

**“Life is hard...
Let’s go shopping.”**

The Katayama Collection
New York, 19 September 2017



PHILLIPS





The Katayama Collection
“Life is hard... Let’s go shopping.”
New York, 19 September 2017

Auction & Viewing Location

450 Park Avenue New York 10022

Auction

Tuesday, 19 September 2017, 11am

Viewing

11 – 19 September

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

Sale Designation

When sending in written bids or making enquiries please refer to this sale as NY011017 or The Katayama Collection.

Absentee and Telephone Bids

tel +1 212 940 1228

fax +1 212 924 1749

bidsnewyork@phillips.com

20th Century & Contemporary Art Department

Head of Sale

Rebekah Bowling +1 212 940 1250

rbowling@phillips.com

Cataloguer

Olivia Kasmin +1 212 940 1312

okasmin@phillips.com

Administrator

Maiya Aiba +1 212 940 1387

maiba@phillips.com





The Katayama Collection

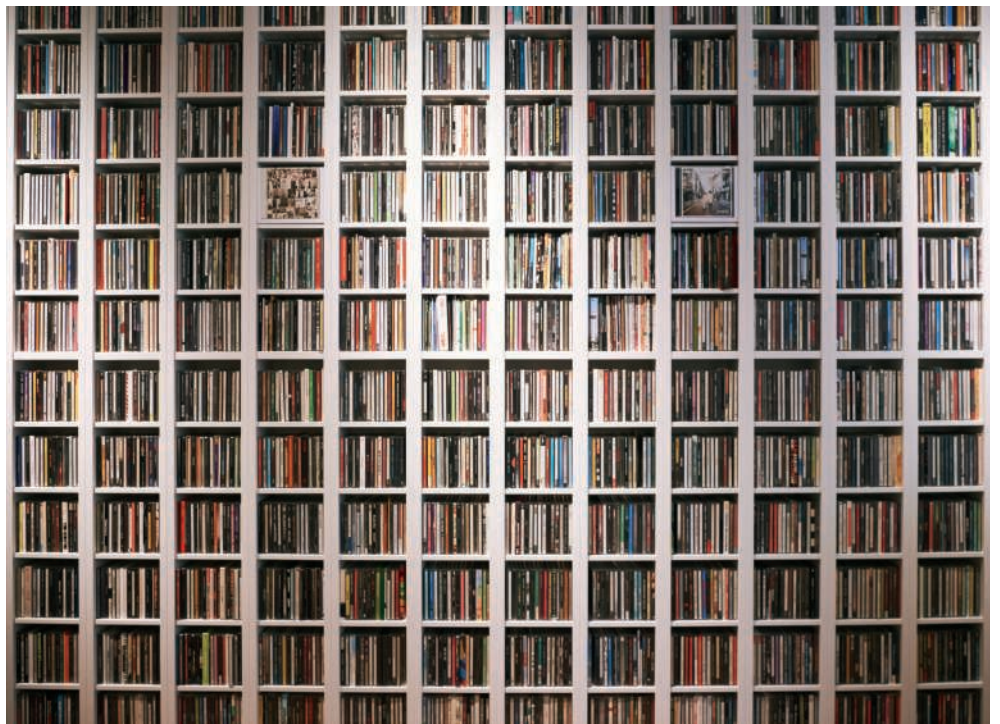
“When I was a boy, punk rock hit me hard, leaving me with just one overarching value—I like stuff that puts the boot into conventions and preconceptions. That’s the brutal truth behind what I’ve collected.”

—Masamichi Katayama



“Life is hard... Let’s go shopping.”

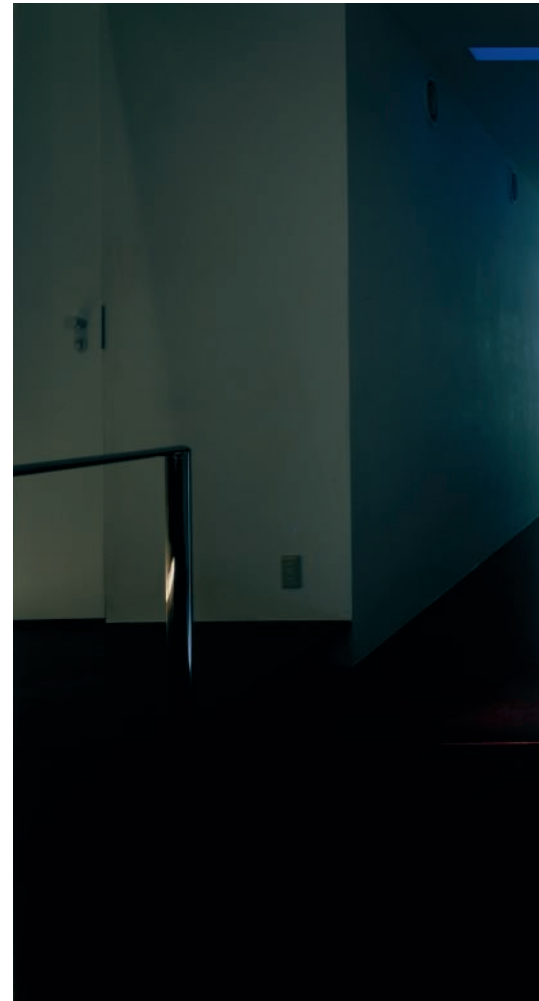
Masamichi Katayama’s exceptional collection embodies the very unconstrained creativity, curiosity and eclectic approach that has made him one of the world’s leading creative visionaries. As the Principal and Founder of the Tokyo-based interior design practice Wonderwall, Masamichi Katayama in his over twenty-five year career has become known for his unconstrained approach in conceptualizing impeccably designed, distinctive and experiential environments. Since his very first project with NIGO® in 1998, which became a benchmark for fashion brand design at the time, Katayama has continued to set precedence with a number of groundbreaking international projects, including retail spaces for colette, UNIQLO New York Fifth Avenue and Pierre Hermé Paris Aoyama, as well as with his design for KAWS’ Brooklyn studio. As Paola Antonelli, Curator of Architecture and Design at The Museum of Modern Art, New York City, has acknowledged, “Like very few other designers in recent history — giants like Andrée Putman, Shiro Kuramata, Ettore Sottsass, Philippe Starck — Katayama has defined the 1990s and 2000s and changed the world of interior and retail design” (Paola Antonelli, in *Wonderwall Case Studies*, Berlin, 2016, online). It is that same inquisitiveness, innovative way of thinking and aesthetic vision that underlies Katayama’s encyclopedic collection. Paralleling the scope and diversity of Katayama’s myriad design projects, the collection is exuberantly multifarious — ranging from conceptual art, painting, photography and mid-century design, to books, succulent plants, antiques, taxidermied animals, CDs and various other artifacts from both the past and present.



Images: *The Encyclopedia of Masamichi Katayama* (exhibition catalogue)
Book Design: Naomi Hirabayashi
Photo: Mitsuo Okamoto
Publishing House: Parco Co., Ltd.

The Katayama Collection

Katayama spent much of his early career reimagining the very purpose of design. Rejecting the singular, ego-driven design philosophy that had driven much of the creative extravagancies of the 1980s in Tokyo, Katayama pursued an approach that was built on sensibility, sensitivity and skill. Katayama achieved his creative breakthrough with the redesign of Japanese cult streetwear mogul NIGO®'s NOWHERE (BUSY WORK SHOP® HARAJUKU) boutique in Tokyo in 1998, which, with its unprecedented mash-up of amusement park and minimalistic, Science Fiction-inspired aesthetics, is widely considered as a milestone in retail design. The founding of Wonderwall Inc. in 2000 soon followed, now one of the most respected global Interior Design, Creative Direction and Architectural Design Direction companies. As Katayama explained, "I call myself an interior designer, but my ideal interior designer is someone who can create atmosphere, not the form. And in order to create an atmosphere, I have to be connected to others fields other than interior design. My way of interior design might need another name" (Masamichi Katayama, quoted in Aric Chen, "Masamichi Katayama", in *Wonderwall Case Studies*, Berlin, 2016, p. 11). Gaining acclaim in the accelerated retail environment of the late 1990s, Katayama was at the vanguard of a burgeoning movement in Japan that unapologetically brought together art, commerce and subculture — presenting limited-edition sneakers, vinyl dolls and graffiti art in pristine glass vitrines that imbued these items with a museum-like aura.



“Life is hard... Let’s go shopping.”

