

BELLEVUE



ZOLLIKERSTRASSE 181

The Rothschild & Co Switzerland Exhibition Series

In 2021, Rothschild & Co launched its Rothschild & Co Switzerland Exhibition Series. By continuing in the Rothschild family tradition, we organize curated annual exhibitions which are installed throughout our Zurich offices.

BELLEVUE

For the third edition of our Hosted exhibition series, Rothschild & Co is pleased to present a curated selection of works by artists with a connection to Switzerland.

Titled Bellevue, this exhibition offers a panoramic view and cross-section of art production in Switzerland over the past 50 years, ranging from historic works by Urs Lüthi, Peter Stämpfli, Rico Weber and the artist duo, Chérif & Silvie Defraoui, to more recent works created by a younger generation of local artists.

We hope you enjoy this special exhibition and thank you for your visit.

Giovanna Lagutaine
Managing Director

Jonathan Levy
Art Expert & Curator

Mitchell Anderson

born 1985 in Chicago (USA), lives and works in Zurich (CH)

About

- Mitchell Anderson employs a wide range of media to reflect on the contradictions of Western society. He crafts contemplative objects that interrogate collective aspirations and shortcomings.
- By repurposing existing materials and highly charged imagery from popular and art historical sources, he challenges viewers to reconsider the narrative capabilities and codes inherent in the visual and physical realms.
- Beyond his artistic practice, Anderson writes for various international art magazines and runs the Zurich-based project space *Plymouth Rock*, where he presents the work of peers and fosters a dialogue with contemporary art.

www.plymouthrockzurich.com

Lender

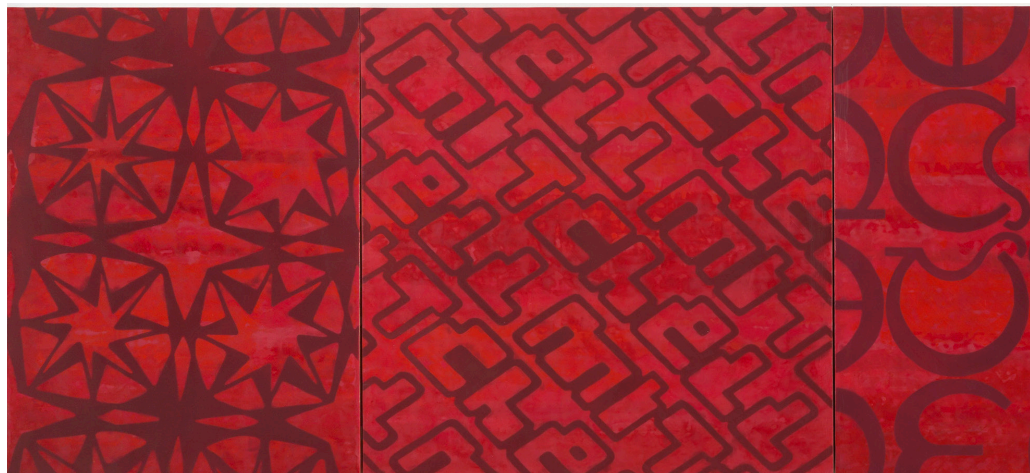
Bernheim Gallery, Zurich (CH)

www.bernheimgallery.com

Education Wake Forest University, North Carolina (USA)
La Sorbonne, Paris (FR)
FHNW, Basel (CH)

Selected Exhibitions

2014	Taylor Macklin, Zurich (CH)
2017	Fri-Art / Kunsthalle Fribourg (CH)
2018	Sundogs, Zurich (CH)
2019	Fondazione Converso, Milan (IT)
2020	Bernheim, Zurich (CH)
2021	Efremidis Gallery, Berlin (DE)
2023	Lighthaus, Zurich (CH) Kunsthalle 8000, Wädenswil (CH)
2024	Kanton Zug (CH)
2025	Bernheim, London (UK)

