture or a bas-relief plaster cast. The heads and bodies of the putti, which seem to protrude from the pictorial ground, appear amazingly three-dimensional. Ferrière succeeds in manipulating his audience in a masterly manner.

# From canvas to stained glass

Review of the Old Masters Auction on 29 March 2019



2

“The rescue of Saint Paul after the shipwreck” (ill. 2) is one of several detailed preliminary studies by Abraham van Diepenbeeck (1596–1675) for the ten stained-glass windows of the Dominican Church of St. Paul in Antwerp. The windows, which were executed circa 1638 and have since been lost, depicted scenes from the life of Saint Paul of Tarsus. Stained-glass windows by van Diepenbeeck, whose father was also a glass painter, have been preserved in the Loretto Chapel of the Carmelite Monastery and the City Hall in Antwerp. During his years in Antwerp from 1620 onwards, van Diepenbeeck worked closely with his Flemish colleague Peter Paul Rubens (1577–1640), whose stylistic influence can be seen in the preserved oil studies and drawings.

The painting depicts the story of Paul’s journey as a prisoner to Rome, recorded in the Acts of the

Apostles by the Evangelist Luke. Paul, who was to be brought before the Roman imperial court in the year 59 or 60, sensed an imminent storm and predicted a shipwreck: “Men, I can see that our voyage will be filled with disaster and great loss, not only to ship and cargo, but to our own lives as well”. The storm did come and the ship ran aground on a sandbank, but Paul, along with the other “two hundred and seventy-six souls”, was rescued on the nearby north coast of the island of Malta, presumably in Salina Bay near the village of Burmarrad. Van Diepenbeeck’s painting captures the scene in which the powerless “apostle of nations” is rescued from the waves and carried to safe ground. In the collection of the Städel Museum in Frankfurt am Main there is a chalk drawing with wash and gouache by van Diepenbeeck showing the same motif in landscape format.

FOR CONSIGNMENTS AND ESTIMATES

OLD MASTER PAINTINGS  
Karoline Weser  
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- 1
François Ferrière. Trompe l’oeil: Dancing putti. Oil on board on panel. 26 x 33.5 cm. Sold for CHF 44 000
- 2
Abraham van Diepenbeeck. The rescue of Saint Paul after the shipwreck. Oil on panel. 34.5 x 27.5 cm. Sold for CHF 72 000





3

# With virtuoso pen work

## Review of the Old Master Drawings Auction on 29 March 2019

An important Swiss art museum acquired this accomplished 16th-century German ink drawing of vagabonds playing dice at the 29 March auction (ill. 3). Such rural scenes were very much in vogue at the time of its execution: "Depictions of this theme enjoyed great popularity from about 1520 until after the middle of the century. Copper engravings and woodcuts contributed to its widespread use. Pictures of peasant drolleries and bustling church fairs were popular with Dürer's successors among the Nuremberg minor masters, but were also in demand in the Swabian region" (Fritz Koreny).

The vagabonds' roadside gambling quite obviously arouses displeasure in the farmers, as suggested by the man pointing at the dice and the couple's grim facial expressions. The maypole in the background and

the peasant's decorated hat may refer to the couple's destination.

This drawing was made during a period in which artists such as Martin Schongauer, Albrecht Dürer, Albrecht Altdorfer and others revolutionised the world of motifs and graphic techniques. Executed in pen and ink with wash, on a medium-sized sheet of laid paper, it captivates by the virtuoso pen work of its creator.

The attribution to Hans Weiditz the Younger is based on comparisons with woodcuts by Weiditz, such as illustrations to Francesco Petrararch's *On the remedies of good and bad fortune* (Augsburg, 1532), in which numerous similarities of motif and style can be identified. Particularly striking are the expressive faces which have

been worked through to the last detail, and the garments rendered with the utmost care.

Little is known about the German draughtsman Hans Weiditz the Younger, born around 1500 in Strasbourg or Freiburg, who is sometimes called the Master of Petrarch. Too few of his works have been attributed with certainty. He may have worked in Augsburg, Strasbourg, and finally Freiburg im Breisgau, where documents show his death in 1536. Among the works attributed to Weiditz is a series of botanical watercolours, created in 1529 and subsequently converted into woodcuts illustrating the three-volume edition of *Herbarum vivae eicones* (Strasbourg, 1530–1536) by Otto Brunfels. The watercolours were rediscovered in 1930 in the collection of the Botanical Institute in Bern.