When Katayama thus playfully and provocatively compares his act of collecting to shopping, it is not meant to refer to a type of collecting driven by financial motives. Rather, it is a tongue-in-cheek reference to the innovative retail environments he designed throughout his career and, more importantly, to the spur-of-the-moment creative thought process that drives his activity as a designer and collector without differentiation between ‘high’ or ‘low’ art. In Katayama’s world, anything that catches his eye is potential material and stimulus. It is that same instinctive, idiosyncratic and eclectic aesthetic vision that has also informed his activity as a collector. As the recent exhibition of The Katayama Collection at the Tokyo Opera City Art Gallery highlighted, the multiplicity of objects that comprise the collection make it a kind of 21st Century Wunderkammer. A concept with origins in 15th century Italy, the Wunderkammer is a form of undifferentiated display that combines works of art, antiques and other objects from across the globe and across centuries. As chief curator Motoaki Hori argued, we find the same sense of anthropological curiosity and spirit of exploration in the encyclopedic collection of Masamichi Katayama: “Katayama trusted his momentary intuition in creating a selection that offers up to its viewers a new kind of value system, a fresh take on the world around. The collection... surely shares much on a deep level with the essence of designer Masamichi Katayama’s professional creations” (Motoaki Hori, quoted in *The Encyclopedia of Masamichi Katayama* “Life is hard... Let’s go shopping.”, exh. cat., Tokyo Opera City Art Gallery, 2017, p. 7). A true Renaissance man, Katayama pulls without bias from disparate sources to create his own 21st century Wunderkammer. Katayama’s long-standing interest in things that challenge conventions and preconception – something he traces back to his love for punk rock – is thereby the driving force behind every choice.



Images: NOWHERE (BUSY WORK SHOP® HARAJUKU), Harajuku, Tokyo, 1988
Interior Design: Wonderwall®
Photo: Kozo Takayama

UNIQLO, Fifth Avenue, New York, 2011
Interior Design: Wonderwall®
Photo: Nacasa & Partners Inc.

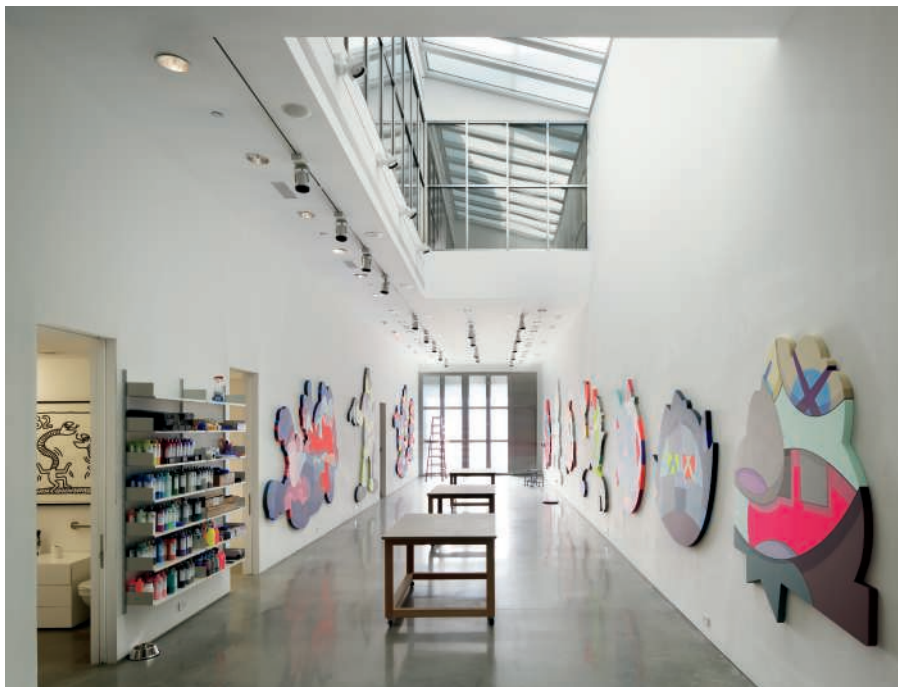


Nike Harajuku, Harajuku, Tokyo, 2009
Interior Design: Wonderwall®
Photo: Kozo Takayama



The Katayama Collection

While Katayama's approach to collecting is by no means systematic or academic, the fine art collection he so ingeniously accumulated speaks to several overarching (and often overlapping) interests, which can loosely be defined as Pop Art, conceptual art, abstract art and photography. Conceptual art has been of central importance to Katayama from the very beginning, ultimately leading to the acquisition of such iconic masterpieces of conceptualism as On Kawara's *Friday July 14, 2000*. As Katayama explained, "I didn't even begin to think about the concept of "concept" until I discovered conceptual art. The artists, my heroes, who produced the works presented here have taught me to question, to believe, and they have furnished a magnificent difference to my life" (Masamichi Katayama, quoted in *The Encyclopedia of Masamichi Katayama* "Life is hard... Let's go shopping.", exh. cat., Tokyo Opera City Art Gallery, 2017, p. 175). It is not unsurprising that Katayama, whose practice equally embraces art, commerce and subculture, would also find an affinity with the wider Pop Art movement — collecting seminal works by, amongst others, Andy Warhol, Jeff Koons, Takashi Murakami and KAWS. Within this stellar grouping, the relationship to Brooklyn-based pop artist and designer KAWS (Brian Donnelly) is central. Katayama began supporting Brian Donnelly's career from early on, seeking an introduction via the creative director at NIGO® and purchasing several works on the occasion of their first meeting. Developing a close friendship with Brian Donnelly, Katayama was eventually asked to design the architecture of KAWS' Brooklyn studio in 2013. It was notably also through Katayama's connection to UNIQLO, whose flagship stores he had designed from 2006 onwards, that the collaboration between the retail brand and KAWS emerged.



“Life is hard... Let’s go shopping.”

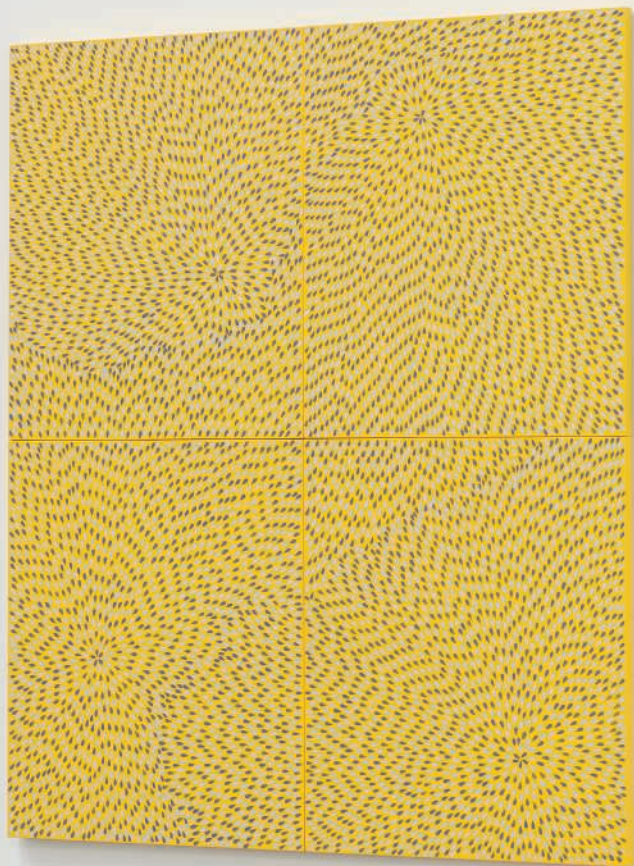
Collaboration is at the heart of Katayama’s practice and it is through the objects he surrounds himself with and the personal relationships with artists and designers he develops, that he finds further inspiration for his own creative process. Many of the pieces of his collection were exhibited in The Wonderwall Office in Tokyo — a space that Katayama considers as a key tool for clients, friends and artists to gain a better understanding of himself and Wonderwall at large. Within this creative incubator, the exhibited artworks, furniture and artifacts function as a type of mood-board — bringing together objects and images hitherto deemed unrelated, new meaning and connections are generated and ultimately stimulate Katayama’s creative practice in often thoroughly unexpected ways. It is this reciprocal relationship that makes The Katayama Collection so unique. As such, the works for sale at Phillips, curated by Katayama himself, are a testament to the discerning eye and irrepressible curiosity of one of today’s foremost creative visionaries and a collector in the truest sense.

All of the following works with the exception of lots 11, 69, 71 and 72 were included in the exhibition of Masamichi Katayama’s collection, *The Encyclopedia of Masamichi Katayama “Life is hard... Let’s go shopping.”*, at Tokyo Opera City Art Gallery from April 8 - June 25, 2017.



Images: KAWS Studio, New York, 2013
Interior Design: Wonderwall®
Photo: Nacása & Partners Inc.





Adrian Ghenie b. 1977

The Collector 4

oil on canvas

78¾ x 94½ in. (200 x 240 cm.)

Painted in 2009.

Provenance

Galeria Plan B, Berlin

Acquired from the above by the present owner

Adrian Ghenie's *The Collector 4* is the star lot of the The Katayama Collection and will be offered in Phillips' London Evening Sale of 20th Century & Contemporary Art on 6 October 2017. One of the most prominent painters practicing in contemporary art today, Adrian Ghenie's visually arresting canvases, drenched and dashed in floods of rich color, have become an icon of modern painting. *The Collector 4*, executed in 2009, belongs to a series of paintings in which the artist explores the role of the obsessive collector, focusing particularly on the Luftwaffe commander-in-chief, Hermann Goering. Channeling themes of greed, desire and malevolence, in the present work the collector lies in his bed, his face bloated and frozen in anguish like a ghoulish death mask. Surrounded by paintings, one of which hangs almost from the hand or jacket of a levitating German soldier overhead, a small ceiling light illuminates the edges of canvases and the corners of the dingy room. *The Collector 4* is a powerful example of the artist's mastery of his chosen medium, drawing upon historical and artistic currents from the 20th century canon to produce stirring and psychologically complex images.