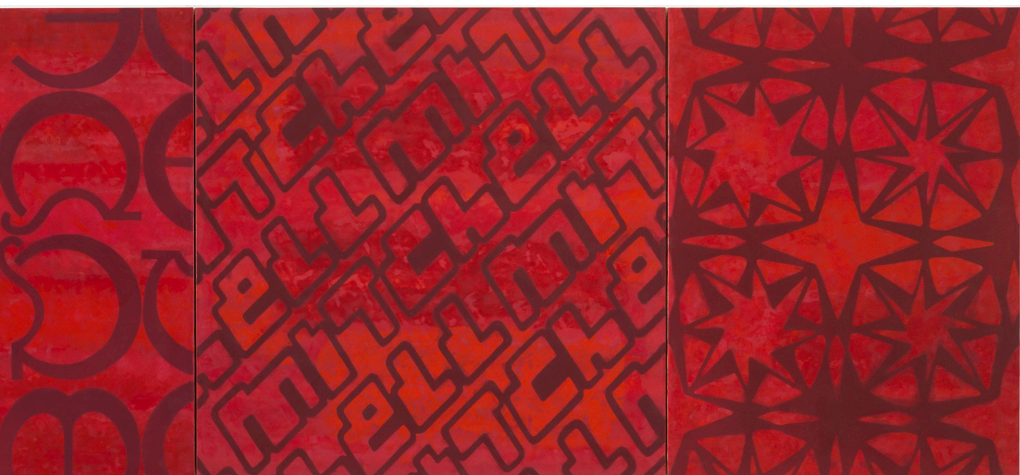


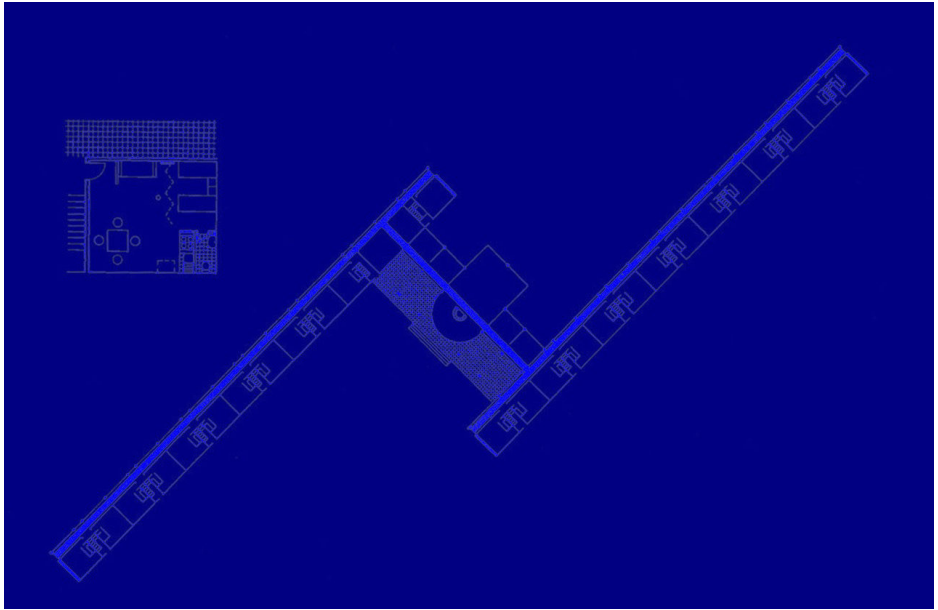
Mitchell Anderson

Patterns and Names (Little Fields), 2023

Encaustic on panel

120 x 520 x 9 cm (in five parts)





Mitchell Anderson

Recurrence (Social Condenser), 2018-2019

Hand embroidery

140 x 200 cm



Mitchell Anderson

Answered Prayers, 2024

Gouache and security pigment on raw canvas

140 x 140 cm



Mitchell Anderson

Natural Consequences, 2022

Gouache and silkscreen on raw canvas

80 x 60 x 4.1 cm



Mitchell Anderson

Natural Consequences, 2022

Gouache and silkscreen on raw canvas

80 x 60 x 4.1 cm

Chérif Defraoui

born 1932 in Geneva (CH), died 1994 in Vufflens-le-Château (CH)

Silvie Defraoui

born 1935 in St. Gallen (CH), lives and works in Vufflens-le-Château (CH)

About

- Silvie and Chérif Defraoui's work unfolds like a visual palimpsest. layering personal memory with world history, Defraoui enter into a poetic dialogue with time. Their installations, videos, and mixed-media pieces treat images as archaeological fragments, inviting viewers to navigate shifting landscapes of meaning. Exploring social history, politics, and contemporary culture, the work typically involves collaborations with various communities and incorporates a range of media including installations, public interventions and documentaries.
- As a pioneering artist duo, they thrived on the tension between presence and absence, past and future, East and West. Their series *Archives du Futur* transforms found imagery into a meditative, almost cinematic experience, that challenges the way we perceive cultural narratives.
- Whether using projection, print, or sculptural elements, the work remains grounded in an acute sensitivity to materiality, treating matter as a metaphor. Their interplay of light and shadow, texture and transparency, speaks to a world in flux — one where images don't just represent reality but actively shape it.

Lender

Office Galerie Susanna Kulli, St. Gallen (CH)

www.susannakulli.ch

Education

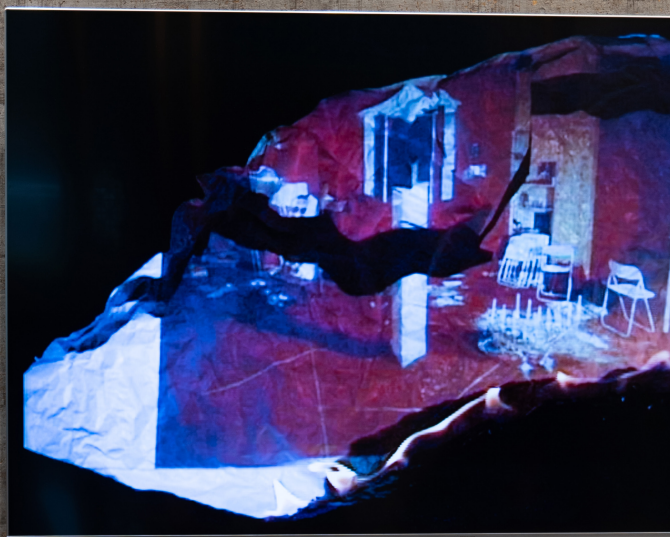
École des Beaux-Arts, Algiers (AG)

École des Arts Décoratifs, Geneva (CH)

Selected Exhibitions

1978	Centre d'Art Contemporain, Geneva (CH)
1979	Museu Nacional de Soares dos Reis / Centro de Arte Contemporânea, Porto (PT)
1981	Centre d'Art Contemporain, Geneva (CH)
1985	Musée Cantonal des Beaux-Arts de Lausanne (CH) Fundació Joan Miró, Barcelona (ES)
1986	Centre d'Art Moderne et Contemporain Mi- di-Pyrénées, Toulouse (FR)
1987	Kunsthalle St. Gallen (CH)
1989	Museum van Hedendaagse (MuHKA), Antwerpen (BE)
1991	Kunstmuseum St. Gallen (CH)
1993	Le Magasin, Centre National d'Art Contemporain, Grenoble (FR)
2000	Helmhaus, Zurich (CH)
2004	Kunstmuseum St. Gallen (CH)
2005	Musée d'Art Moderne et Contemporain (Mamco), Geneva (CH)
2014	Kunstmuseum Solothurn (CH)
2023	MCBA, Musée Cantonal des Beaux-Arts, Lausanne (CH)