### FOR CONSIGNMENTS AND ESTIMATES

**DRAWINGS**  
 Franz-Carl Diegelmann  
 diegelmann@kollerauctions.com

3 Attributed to Hans Weiditz the Younger. Dice-playing vagabonds and peasant couple, circa 1525–30. Pen on laid paper. 18.1 × 22 cm. Sold for CHF 120 000





*A brilliant-cut diamond ring, circa 1960. Platinum. 5.01 ct, D/VVS2, type IIA. Sold for CHF 135 000*

The faceted diamond in this classic solitaire ring is distinguished by its extremely fine quality.



*Adam Willaerts. A river estuary with galley ship. 1620. Oil on panel. 41.5 × 69.7 cm. Sold for CHF 84 000*

Adam Willaerts, who was born in London to a family originally from Antwerp, is considered one of the most important marine painters of the Golden Age. From the late 16th century on, he devoted himself to genre and marine painting in the north of the Netherlands.



*An enamel, diamond and sapphire bracelet by David Webb. Circa 1960. Twin Frogs model. Sold for CHF 28 000*

The original and amusing frogs in this green-enamelled, highly decorative bracelet were a very successful creation for New York jeweller David Webb (1925–1975).



*Tommaso di Credi. Madonna with Child and John the Baptist. Oil on panel. 57.3 × 53.2 cm. Sold for CHF 65 000*

This painting, probably executed for a private Florentine palazzo, was made by a pupil of Lorenzo di Credi, one of the most influential artists of the High Renaissance, who was trained by Leonardo da Vinci.



*A maiolica albarello of the "Orsini-Colonna" type. Castelli d'Abruzzo, Orazio Pompei workshop. Circa 1545–55. H 19 cm. Sold for CHF 13 000*

This ointment jar with a portrait of a woman comes from a famous group of maiolica apothecary jars. Some of these so-called albarelli bear the coats of arms of Orsini and Colonna, two of the most influential Roman families of the 15th and 16th centuries.



*Arnold Böcklin. The battle on the bridge. 1889. Oil on panel. 96 × 149.5 cm. Sold for CHF 240 000*

The motif employed by Arnold Böcklin in this 1889 painting refers to Peter Paul Rubens's "Battle of the Amazons" (circa 1680). This dynamic, powerful composition can be interpreted as a rebellion of Christian morality against the alienated, oppressed masses of the Roman Empire – a clash of different cultures and thus a timeless phenomenon.



*Maria Sibylla Merian. Dissertatio de generatione et metamorphosis insectorum surinamensium. The Hague, 1726. Sold for CHF 130 000*

Maria Sibylla Merian, daughter of the topographical engraver Matthäus Merian the Elder, was enthusiastic about zoology from a young age. From 1699 to 1701 she travelled throughout the Dutch colony of Surinam and captured its flora and fauna in a series of unique watercolours.



# Review.



Jan Wellens de Cock. *The temptation of Saint Anthony*. Oil on panel. 27.7 × 37.2 cm. Sold for CHF 168 000

This painting by the Antwerp mannerist de Cock was recently rediscovered in a private collection. It shows Saint Anthony resisting the temptation of wine offered to him by a noble lady.



Horae B.M.V. *Book of Hours*. Latin manuscript on vellum. Sold for CHF 78 000

Seven large miniatures in polychrome and gold with richly executed borders, seventeen splendid five-line initials as well as numerous two-line initials in polychrome and gold adorn this illuminated book of hours, which was probably made around 1480 for a Franciscan commission.



Andreas Schelfhout. *Ice skaters with "Koek-en-zopie" by night*. 1849. Oil on panel. 31 × 42.5 cm. Sold for CHF 90 000

This atmospheric depiction of a nocturnal winter landscape with a "snack bar" comes from the collection of TV producer Jef Rademakers, comprised of masterpieces of Dutch and Belgian Romanticism.



A Strasbourg *trompe l'oeil* faience woodcock tureen. Circa 1745–1754. H 22 cm. Sold for CHF 32 000

In the 18th century, hyper-realistic tableware such as this tureen adorned the tables of noble families. Strasbourg was one of the centres of faience production.



Jean Louis Ernest Meissonnier. *Napoléon à cheval*. Circa 1900. Bronze with dark patina. H 48 cm. Sold for CHF 180 000, a world auction record.

Meissonnier's sculptural work – about 20 bronzes – was only discovered after his death. The wax original of this bronze statue of Napoleon is in the collection of the Musée d'Orsay.