“You can’t invent a painting from scratch; you are working with an entire tradition... The pictorial language of the 20th century, from Kurt Schwitters’s collages to Jackson Pollock’s drip paintings, makes up a range of possibilities that I utilise in order to create a transhistorical figurative painting—a painting of the image as such, of representation.”

—Adrian Ghenie

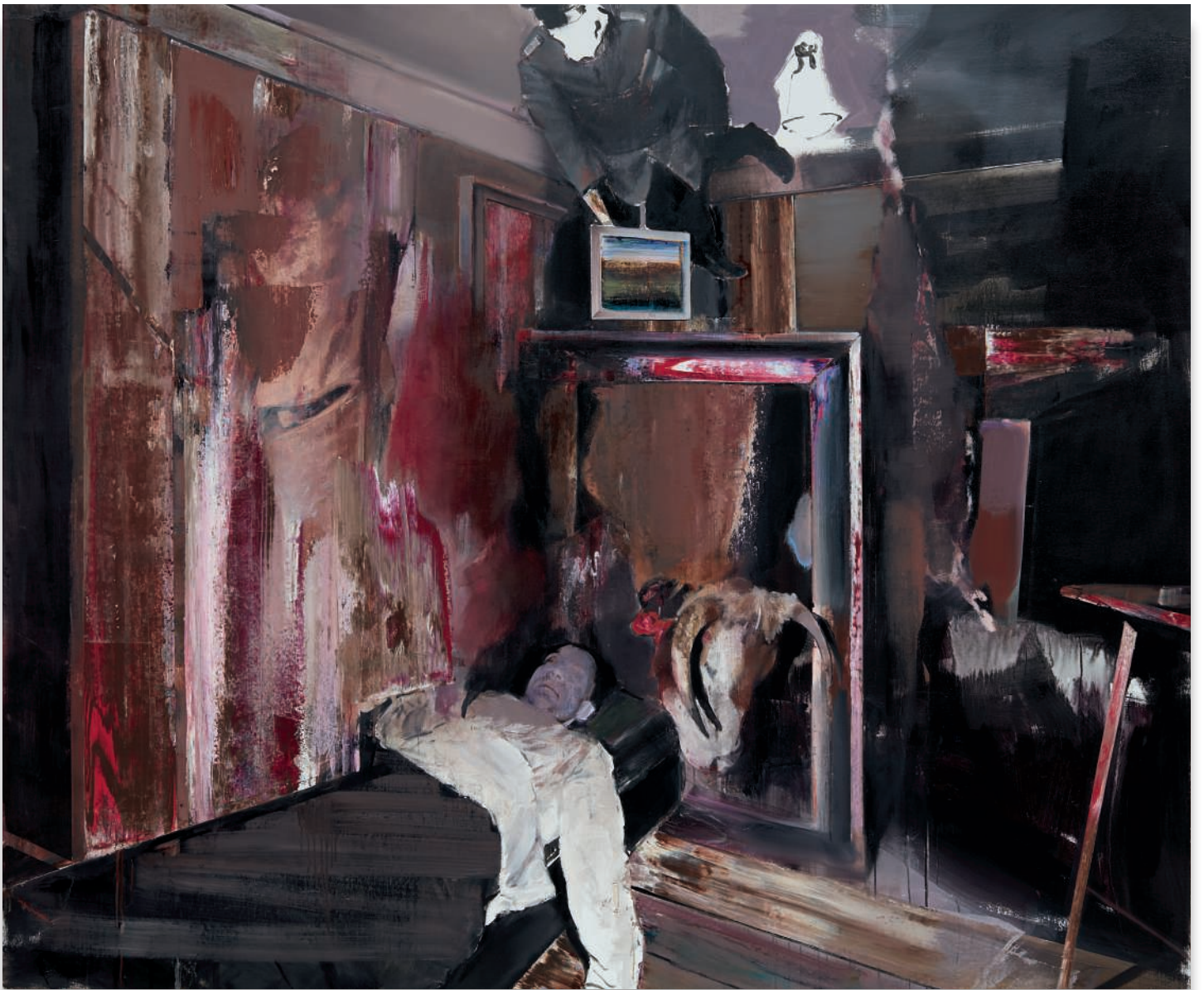


The Encyclopedia of Masamichi Katayama

“Life is hard... Let’s go shopping.”

Installation view at Tokyo Opera City Art Gallery, 2017

Photo: Keizo Kioku



1. KAWS b. 1974

Four Foot Companion (Grey)

stamped with the artist's name, date and fabricator
"Medicom Toy 2007 © KAWS..07" on the underside
painted cast vinyl
50 x 22 x 14 in. (127 x 55.9 x 35.6 cm.)
Executed in 2007, this work is from an edition of 100.

Estimate

\$15,000-20,000

Provenance

Medicom Toy, Original Fake
Acquired from the above by the present owner



3. KAWS b. 1974

Four Foot Companion (Brown)

stamped with the artist's name, date and fabricator
"Medicom Toy 2007 © KAWS..07" on the underside
painted cast vinyl
50 x 22 x 14 in. (127 x 55.9 x 35.6 cm.)
Executed in 2007, this work is from an edition of 100.

Estimate

\$15,000-20,000

Provenance

Medicom Toy, Original Fake
Acquired from the above by the present owner



5. KAWS b. 1974

Four Foot Companion (Black)

stamped with the artist's name, date and fabricator
"Medicom Toy 2007 © KAWS..07" on the underside
painted cast vinyl
50 x 22 x 14 in. (127 x 55.9 x 35.6 cm.)
Executed in 2007, this work is from an edition of 100.

Estimate

\$15,000-20,000

Provenance

Medicom Toy, Original Fake
Acquired from the above by the present owner





2. KAWS b. 1974

Four Foot Dissected Companion (Grey)

stamped with the artist's name, date and fabricator
 "Medicom Toy 2009 © KAWS..09" on the underside
 painted cast vinyl
 50 x 22 x 14 in. (127 x 55.9 x 35.6 cm.)
 Executed in 2009, this work is from an edition of 100.

Estimate

\$15,000-20,000

Provenance

Medicom Toy, Original Fake
 Acquired from the above by the present owner



4. KAWS b. 1974

Four Foot Dissected Companion (Brown)

stamped with the artist's name, date and fabricator
 "Medicom Toy 2009 © KAWS..09" on the underside
 painted cast vinyl
 50 x 22 x 14 in. (127 x 55.9 x 35.6 cm.)
 Executed in 2009, this work is from an edition of 100.

Estimate

\$15,000-20,000

Provenance

Medicom Toy, Original Fake
 Acquired from the above by the present owner



6. KAWS b. 1974

Four Foot Dissected Companion (Black)

stamped with the artist's name, date and fabricator
 "Medicom Toy 2009 © KAWS..09" to the underside
 painted cast vinyl
 50 x 22 x 14 in. (127 x 55.9 x 35.6 cm.)
 Executed in 2009, this work is from an edition of 100.

Estimate

\$15,000-20,000

Provenance

Medicom Toy, Original Fake
 Acquired from the above by the present owner

7. **KAWS** b. 1974

Untitled

signed, dedicated and dated "TO KATAYAMA KAWS.. 99/03" on the reverse
acrylic on canvas
16 x 16 in. (40.6 x 40.6 cm.)
Painted in 1999.

Estimate

\$20,000-30,000

Provenance

Medicom Toy
Acquired from the above by the present owner



9. **KAWS** b. 1974

Untitled

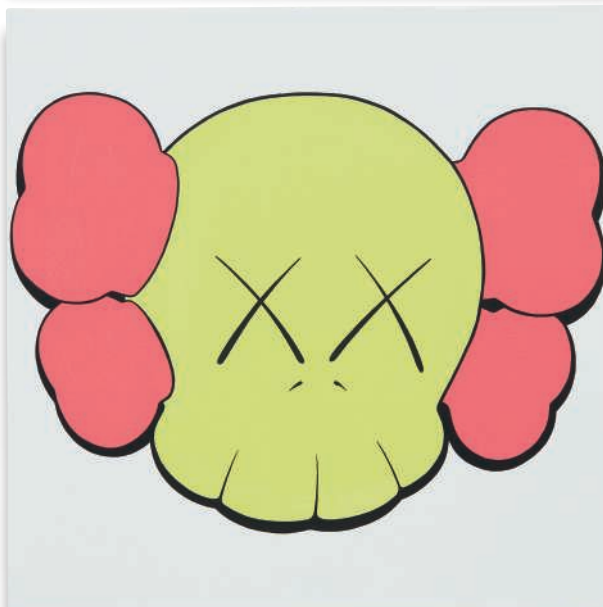
signed and dated "KAWS.. 99/03" on the reverse
acrylic on canvas
16 x 16 in. (40.6 x 40.6 cm.)
Painted in 1999.

Estimate

\$20,000-30,000

Provenance

Collection of Masamichi Katayama, Tokyo



II. **KAWS** b. 1974

Untitled

signed and dated "KAWS..10" on the reverse
acrylic on canvas
diameter 40 1/8 in. (101.9 cm.)
Painted in 2010.