Silvie Defraoui
Pils et replis, 2002
Video DV, colour, sound
17'45" Ed. 5



Chérif & Silvie Defraoui

Donde se juntan las alas de la noche
(*How the wings of the night connect*), 1989

Wood, polyester paint,
black and white photography
64 x 380 cm

CF 7IIMITANI



ΠΑΣΑ ΛΙ ΓΓΑΙΤΟΠΠ ΠΓΙ ΜΗΜΙ

Chérif & Silvie Defraoui
La Rocher du Chien, 1985
Scanachrome on canvas
108 x 232 x 6 cm





ΠΠΛΠΓ

ΛΣ ΛΙΑΣ ΠΓ ΙΑ ΜΠΓΙΙΓ

ΠΙΙΓ

ΠΠ

Chérif & Silvie Defraoui

Que pasa al centro del mundo
(What happens inside the earth), 1989

Wood, polyester paint,
black and white photography
64 x 380 cm



Andreas Dobler

born 1963 in Appenzell (CH), lives and works in Zurich (CH)

About

- In his paintings and sculptures, Andreas Dobler merges different traditions and genres like romantic landscape painting, ornamental Folk Art, geometrical abstraction, and New Age Design.
- He takes heterogeneous symbolic systems and fabricates realms of escape and refuge derived from the pictorial worlds that surrounds us in our day-to-day lives. These realms midway between idyl and ecstatic complexity reflect on the disintegration and spiritual longing of an individual afflicted by civilization.
- His paintings combine diverse techniques of graphic representation for themes of spiritual redemption and conceptions of paradise as well as places of menace and trauma. Dobler's pictures are realms to be contemplated, stages upon which viewers can move as they please, while being infused with the artist's dedication and delight in the visual.

Lender

Andreas Dobler

**Selected
Exhibitions**

2008	Evergreene, Geneva (CH) Alexandre Pallazon, London (UK)
2012	Kunsthalle Bern (CH)
2014	HACIENDA, Zurich (CH)
2015	Kunsthalle Bern (CH)
2017	MAMCO, Geneva (CH)
2020	Kunsthalle Zurich (CH)
2022	Kunsthaus Biel (CH)
2023	Aargauer Kunsthaus, Aarau (CH) Kupper Modern, Zurich (CH)
2024	Musée des Beaux-Arts, La Chaux-de-Fonds (CH)



Andreas Dobler

Arcanum, 2025

Paint on linen

220 x 180 cm



Andreas Dobler

Grid Movement, 2025

Batik, gouache, bleach, and
acrylic paint on canvas
220 x 130 cm

Andreas Dobler
Ministry of Good Fortune, 2024
Fired clay
45 x 54 cm





Andreas Dobler

Panodrama, 2025

Batik, gouache, bleach and
acrylic paint on canvas
100 x 170 cm

Andreas Dobler
Ministry of Escapism, 2024

Fired clay
30 x 24 cm





Andreas Dobler

Emanate, 2024

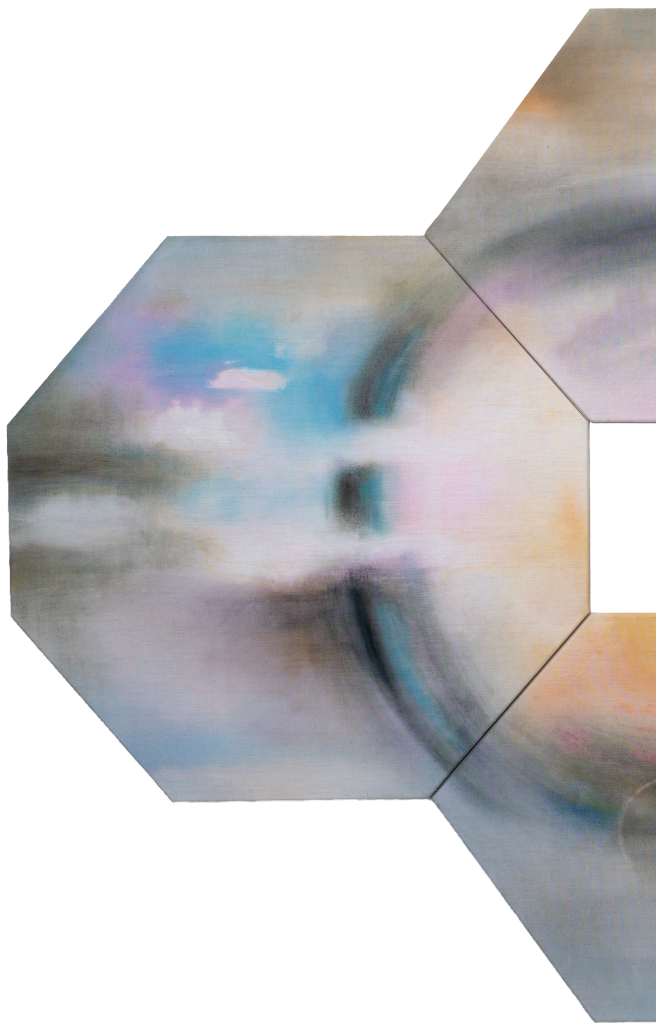
Batik, gouache, bleach, and
acrylic paint on canvas
167 x 167 cm