Lucas Cranach the Elder and workshop. *Portrait of the Saxon Elector Frederick the Wise*. 1525. Oil on beechwood panel. 38.7 × 25.3 cm. Sold for CHF 260 000

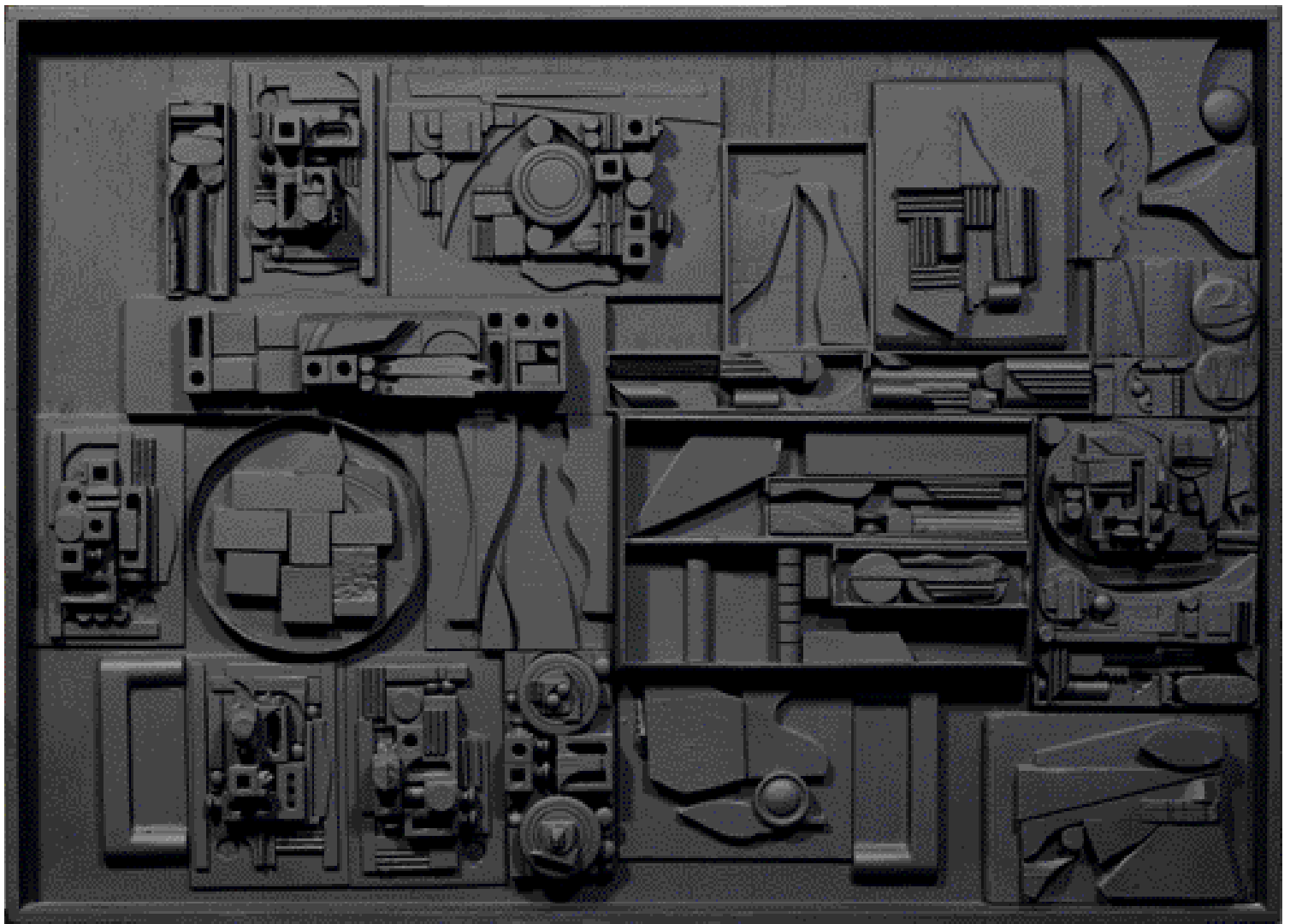
Lucas Cranach the Elder and the members of his workshop created six different portraits of their patron Frederick the Wise (1463–1525), Elector of Saxony, friend of the arts and sciences.



Peter Binoit. *Floral still life*. Oil on copper. 20.5 × 15.8 cm. Sold for CHF 95 000

For his paintings, Binoit often took inspiration from graphic prints such as the copper engravings of Jacob Hoefnagel. This type of floral arrangement is known as a "radial composition" and is considered a special feature of Frankfurt and Hanau flower painting of circa 1620. The precious copper plate as a support allows the colours to shine in a unique manner.





Louise Nevelson. Cloud II. 1984. Painted wood. 84 × 115 × 6.5 cm. Estimate: CHF 50 000/70 000  
Auction: PostWar & Contemporary, 29 June 2019

# The Centre for Artistic Estates

**In Zurich, a newly founded institution is dedicated to estates in the fields of art, music and literature**

Collectors, artists, musicians and writers: they will all pass on their material and immaterial works and they will all have to deal with similar questions: Who should make the artistic and commercial decisions about the inherited works? What sort of strategy will keep the artistic estate relevant and interesting for future generations? How can the financial value of an artistic estate be estimated and how can the copyright peculiarities relating to immaterial works in an estate situation be dealt with? To ensure that these and other issues surrounding estates in the fields of art, music and literature receive more attention, the attorney Dr Florian Schmidt-Gabain and the literary scholar Prof. Dr Thomas Strässle founded the *Zentrum für künstlerische Nachlässe* (ZKN), or Centre for Artistic Estates.