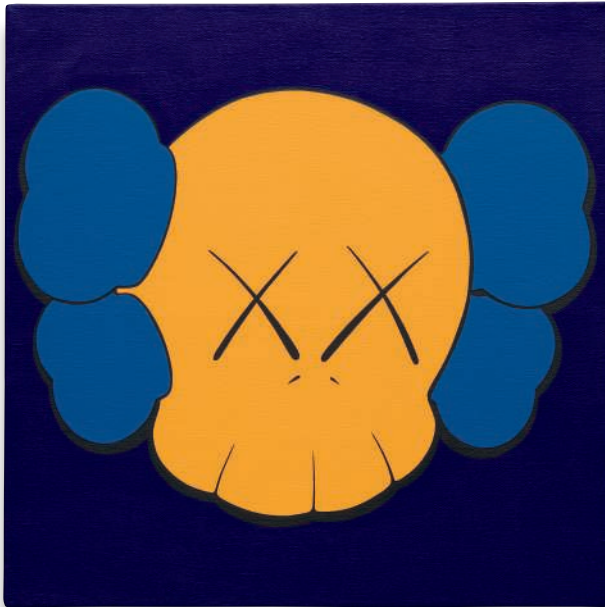
Estimate

\$60,000-80,000

Provenance

Collection of Masamichi Katayama, Tokyo





8. KAWS b. 1974

Untitled

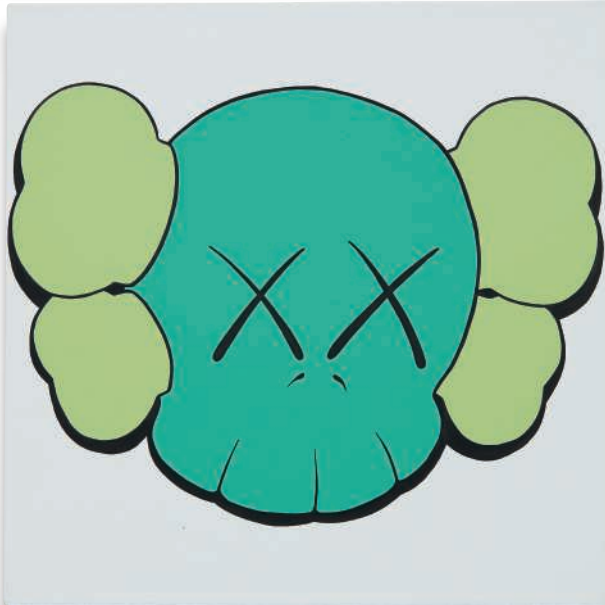
signed, dedicated and dated "TO KATAYAMA KAWS.. 99/03" on the reverse
acrylic on canvas
16 x 16 in. (40.6 x 40.6 cm.)
Painted in 1999.

Estimate

\$20,000-30,000

Provenance

Medicom Toy
Acquired from the above by the present owner



10. KAWS b. 1974

Untitled

signed, inscribed and dated "KAWS.. 99 PARIS. I" on the reverse
acrylic on canvas
16 x 16 in. (40.6 x 40.6 cm.)
Painted in 1999.

Estimate

\$20,000-30,000

Provenance

Collection of Masamichi Katayama, Tokyo



13. Tomoo Gokita b. 1969

Serenade for Missy

signed, titled and dated "Serenade for Missy" Tomoo Gokita '08" on the reverse
gouache on canvas
39¾ x 29½ in. (101 x 74.9 cm.)
Executed in 2008.

Estimate

\$6,000-8,000

Provenance

Taka Ishii Gallery, Tokyo
Acquired from the above by the present owner



“I don’t really aim to make subversive work. I aim to make honest work that I feel good with, and I feel like other people who have grown up in the same time frame can... I don’t know... there’s familiarity that’s sort of comforting, almost.”

—KAWS

Painted in 2000, *Untitled (BB2)* is part of Katayama’s extensive collection of fine art by KAWS, which includes sculptures, editioned works and numerous other paintings. The artist’s signature style involves the reworking of many familiar icons often with X-covered eyes, such as Mickey Mouse, SpongeBob SquarePants and the Michelin Man, who is closely cropped yet still recognizable in the present work. The sinister motif of the X adopted by KAWS allows each of his cartoon characters to undergo a sardonic mutation, clearly evident here. Deftly operating at the intersection of street art and commercialism with a decidedly Pop sensibility, KAWS’ body of work has become titanic in its own right.

12. KAWS b. 1974

Untitled (BB2)
signed, titled and dated “KAWS..BB2 2000” on the reverse
acrylic on canvas
68 x 48 in. (172.7 x 121.9 cm.)
Painted in 2000.

Estimate
\$80,000-120,000

Provenance
Acquired directly from the artist by the present owner

14. **Tomoo Gokita** b. 1969

General Emotionality

signed, titled and dated ““General Emotionality”

Tomoo Gokita '08” on the reverse

gouache on canvas

76⅜ x 63¾ in. (194 x 162 cm.)

Executed in 2008.

Estimate

\$40,000-60,000

Provenance

Taka Ishii Gallery, Tokyo

Acquired from the above by the present owner

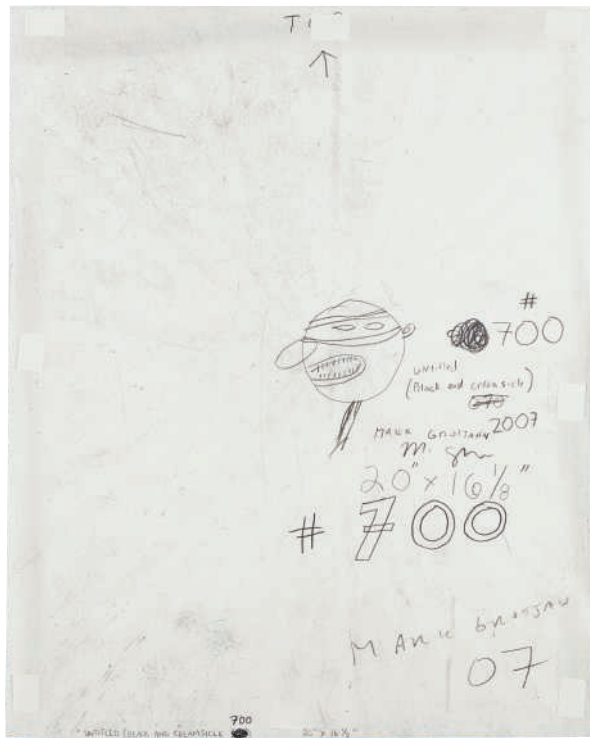
Exhibited

Tokyo, Taka Ishii Gallery, *Tomoo Gokita*, April 1 – 26, 2008

Sakura, Kawamura DIC Memorial Museum of Art, *Tomoo Gokita: The Great Circus*, August 31 – December 24, 2014, cat. no. 18, n.p. (illustrated)

With a background in graphic illustration, Tomoo Gokita brings a level of animation to his paintings, rendered in black and white gouache. Having debuted at Taka Ishii Gallery in Tokyo the year of its creation in 2008, Gokita's *General Emotionality* is a stunning example of the artist's archetypal figures. A large-scale portrait, the painting features a central female figure whose face is obliterated with Neo-Expressionist like abstraction. The figure's head and shoulders are rendered almost structurally, with extreme lights and darks standing in stark contrast in a sea of grey-scale monochrome. It is precisely this faithfulness to monochrome illustration that makes Gokita's paintings so unique. As described in the release accompanying the 2008 exhibition, Gokita's paintings are “graphic re-presentations of paintings... as much ‘about’ the range of possibilities inherent in varying shades of black and white, and the material flatness and contrastingly sharp tones resulting from gouache applied to canvas” (*Tomoo Gokita*, Taka Ishii Gallery, April 1 – 26, 2008, online). The present work was also exhibited at the artist's celebrated retrospective *The Great Circus* which took place in 2014 at the Kawamura DIC Memorial Museum of Art in Sakura.





15. Mark Grotjahn b. 1968

Untitled (Black and Creamsicle 700)
signed, titled and dated “# 700 untitled (Black and
creamsicle) MARK GROTJAHN 2007 Mark Grotjahn
700 Mark Grotjahn 07 UNTITLED (BLACK AND
CREAMSICLE 700)” on the reverse
colored pencil on paper
20 x 16½ in. (50.8 x 41 cm.)
Executed in 2007.