Andreas Dobler

Porte d'Oeuf, 2022

Fired clay
45 x 42 cm



Andreas Dobler
Monument, 2025
Fired clay
49 x 54 cm



Andreas Dobler

Quadrosphere, 2023

Watercolour on bleached hemp
160 x 243 cm

Roger Eberhard

born 1984 in Zurich (CH), lives and works between Stallikon (CH) and Berlin (DE)

About

- Roger Eberhard has carved a unique path in contemporary photography. Through his distinctive lens he explores themes of globalization and territoriality. His 2020 series, “*Human Territoriality*,” is a compelling examination of former geopolitical borders, inviting viewers to reflect on the transient nature of human demarcations.
- In his 2016 project “Standard,” Eberhard embarked on a global journey, photographing the standard rooms and views from Hilton hotels in 32 countries. This work subtly critiques the homogenization of global culture, highlighting the uniformity that pervades our modern experience.
- Eberhard’s recent endeavor, “Escapism,” delves into a uniquely Swiss tradition: the images on coffee creamer lids. By magnifying these mundane objects, he transforms them into vibrant, abstract compositions, challenging our perceptions of everyday imagery and inviting a re-evaluation of the seemingly banal.

Lender

Galerie Mai 36, Zurich (CH) & Madrid (ES)

www.mai36.com

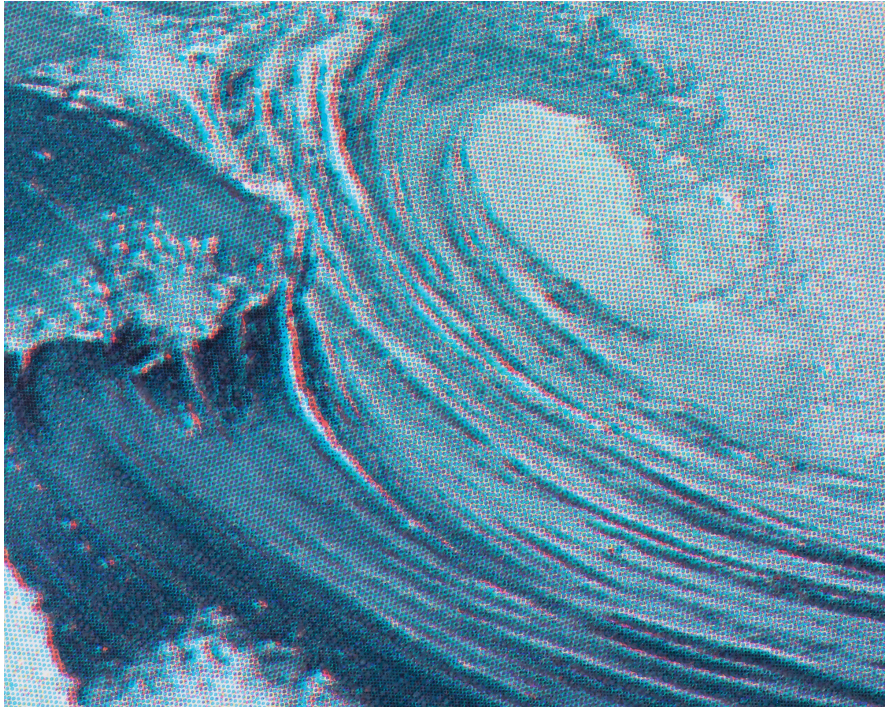
Education

Zürcher Hochschule der Künste, ZHDK (CH)

Brooks Institute of Photography, Santa Barbara (US)

Selected Exhibitions

2012	Gallery Jones, Vancouver (CA)
2013	Mikael Andersen Gallery, Copenhagen (DK)
2014	Lianzhou Foto Festival, Lianzhou (CN) Münchner Stadtmusen, Munich (DE)
2015	Swiss National Library, Bern (CH) Ngorongoro, Berlin (DE)
2016	Robert Morat Gallery, Berlin (DE)
2017	Sexauer Gallery, Berlin (DE)
2018	C/O, Berlin (DE) National Museum of Modern and Contemporary Art, Seoul (KR)
2019	UCCA, Ullens Center for Contemporary Art, Beijing (CN)
2020	Mai 36 Galerie, Zurich (CH) Photoforum Pasquart, Biel
2022	Mai 36 Galerie, Zurich (CH)
2023	Saatchi Gallery, London (UK)
2024	Jut Art Museum, Taipei (TW)



Roger Eberhard

Wave, 2022

Archival pigment print, 1/5
154 x 126 cm (framed)



Roger Eberhard

Glacier, 2022

Archival pigment print, 1/5
154 x 126 cm (framed)



Roger Eberhard

Beach II, 2023

Archival pigment print, 1/5
154 x 126 cm (framed)



Urs Lüthi

born 1947 in Kriens (CH), lives and works in Munich (DE)

About

- Urs Lüthi's work navigates the genre of self-portraiture. He often stages himself as an ambiguous figure, by dissolving the boundaries between gender, identity, and performance with a deeply personal, deadpan sense of irony.
- In his iconic black-and-white photographic series from the 1970s, Lüthi applies a sleek, almost cinematic aesthetic to explore themes of desire, self-representation, and artifice. The resulting photographs feel both intimate and coolly disconnected.
- In the second half of his career Lüthi introduces sculptural elements, neon, and painterly gestures, imbuing them with a wry existential humor that pokes at the fragility of life while maintaining a meticulous, almost effortless formalism.