"The ZKN is a scientific centre that will organise conferences, seminars and lectures", says Florian Schmidt-Gabain, a specialist in art and inheritance

law, describing the activities of the newly founded institution based in Zurich. Thomas Strässle, who is also President of the Max Frisch Foundation, adds: "By focusing on the (visual) arts as well as on music and literature, the ZKN intends to enable a multi-disciplinary perspective". Both founders of the ZKN emphasise that, through their professional activities, they've observed a strong need for information and knowledge in the field of artistic estates. "To meet this need, we founded the ZKN". In addition to future testators and heirs, the ZKN also addresses other persons and institutions associated with artistic estates, such as publishers, museums, galleries, restorers, archivists and lawyers.

The official opening of the ZKN will take place on 21 November 2019 with a conference in Zurich. In the Grand Lecture Hall of the Zurich Kunsthaus, topics will include the estate of the recently rediscovered Swedish pioneer of abstract painting, Hilma af

Klint (1862–1944), as well as the estate of one of the best-known Swiss collectors, Emil G. Bührle. Attendees can register for the conference at [www.zkn.ch](http://www.zkn.ch).

Koller Auctions have extensive experience in the valuation and sale of collectors' and other art estates. We therefore warmly welcome the creation of the ZKN and are pleased to support it as a sponsor.



Florian Schmidt-Gabain (l.) and Thomas Strässle (r.) founded the Centre for Artistic Estates and manage it as President and Vice President.

## CENTRE FOR ARTISTIC ESTATES (ZKN)

### OPENING CONFERENCE

21 November 2019, Zurich  
Kunsthaus Zurich, Grand Lecture Hall  
Registrations: [www.zkn.ch](http://www.zkn.ch)





A selection of glass works from an important collection. Auction: Glass Collection, 27 June 2019.

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Magnum Photos. "Sélection Esther Woerdehoff", 1947–2007. Portfolio with 15 original photographs. Estimate: CHF 50 000/70 000. Auction: Photography, 27 June 2019.



Hermès Paris Made in France. A lizard skin (*varanus niloticus*) "Kelly" bag, 32 cm. 1990. Auction: Fashion & Vintage, 2 July 2019.

## June 2019 Auctions

4 June	Asian Art
26 June	Jewellery
26 June	Watches
27 June	Design; Glass Collection
27 June	Photography; Art Deco & Art Nouveau
28 June	Swiss Art
28 June	Impressionist & Modern Art
29 June	PostWar & Contemporary
29 June	Prints & Multiples

## Koller ibid online only



5 June	Asian Art <i>Bidding opens 16 May</i>
2 July	Silver; Fashion & Vintage <i>Bidding opens 17 June</i>
3 July	Furniture & Design, Photography <i>Bidding opens 17 June</i>
4 July	20th & 21st C. Paintings & Prints; Swiss Art <i>Bidding opens 17 June</i>

## Previews

**Zurich:**  
**20 June, 10am–9pm**  
**21–25 June, 10am–6pm**  
Hardturmstrasse 102 + 121, 8005 Zurich

**Munich (highlights):**  
**28–29 May, 10am–5pm**  
**30 May, 12pm–4pm**  
Maximiliansplatz 20, 80333 Munich  
Vernissage: 28 May, 6pm–8pm

**Basel (highlights):**  
**5–6 June, 10am–6pm**  
Andlauer Hof, Münsterplatz 17, 4051 Basel

## Appraisal Events

### Old Master & 19th Century Paintings

Belgium and the Netherlands: 5–6 June

Appointments for estimates and consignments can be made at any time.

## Jewellery & Watches

Munich: 9 July

Appointments for estimates and consignments can be made at any time.

## Consignments 2019

**September**      **Old Master & 19th Century Paintings, Drawings & Prints, Jewellery, Fine Furniture, Porcelain, Silver, Books, Illuminated Manuscripts & Autographs, Carpets, Sculpture**  
Consignment deadline: mid-July

**December**      **Asian Art: China, Himalaya, Japan, Southeast Asia, Persia**  
Consignment deadline: mid-September

**December**      **Modern & Contemporary Art, Swiss Art, Watches, Jewellery, Photography, Art Deco & Art Nouveau, Design, Fashion & Vintage**  
Consignment deadline: late september

Please contact us sufficiently in advance of the consignment deadlines.