Estimate

\$150,000-200,000

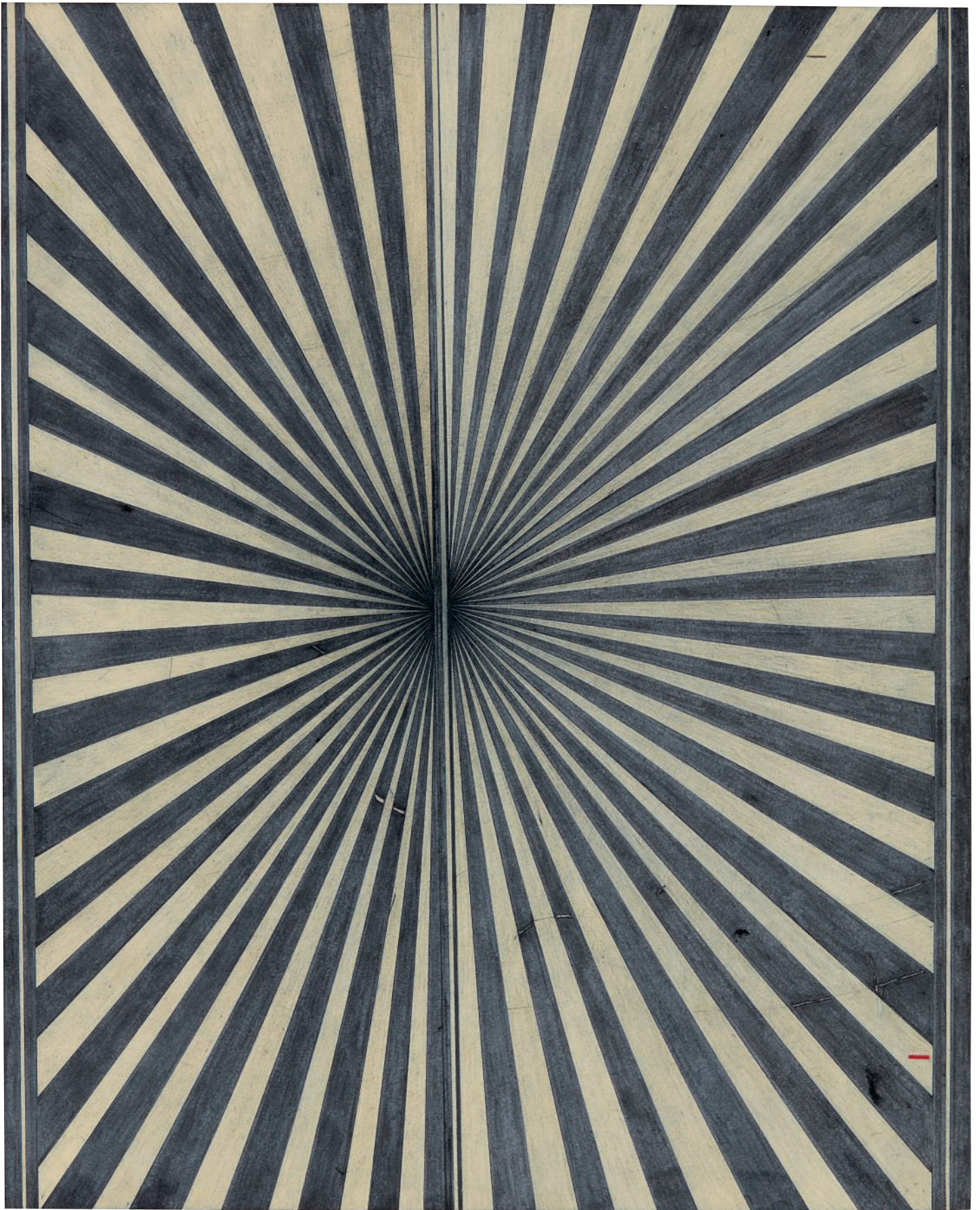
Provenance

The Artist and Blum & Poe, Los Angeles
Kaikai Kiki Gallery, Tokyo
Acquired from the above by the present owner

Exhibited

Tokyo, Kaikai Kiki Gallery, *Kaikai Kiki Artists Vol. 1*,
March 6 - 9, 2008

Mark Grotjahn's *Untitled (Black and Creamsicle 700)* is a stellar example of his iconic Butterfly compositions, which focus on the rigors of form and color and draw on traditional perspectival techniques refined since the Renaissance era. The creamy delicacy of the colored pencil endows the work with an exquisite diversity in texture and tone, while the force of the geometric bands as they converge on a central vanishing point produces a hypnotic experience, pushing the boundaries of the viewer's perception.





handmade cardboard box

“I didn’t even begin to think about the concept of “concept” until I discovered conceptual art. The artists, my heroes, who produced the works presented here have taught me to question, to believe, and they have furnished a magnificent difference in my life.”

—Masamichi Katayama

16. On Kawara 1933-2014

Friday July 14, 2000 (Today series no. 26)
signed “On Kawara” on the reverse
Liquitex on canvas and handmade cardboard box
8 x 10½ in. (20.3 x 26.7 cm.)
Painted in 2000.

Estimate

\$220,000-280,000

Provenance

Taro Nasu Gallery, Tokyo
Acquired from the above by the present owner

The present work belongs to Japanese conceptual artist On Kawara’s critically acclaimed body of work collectively known as the *Today Series*. Begun on January 4, 1966, this series functions as a form of personal diary and travelogue for the artist as well as a reflection of the rapidly globalizing world. Each canvas is breathtakingly simple in its composition, the abbreviated date of the painting’s execution written in the language and convention of the country in which it was conceived. The present work was painted on Friday, July 14, 2000 in New York City.

JULY 14, 2000



17. Takashi Murakami b. 1962

Nakamura & Murakami

signed "TAKASHI" on the reverse of the center circular element

gold, foil and lacquer on wood, in 3 parts

(i, iii) 18 x 18 x 1½ in. (45.7 x 45.7 x 3.8 cm.)

(ii) 9 x 9 x 1½ in. (22.9 x 22.9 x 3.8 cm.)

Executed in 1992.

Estimate

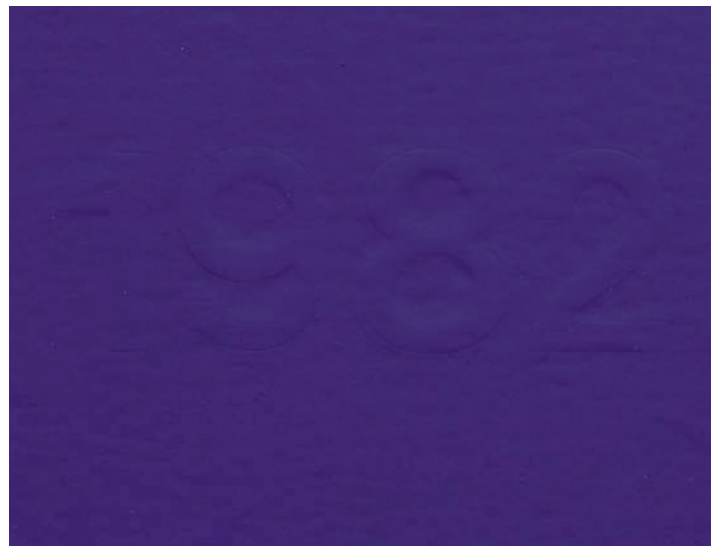
\$6,000-8,000

Provenance

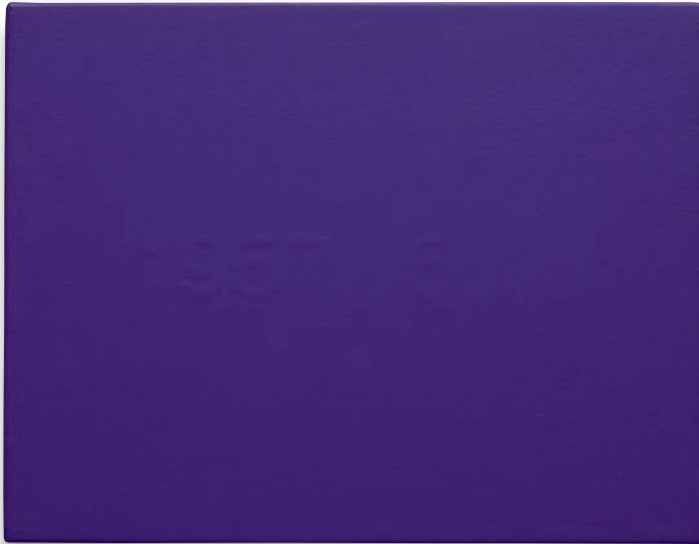
Gallery Cellar, Nagoya

Taro Nasu Gallery, Tokyo

Acquired from the above by the present owner



detail of (ii) *Date Painting* (1982.11.12)



18. Takashi Murakami b. 1962

Three works: (i) *Date Painting (1957.6.1)*; (ii) *Date Painting (1982.11.12)*; (iii) *Date Painting (1956.12.11)*
(i) titled "1957.6.1" on the reverse
(ii) signed, titled and dated "TAKASHI 1982.11.12 1993." on the reverse
(iii) titled "1956.12.11" on the reverse
acrylic on canvas
each 10 x 13 in. (25.4 x 33 cm.)
Painted in 1993.

Estimate
\$15,000-20,000

Provenance
Gallery Cellar, Nagoya
Taro Nasu Gallery, Tokyo
Acquired from the above by the present owner

19. Hajime Sorayama b. 1947

Three works: (i-iii) *Untitled*
each signed "Sorayama" lower right
gouache and watercolor on paperboard
each 28½ x 20⅛ in. (72.4 x 51.1 cm.)
Executed circa late 1970s.

Estimate

\$5,000-7,000

Provenance

Acquired directly from the artist by the present owner



21. Ryan McGinness b. 1972

Untitled 4 (from *This Dream Is So Life-Like* series)
signed "Ryan McGinness" on the reverse
acrylic on panel
12 x 12 in. (30.5 x 30.5 cm.)
Painted in 2002.