Lender

Galerie Urs Meile, Beijing & Zurich

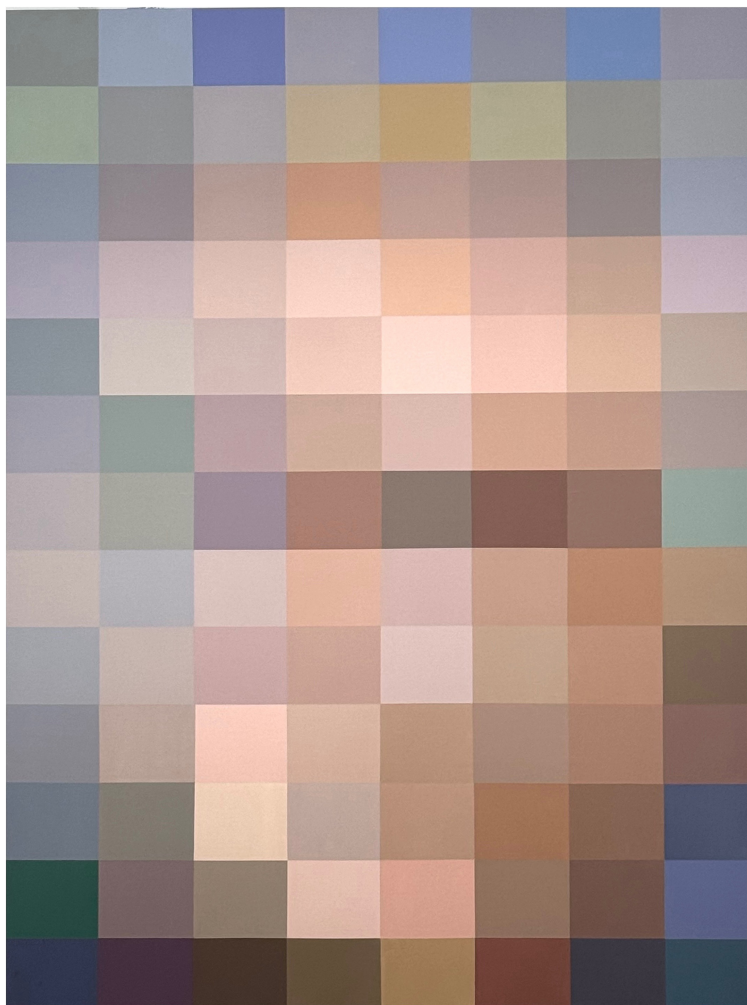
www.galerieursmeile.com

Education

Kunstgewerbeschule Zürich (CH)

Selected Exhibitions

1976	Kunsthalle Basel (CH)
1978	Museum Folkwang, Essen (DE)
1982	Kunstverein Frankfurt a.M. (DE)
1986	Kunstmuseum Winterthur (CH)
1993	Bonner Kunstverein (DE)
1994	Aargauer Kunsthhaus, Aarau (DE) Freiburger Kunstverein, Freiburg im Breisgau (DE)
2000	Städtische Galerie im Lenbachhaus, Munich (DE) Swiss Institute, New York (USA)
2001	Swiss Pavilion, Biennale di Venezia (IT)
2008	Kunsthhaus Glarus (CH)
2009	Kunstverein Kassel (DE) Sammlung Falckenberg, Hamburg (DE)
2010	MACRO, Museo d'Arte Contemporanea di Roma (IT)
2015	Kunstmuseum Luzern (CH)
2017	Museum im Bellpark, Kriens (CH)
2018	Centre Culturel Suisse, Paris (FR)
2022	Galerie Urs Meile, Lucerne (CH)
2023	Galerie Tanit, Munich (DE)

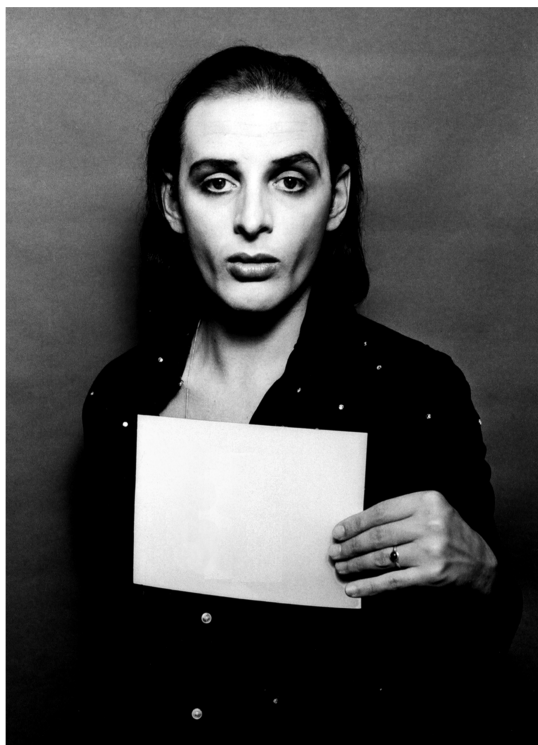


Urs Lüthi

Lontano il reale Tempo Umano (Urs), 2024

Acrylic on canvas

160 x 120 cm



Urs Lüthi

Lonely, 1974

Photograph printed on Hahnemühle
paper (printed 2013)
80 x 60 cm



Urs Lüthi

Flying Carpet, 1976

Photograph on canvas

115 x 200 cm



Arnold Odermatt

born 1925 in Oberdorf (CH), died in 2021 in Stans (CH)

About

- Trained as a baker, Arnold Odermatt joined the Nidwalden cantonal police in 1948, eventually rising to deputy chief inspector by the time of his retirement in 1990. His role in law enforcement granted him rare access to the aftermath of motor vehicle accidents, where his photographic lens transformed chaos and catastrophe into an almost clinical study of abstract forms.
- In the early 1990s, Odermatt's large photographic archives were rediscovered by his son Urs, a swiss movie and theater director, during research for his film *Wachtmeister Zumbühl*. The discovery led to a re-evaluation of Odermatt's archives and both, the curation and subsequent publication of the key series *Meine Welt*, *Karambolage*, *Im Dienst*, and *In Zivil*.
- Odermatt's photographic oeuvre received significant artworld recognition. It was selected by Harald Szeemann for the 49th Venice Biennale in 2001, followed by presentations at the Art Institute of Chicago, the Fotomuseum Winterthur and many more.