Estimate

\$4,000-6,000

Provenance

Gas Gallery, Tokyo

Acquired from the above by the present owner



23. Erik Parker b. 1968

Crisis Creation
signed, titled and dated "Erik Parker 2008-9 "CRISIS
CREATION"" on the overlap
acrylic and enamel on canvas
52 x 42 in. (132.1 x 106.7 cm.)
Painted in 2008-2009.

Estimate

\$5,000-7,000

Provenance

Paul Kasmin Gallery, New York

Acquired from the above by the present owner

Exhibited

New York, Paul Kasmin Gallery, *Erik Parker: Crisis
Creation*, February 26 - March 28, 2009

Literature

Mónica Ramírez-Montagut, *Erik Parker: Colorful
Resistance*, New York, 2012, n.p. (illustrated)





20. Keiichi Tanaami b. 1936

Goldfish

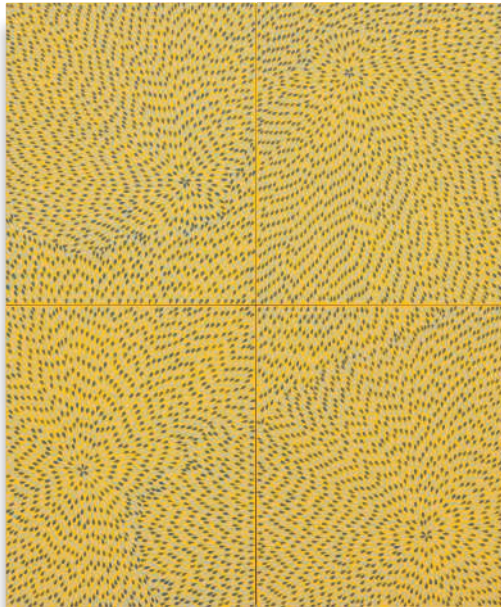
signed and dated "Keiichi Tanaami 1974" lower center
acrylic on board
20¼ x 20¼ in. (51.4 x 51.4 cm.)
Painted in 1974.

Estimate

\$15,000-20,000

Provenance

Gallery 360°, Tokyo
Acquired from the above by the present owner



22. Julia Chiang b. 1978

Crossing Lines

signed, titled and dated "'Crossing Lines" Julia Chiang
2013" on the reverse
acrylic on panel
47¾ x 38¾ in. (121.3 x 98.4 cm.)
Painted in 2013.

Estimate

\$3,000-5,000

Provenance

Nanzuka, Tokyo
Acquired from the above by the present owner

Exhibited

Tokyo, Nanzuka, *Julia Chiang: Coming Together,
Coming Apart*, July 13 - August 10, 2013



24. Barry McGee b. 1966

Art Piece #13

stamped with the artist's tag "FONG" on the reverse
acrylic on paper, in artist's frame
11¾ x 9¼ in. (30 x 23.5 cm.)
Executed in 2007.

Estimate

\$2,000-3,000

Provenance

Giant Robot, Los Angeles
Acquired from the above by the present owner

25. Reas (Todd James) b. 1969

Three works: (i) *It's going to be a Problem*; (ii) *Tit Wizard*; (iii) *Hickory Wind* by Blue Oyster Cult
each signed and dated "TODD JAMES 10" lower right
gouache and graphite on paper
each 15 x 11¼ in. (38.1 x 28.6 cm.)
Executed in 2010.

Estimate

\$2,000-3,000

Provenance

Nanzuka Underground, Tokyo

Acquired from the above by the present owner

Literature

Todd James, *Yield to Temptation: Todd James*, New York & Tokyo, 2012 n.p. (illustrated)



27. Stephanie Quayle b. 1982

Rabbit

incised with the artist's initials "SQ" on the tail
rich toasted stoneware, iron stone clay and books, in
3 parts
overall 9⅞ x 4¾ x 6¾ in. (25 x 12 x 17 cm.)
Executed in 2016.

Estimate

\$1,000-1,500

Provenance

Gallery 38, Tokyo

Acquired from the above by the present owner

Exhibited

Tokyo, Gallery 38, *Stephanie Quayle: Urban Jungle*,
March 2 - April 15, 2017





26. Reas (Todd James) b. 1969

Co-Department

signed and dated "TODD JAMES 12" lower right;
further signed and dated "TODD JAMES 2011" on the
lower right side edge
oil on canvas
18 x 14 in. (45.7 x 35.6 cm.)
Painted in 2011-2012.

Estimate

\$2,000-3,000

Provenance

Nanzuka Underground, Tokyo
Acquired from the above by the present owner

Exhibited

Tokyo, Nanzuka Underground, *Todd James: Yield to Temptation*, June 2 - July 1, 2012



28. Stephanie Quayle b. 1982

Vole

incised with the artist's initials "SQ" on the right leg
and on the underside
rich toasted stoneware and books, in 4 parts
overall 3 1/8 x 2 1/2 x 3 3/4 in. (8 x 6.5 x 9.5 cm.)
Executed in 2016.

Estimate

\$1,000-1,500

Provenance

Gallery 38, Tokyo
Acquired from the above by the present owner

Exhibited

Tokyo, Gallery 38, *Stephanie Quayle: Urban Jungle*,
March 2 - April 15, 2017







30. Shinro Ohtake b. 1955

DOUCHE

signed, titled, inscribed and dated "[DOUCHE, Tanger] Shinro Ohtake 2000" on the reverse; further dated "July 2000" on the stretcher oil on canvas
20 $\frac{7}{8}$ x 17 $\frac{7}{8}$ in. (53 x 45.4 cm.)
Painted in 2000.

Estimate

\$5,000-7,000

Provenance

Base Gallery, Tokyo

Acquired from the above by the present owner

Numerous exemplary works by Shinro Ohtake, one of Japan's leading and most innovative contemporary artists, are featured in Katayama's collection, including *Hawaii Hiho-Kan* which reflects Ohtake's signature mastery of collage. The world serves as Ohtake's primary inspiration, manifested in layered representations of visions, dreams, and journeys expressed in his multimedia practice that extends into drawing, painting, large-scale assemblage and architectural pieces amongst other media. Ohtake's renowned series of *Scrapbooks*, unique sculptural books comprised of found imagery and materials begun in 1977, were exhibited at the Venice Biennale in 2013. Ohtake's works have also been shown in an extensive solo exhibition at Parasol unit, London in 2014, and most recently in *The Keeper*, a major group show at the New Museum, New York in 2016.

31. Shinro Ohtake b. 1955

Small Retina
mixed media collage on paper
10½ x 8½ in. (26.7 x 20.6 cm.)
Executed in 1988-1990.

Estimate

\$3,000-5,000

Provenance

Base Gallery, Tokyo
Acquired from the above by the present owner in 2007



33. Shinro Ohtake b. 1955

Hong Kong
signed, titled, inscribed and dated "MONICA HONG
KONG Shinro Ohtake '80 Shinro Ohtake '80" lower
right
ink, pencil, printed matter, felt-tip pen, cardboard and
film on cardboard
10¾ x 14½ in. (27.3 x 36.8 cm.)
Executed in 1980.

Estimate

\$3,000-5,000

Provenance

Base Gallery, Tokyo
Acquired from the above by the present owner

Exhibited

Tokyo, Galerie Tokoro; Tokyo, Seibu Art Forum; Tokyo,
The Contemporary Art Gallery; Osaka, Nanba City,
SO: Works of Shinro Ohtake 1955-91, September 2 -
November 4, 1991, cat. no. 1, p. 95 (illustrated, titled
Monica)
Tokyo, Museum of Contemporary Art, *Shinro Ohtake
Zen-Kei: Retrospective 1955-2006*, October 14 -
December 24, 2006, p. 333 (illustrated, titled *Monica*)





32. Shinro Ohtake b. 1955

Small Retina
mixed media collage on paper
10½ x 8⅛ in. (26.7 x 20.6 cm.)
Executed in 1988-1990.

Estimate
\$3,000-5,000

Provenance
Base Gallery, Tokyo
Acquired from the above by the present owner in 2007



34. Shinro Ohtake b. 1955

Phenorama 10
signed and dated "Shinro Ohtake '92" lower right
oil and charcoal on paper
39 x 27 in. (99.1 x 68.6 cm.)
Executed in 1992.

Estimate
\$6,000-8,000

Provenance
Base Gallery, Tokyo
Acquired from the above by the present owner

35. Anders Petersen b. 1944

Lily and Rose, Café Lehmitz, Hamburg
signed, titled and dated "Anders Petersen 1970/2007
Lily and Rose Café Lehmitz Hamburg 1970" on the
reverse
gelatin silver print
19 x 12 $\frac{7}{8}$ in. (48.3 x 32.7 cm.)
Photographed in 1970 and printed in 2007.

Estimate
\$2,000-3,000

Provenance
Rat Hole Gallery, Tokyo
Acquired from the above by the present owner

For full cataloguing, please visit phillips.com



37. Lee Friedlander b. 1934

Newark
signed, titled, inscribed and dated "Lee Friedlander
Newark 1962 LF.6318.Y 8-8" and stamped with the
artist's copyright credit reproduction limitation on the
reverse
gelatin silver print
8 $\frac{1}{2}$ x 12 $\frac{7}{8}$ in. (21.6 x 32.7 cm.)
Photographed in 1962 and printed 1970s.

Estimate
\$2,000-3,000

Provenance
Rat Hole Gallery, Tokyo
Acquired from the above by the present owner

For full cataloguing, please visit phillips.com



39. Gerard Malanga b. 1943

Patti Smith Tomboy
stamped "© GERARD MALANGA" lower right; further
signed, titled, numbered and dated "1/10 Patti Smith
tomboy, 1971 Gerard Malanga" and blindstamped
"PHOTO © BY GERARD MALANGA" on the reverse
gelatin silver print
19 $\frac{7}{8}$ x 16 in. (50.5 x 40.6 cm.)
Executed in 1971, this work is number 1 from an edition
of 10.

Estimate
\$1,000-2,000

Provenance
agnès b., Tokyo
Acquired from the above by the present owner





36. Joseph Szabo b. 1944

Priscilla

signed, titled, inscribed and dated "© TEENAGE, 2003
Joseph Szabo 20/75" lower edge
gelatin silver print
12½ x 17⅞ in. (30.8 x 45.4 cm.)
Photographed in 1969 and printed in 2003, this work is
number 20 from an edition of 75.

Estimate

\$1,000-2,000

Provenance

colette, Paris

Acquired from the above by the present owner

For full cataloguing, please visit phillips.com



38. Lee Friedlander b. 1934

Route 9W, New York

signed, titled, inscribed and dated "Lee Friedlander
Rt 9W 1969 LF.5815.Y 55-32" and stamped with the
artist's copyright credit reproduction limitation on the
reverse
gelatin silver print
8½ x 12¾ in. (21.6 x 32.4 cm.)
Photographed in 1969 and printed 1970s.

Estimate

\$2,000-3,000

Provenance

Rat Hole Gallery, Tokyo

Acquired from the above by the present owner

For full cataloguing, please visit phillips.com



40. Sam Haskins 1926-2009

Untitled (Contact Sheet for Gill from Five Girls)

signed and dated "Sam Haskins 2004" lower right
archival pigment print
15 x 11¼ in. (38.1 x 28.6 cm.)
Photographed circa 1962 and printed in 2004.

Estimate

\$500-700

Provenance

Michael Gallagher, New York

Acquired from the above by the present owner

41. Larry Clark b. 1943

Untitled (from Tulsa)

signed, inscribed, numbered and dated "T32 8/25
1971 Larry Clark" on the reverse

gelatin silver print

12½ x 8½ in. (31.8 x 21.6 cm.)

Executed in 1971, this work is number 8 from an
edition of 25.

Estimate

\$5,000-7,000

Provenance

Picture Photo Space, Osaka

Acquired from the above by the present owner

For full cataloguing, please visit [phillips.com](https://www.phillips.com)



43. Slim Aarons 1916-2006

Pop and Society

signed "Slim Aarons" and blindstamped "© Hulton
Archive" lower right

chromogenic print

24 x 20 in. (61 x 50.8 cm.)

Executed in 1968, this work is number 35 from an
edition of 150.

Estimate

\$800-1,200

Provenance

Fred Segal Cafe, Los Angeles (courtesy of The
Photographers' Gallery, London)

Acquired from the above by the present owner

For full cataloguing, please visit [phillips.com](https://www.phillips.com)



45. Sam Haskins 1926-2009

Untitled (Bes from Five Girls)

gelatin silver print

12¾ x 10¼ in. (31.4 x 26 cm.)

Executed circa 1962.

Estimate

\$1,000-2,000

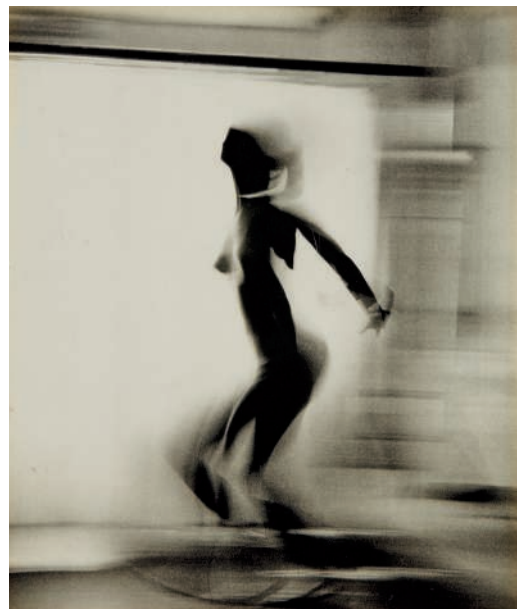
Provenance

Private Collection

Gifted from the above to the present owner

Literature

Sam Haskins, *Five Girls*, New York, 1962, p. 29 (another
example illustrated)





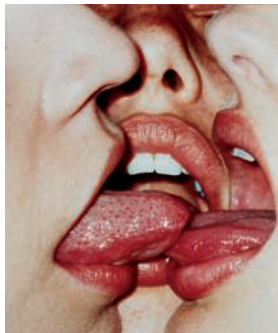
42. **Larry Clark** b. 1943

Dead (Billy Mann, from Tulsa)
signed, inscribed, numbered and dated "T28 9/25
1968 Larry Clark" on the reverse
gelatin silver print
12½ x 8½ in. (31.8 x 21.6 cm.)
Executed in 1968, this work is number 9 from an
edition of 25.

Estimate
\$1,000-2,000

Provenance
Picture Photo Space, Osaka
Acquired from the above by the present owner

For full cataloguing, please visit phillips.com



44. **Terry Richardson** b. 1965

Five works
signed "Terry Richardson" on the reverse
chromogenic print
(i, v) 20 x 24 in. (50.8 x 61 cm.)
(ii-iv) 24 x 20 in. (61 x 50.8 cm.)

Estimate
\$3,000-5,000

Provenance
Rat Hole Gallery, Tokyo
Acquired from the above by the present owner

For full cataloguing, please visit phillips.com



46. **Sam Haskins** 1926-2009

Two works: (i-ii) *Cowboy Kate*
signed, numbered and dated "3/10 Sam Haskins
2003" on the reverse
archival pigment print
each 13 x 19 in. (33 x 48.3 cm.)
Photographed circa 1964 and printed in 2003, this
work is number 3 from an edition of 10.

Estimate
\$1,000-2,000

Provenance
Michael Gallagher, New York
Acquired from the above by the present owner

Literature
(i-ii) Sam Haskins, *Cowboy Kate*, no. 10, online
(illustrated)
(ii) Sam Haskins, *Cowboy Kate & Other Stories*, Tokyo,
2015, n.p. (illustrated)



47. **Renaud Monfourny** b. 1962

Three works: (i) *Sonic Youth*; (ii) *The Libertines*;
(iii) *Iggy Pop*

(i) signed and titled "sonic youth Renaud Monfourny"
along the lower edge; further signed, titled,
numbered and dated "Sonic Youth 1/3 2007 © Renaud
Monfourny" on the reverse

(ii) signed and titled "the libertines Renaud
Monfourny" along the lower edge; further signed,
titled, numbered and dated "libertines 2002 2007
#1/3 © Renaud Monfourny" on the reverse

(iii) signed and titled "iggy pop Renaud Monfourny"
along the lower edge; further signed, titled, numbered
and dated "iggy pop 1/3 2007 © Renaud Monfourny"
on the reverse

gelatin silver print

(i) 10½ x 10½ in. (26.7 x 26.7 cm.)

(ii) 11¾ x 11 in. (29.8 x 27.9 cm.)

(iii) 14¾ x 9¾ in. (36.5 x 23.8 cm.)

(i-iii) Executed in 2007, this work is number 1 from an
edition of 3.

Estimate

\$5,000-7,000

Provenance

Loveless, Tokyo

Acquired from the above by the present owner

Exhibited

(iii) Paris, All Access, *Exposition Photographies
de Renaud Monfourny*, February 4 - March 1, 2014
(another example exhibited)



48. Ricarda Roggan b. 1972

RESET 4

signed, titled, numbered and dated "Ricarda Roggan
RESET 4 2011 1/3" on the reverse
chromogenic print
46 $\frac{1}{8}$ x 58 $\frac{1}{2}$ in. (118.4 x 148.6 cm.)
Executed in 2011, this work is number 1 from an edition
of 3.

Estimate

\$800-1,200

Provenance

Ando Gallery, Tokyo
Acquired from the above by the present owner

Exhibited

Tokyo, Ando Gallery, *Ricarda Roggan*, September 6 -
November 26, 2011 (another example exhibited)
Hannover, Sprengel Museum, *Made in Germany Zwei*,
May 17 - August 19, 2012 (another example exhibited)



49. Ricarda Roggan b. 1972

Garage A

signed, titled, numbered and dated "Ricarda Roggan
garage 2008 1/3" on the reverse
chromogenic print
48 $\frac{1}{2}$ x 66 $\frac{5}{8}$ in. (123.2 x 169.2 cm.)
Executed in 2008, this work is number 1 from an
edition of 3.