Lender

Private collection, Switzerland

Galerie Springer Berlin, Germany

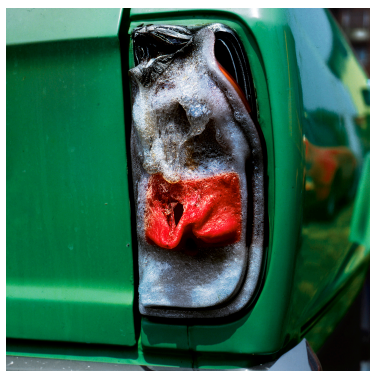
Selected Exhibitions

2000	Springer & Winckler, Berlin (DE)
2001	Centre de la Photographie, Geneva (CH) Arsenale, Biennale di Venezia (IT)
2002	Museum Morsbroich, Leverkusen (DE) The Art Institute of Chicago (USA)
2003	Paul Morris Gallery, New York (USA) Washington University Gallery of Art, St. Louis (USA)
2004	Fotomuseum Winterthur (CH)
2005	Museum im Bellpark, Kriens (CH)
2008	Galerie Lelong, Zurich (CH)
2009	Galerie Georges-Philippe & Nathalie Vallouis, Paris (FR)
2010	Leo Koenig Inc., New York (USA)
2011	Museum Tinguely, Basel (CH)
2012	Espace d'Art Contemporain Fernet Branca, St. Louis (FR)
2013	Nidwaldner Museum, Stans (CH)
2015	Palais de Tokyo, Paris (FR)
2017	Photobastei, Zurich (CH) Galerie Springer Berlin (DE)

© All images : Urs Odermatt, Windisch; Courtesy: Galerie Springer Berlin



Arnold Odermatt
Hergiswil, 1982
 C-Print, mounted
 82 x 78 cm (framed)



Arnold Odermatt
Hergiswil, 1982
 C-Print, mounted
 82 x 78 cm (framed)



Arnold Odermatt
Hergiswil, 1982
 C-Print, mounted
 82 x 78 cm (framed)



Arnold Odermatt

Hergiswil, 1982

C-Print, mounted
82 x 78 cm (framed)

EUR 5'000 + Tax



Arnold Odermatt

Hergiswil, 1982

C-Print, mounted
82 x 78 cm (framed)

EUR 5'000 + Tax

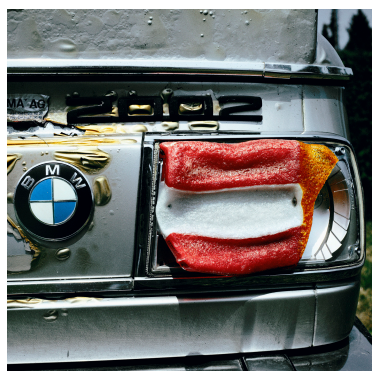


Arnold Odermatt

Hergiswil, 1982

C-Print, mounted
82 x 78 cm (framed)

EUR 5'000 + Tax



Arnold Odermatt

Hergiswil, 1982

C-Print, mounted
82 x 78 cm (framed)

EUR 5'000 + Tax



Arnold Odermatt

Hergiswil, 1982

C-Print, mounted
82 x 78 cm (framed)

EUR 5'000 + Tax



Arnold Odermatt

Hergiswil, 1982

C-Print, mounted
82 x 78 cm (framed)

EUR 5'000 + Tax

Peter Stämpfli

born 1937 in Deisswil (CH), lives and works in Paris (FR) and Sitges (ES)

About

- Inspired by the aesthetic and dynamism of postwar industrial design, Peter Stämpfli's work evokes a sense of motion that connects mechanical innovation with formal aesthetics.
- After his discovery of American pop art and 20th century color field painting, Stämpfli began to focus on automobiles. From 1970 he restricted himself solely to tires. By repeatedly revisiting the image of tire treads, he developed an distinctive pictorial language, characterized by an extremely magnified image of what he calls *The Sculpture of Tire*.
- From this sole and specific subject, Stämpfli revisits the history of geometrical abstraction and captures the Zeitgeist of the 1960s.

Lenders

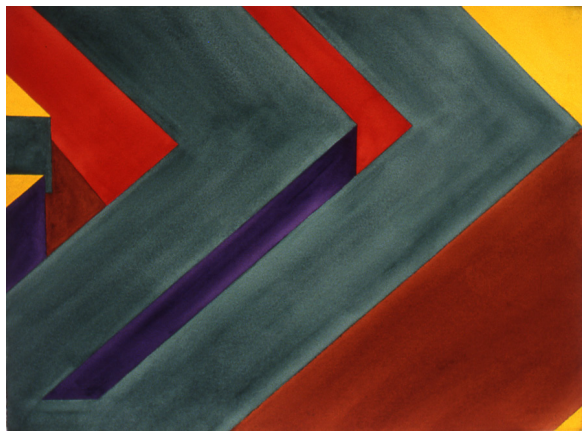
Galerie Georges-Philippe & Nathalie Vallois, Paris (FR)
www.galerie-vallois.com

Education

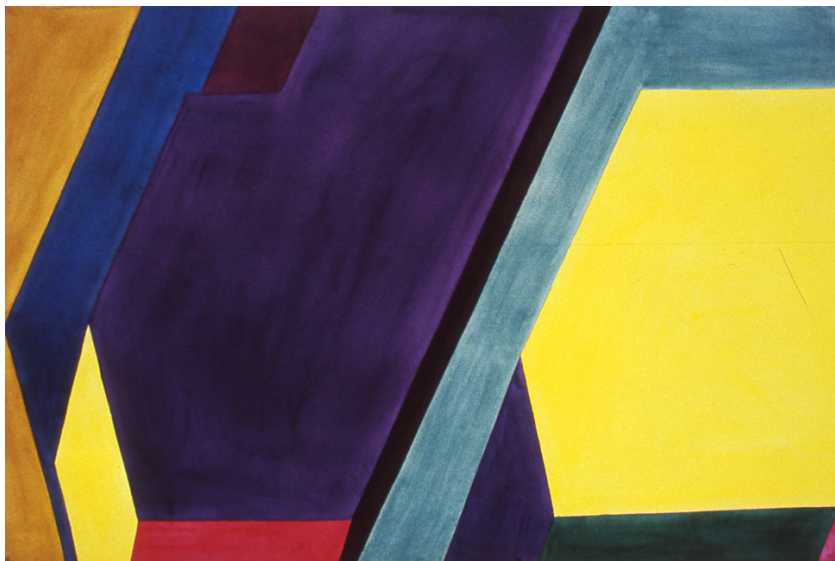
École des Beaux-Arts, Bienne (CH)

Selected Exhibitions

1969	Galerie Bischofberger, Zurich (CH)
1970	Swiss Pavilion, Biennale d'Arte, Venice (IT)
1979	Galerie Maeght, Zurich (CH) Musée d'Art et d'Industrie, Saint-Étienne
1980	Musée National de l'Art Moderne, Centre Georges Pompidou, Paris (FR)
1982	Kunsthhaus Aarau (CH)
1988	Galerie Lelong, Paris (FR)
1994	Musée des Beaux-Arts, Dole (FR)
1997	Villa Tamaris, La Seyne-sur-Mer (FR)
1999	Musée d'Art et d'Histoire, Fribourg (CH)
2002	Galerie Nationale du Jeu de Paume, Paris (FR)
2008	Galerie Baudoin Lebon, Paris (FR)
2018	Galerie Georges-Philippe & Nathalie Vallois, Paris (FR)
2022	La Fundació Stämpfli, Sitges (FR)



Peter Stämpfli
Sans titre (Aquarelle n°58), 1996
 Watercolour on paper
 57 x 76.5 cm



Peter Stämpfli
Sans titre (Aquarelle n°70), 1991
 Watercolour on paper
 102.5 x 153 cm

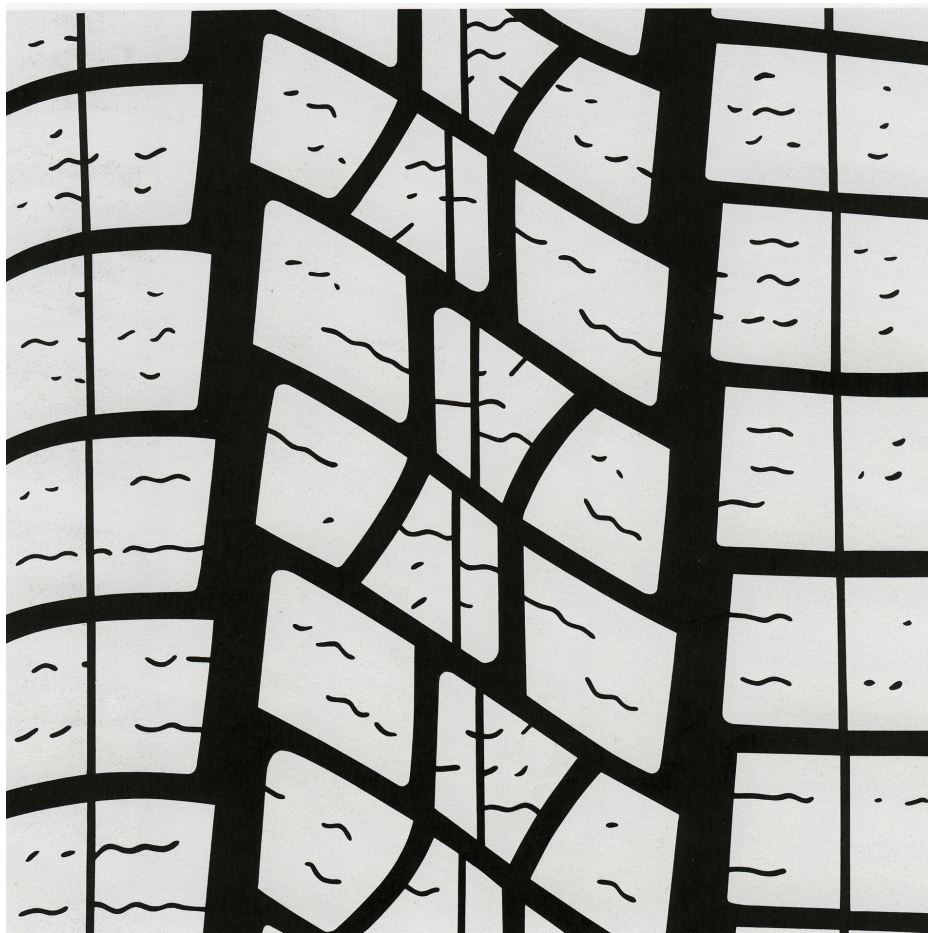


Peter Stämpfli

Sans titre (Aquarelle n°78), 1991

Watercolour on paper

102.5 x 153 cm



Peter Stämpfli

All Seasons M2, 1999

Acrylic and enamel paint on canvas

205 x 205 cm



Marius Steiger

born 1999 in Bern (CH), lives and works in London (UK)

About

- Marius Steiger's work is a striking confrontation between materiality and perception. Hyperrealistic motifs of everyday objects, like design furniture, cars, and fruit are rendered in meticulous detail on shaped canvases.
- The mixture of sculpture, painting, and installation result in immersive environments in which distinctions between the tangible and the ambiguous collapse and viewers are forced to refocus their gaze.
- Steiger's work recalls the intellectual rigor of historic art movements, such as Minimalism, Constructivism and Marcel Duchamp's *Etant-Donné*, inviting an intuitive, visceral response to seemingly unremarkable objects.

Lender

Blue Velvet Projects, Zurich (CH)
www.bluevelvetprojects.com

Education

Royal Academy, London (UK)
Schule für Gestaltung SfGBB, Biel (CH)

**Selected
Exhibitions**

- | | |
|------|--|
| 2021 | Musée des Arts, Moutier (CH) |
| 2022 | Incubator, London (UK)
Museum zur Allerheiligen, Schaffhausen (CH)
Kunsthaus Langenthal (CH)
Scholarship, Niarchos Foundation for young artists,
St. Moritz (CH) |
| 2023 | Blue Velvet, Zurich (CH)
Kunsthalle Palazzo, Liestal (CH) |
| 2024 | Galleri Opdahl, Stavanger (NO)
Villa Benkenmoun, Arles (FR) |
| 2025 | Kunstraum Riehen (CH)
Blue Velvet, Zurich (CH) |

Marius Steiger

Wood (Three Planks), 2024

Oil and acrylic on linen

145 x 205 x 4.5 cm





Marius Steiger

Wood (Four Planks), 2024

Oil and acrylic on linen

145 x 205 x 4.5 cm

Rico Weber

born 1943 in Hinwil (CH), died 2004 in Bern (CH)

About

- Rico Weber transformed raw, discarded materials into intricate, often mechanical assemblages, infusing the detritus of a modern world with a haunting sense of movement and decay. His work blurred the line between sculpture and performance, reinforcing the artist's deep ties to kinetic art.
- As Jean Tinguely's longtime assistant and collaborator, Weber helped bring to life ambitious kinetic sculptures. Yet, his own work — sculptural mixed-media installations and meticulous frottages — reveal an artist with a distinct and obsessive vision.
- By framing stills from his hand-held camera into bronze casts of TV sets, Weber evokes eerie remains of a modernized world. These sculptural works function as both, physical manifestations and abstract meditations on the ephemeral nature of materials and modernity itself.

Lender

Bernheim Gallery, Zurich (CH)
www.bernheimgallery.com

Selected Exhibitions

1978	Galerie Felix Handschin, Basel (CH)
1982	Galerie Renée Ziegler, Zurich (CH)
1983	Emil Wartmann Collection, Bahnhofbuffet, Basel (CH)
1985	Galerie Sonderegger, Fribourg (CH)
1987	Galerie Lindner, Vienna (AT)
1989	Zone, Basel (CH)
1991	Galerie Bonnier, Geneva (CH)
1992	The Gallery Three Zero, New York (USA)
1994	Galerie Rainer Masset, Munich (DE)
1996	Sensler Museum, Tafers (CH)
2017	MAMCO, Geneva (CH) PALP Festival, Sion (CH)
2018	Galerie Maria Bernheim, Zurich (CH)
2019	Galerie Maria Bernheim, Zurich (CH)
2021	Galerie Maria Bernheim, Zurich (CH)
2023	Bernheim, London (UK)
2024	Braunsfelder Family Collection, Cologne (DE)



Rico Weber

Cockpit View (No. 1), 2000

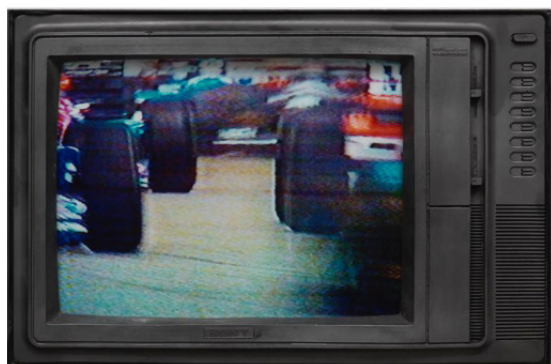
Acrylic resin, silicone,
metal, photo print
47 x 65 cm



Rico Weber

La Fleur du Mal, 2000

Acrylic resin, silicone,
metal, photo print
52 x 76 cm



Rico Weber

Roues dans Roues, 2000

Acrylic resin, silicone, metal,
photo print
39 x 58 cm



Rico Weber

Unheimlich Schön, 1994

Acrylic resin, silicone,
metal, photo print
154 x 76 cm



Rico Weber

Viva Ferrari, 2000

Acrylic resin, silicone,
metal, photo print
140 x 130 cm



Rico Weber

Telejournal Japonais, 1994

Acrylic resin, silicone, metal, photo print

81 x 120 cm