Estimate

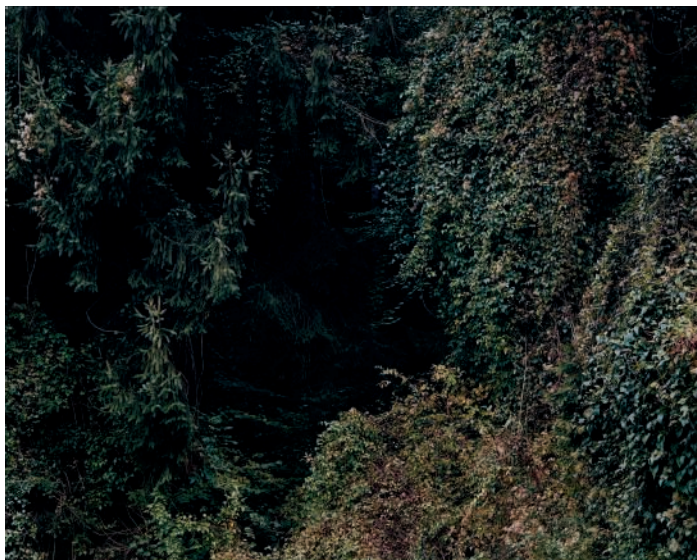
\$800-1,200

Provenance

Ando Gallery, Tokyo
Acquired from the above by the present owner

Literature

Ricarda Roggan: Creatures of the 20th Century,
exh. cat., Galerie EIGEN + ART, Leipzig & Berlin;
Ando Gallery, Tokyo, n.p., 2009 (another example
illustrated)



50. Ricarda Roggan b. 1972

Baumstück 6

signed, titled, numbered and dated "Ricarda Roggan
Baumstück 6 2008 1/3" on the reverse
chromogenic print face-mounted to Diasac
47 $\frac{1}{4}$ x 59 in. (120 x 149.9 cm.)
Executed in 2008, this work is number 1 from an
edition of 3.

Estimate

\$800-1,200

Provenance

Ando Gallery, Tokyo
Acquired from the above by the present owner

Exhibited

Tokyo, Ando Gallery, *Ricarda Roggan*, February 3 -
April 25, 2009 (another example exhibited)

For full cataloguing, please visit phillips.com

51. Julius Shulman 1910-2009

Case Study House No. 22, Los Angeles, Pierre Koenig, Architect
signed and dated "Julius Shulman '2000" on the reverse
chromogenic print
15 x 11½ in. (38.1 x 29.2 cm.)
Photographed in 1960 and printed in 2000.

Estimate
\$1,000-2,000

Provenance
Galleria Carla Sozzani, Milan
Acquired from the above by the present owner

For full cataloguing, please visit phillips.com



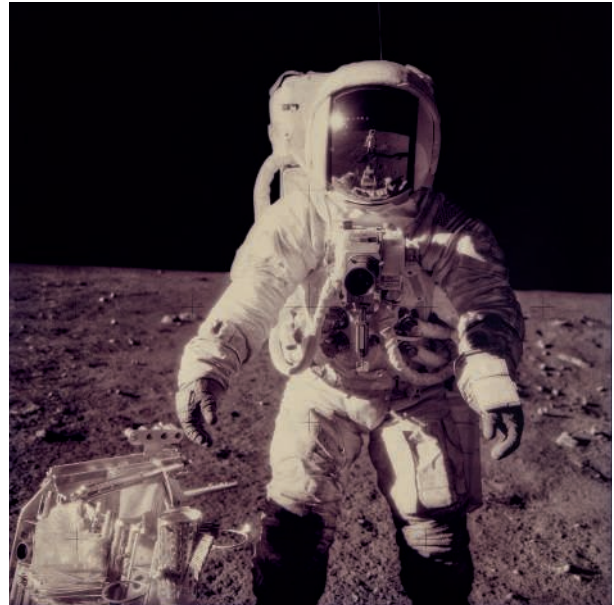
53. Michael Light b. 1963

Alan Bean at Sharp Crater with the Hand Tool Carrier;
Photographed by Charles Conrad, Apollo 12, November
14-24, 1969, from the project Full Moon
signed, numbered and dated "2002 Michael Light
7/50" on the reverse
chromogenic print
24¾ x 24¾ in. (61.9 x 61.9 cm.)
Conceived in 1999 and printed in 2002, this work is
number 7 from an edition of 50.

Estimate
\$1,000-2,000

Provenance
Acquired directly from the artist by the present owner

For full cataloguing, please visit phillips.com





52. Peter Beard b. 1938

Ape Skull from Rwanda

signed, titled, inscribed and dated "ape skull from Rwanda 1984..."

gelatin silver print with blood and ink
23¾ x 19 in. (60.3 x 48.3 cm.)

Photographed in 1984 and executed later.

Estimate

\$5,000-7,000

Provenance

Camera Work, Berlin

The Time is Always Now, New York

Acquired from the above by the present owner

For full cataloguing, please visit phillips.com



54. Michael Light b. 1963

Composite of Eugene Cernan and the Lunar Rover at "Split Rock", Photographed by Harrison Scmitt, Apollo 17, December 7-19, 1972, from the project Full Moon
signed, numbered and dated "2002 Michael Light 9/25" on a label affixed to the reverse

chromogenic print

48¼ x 87¾ in. (122.6 x 222.9 cm.)

Conceived in 1999 and printed in 2002, this work is number 9 from an edition of 25.

Estimate

\$3,000-5,000

Provenance

Acquired directly from the artist by the present owner

For full cataloguing, please visit phillips.com

55. Charlotte Perriand 1903-1999

Set of five wall lights, model no. CP1
painted steel and plastic, in 5 parts
each 7¼ x 5 x 2¾ in. (18.4 x 12.7 x 7 cm.)
Designed 1960s.

Estimate
\$5,000-7,000

Provenance
Gallery – SIGN, Tokyo
Acquired from the above by the present owner

Literature
Charlotte Perriand: Un Art de Vivre, exh. cat., Musée des Arts Décoratifs, Paris, 1985, p. 52 (another example illustrated)
Jacques Barsac, Charlotte Perriand: Complete Works Volume 3, 1956-1968, Paris, 2017, p. 106 (another example illustrated)



57. Charlotte Perriand and Pierre Jeanneret 1903-1999 and 1896-1967

Sideboard
oak-veneered wood
24¼ x 63¾ x 15 in. (61.6 x 161.9 x 38.1 cm.)
Circa 1960.

Estimate
\$20,000-30,000

Provenance
Gallery – SIGN, Tokyo
Acquired from the above by the present owner



59. Jean Prouvé 1901-1984

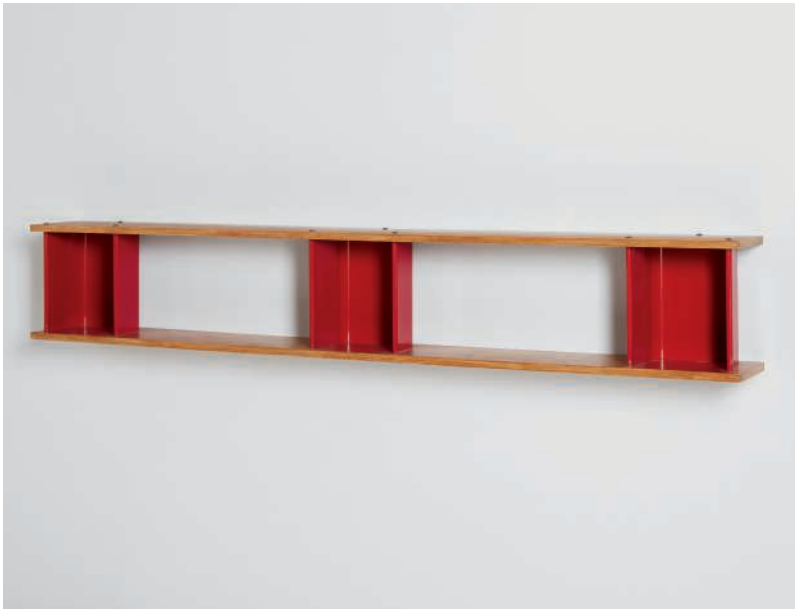
School desk
painted steel, aluminum, beech, oak-veneered plywood and glazed ceramic
24½ x 23½ x 35 in. (62.2 x 59.7 x 88.9 cm.)
Circa 1950. Manufactured by Les Ateliers Jean Prouvé, France.

Estimate
\$2,000-3,000

Provenance
Gallery – SIGN, Tokyo
Acquired from the above by the present owner

Literature
Peter Sulzer, Jean Prouvé: Œuvre complète / Complete Works, Volume 3: 1944-1954, Basel, 2005, pp. 224-26 for similar examples





56. Charlotte Perriand 1903-1999

Wall-mounted shelf

oak-veneered wood and painted steel

12¼ x 74⅞ x 9 in. (31.1 x 190.2 x 22.9 cm.)

Circa 1960. Manufactured by Négroni and Métal Mueble, France.

Estimate

\$15,000-20,000

Provenance

Gallery – SIGN, Tokyo

Acquired from the above by the present owner

Literature

Jacques Barsac, *Charlotte Perriand Un art d'habiter 1903-1959*, Paris, 2005, pp. 400, 405, 420-22, 440 for similar examples

Jacques Barsac, *Charlotte Perriand: Complete Works Volume 2, 1940-1955*, Paris, 2015, pp. 347, 411, 451, 468-70 for similar examples



58. Jean Prouvé 1901-1984

"Semi-metal" chair, model no. 305

painted steel, beech-veneered plywood, rubber and aluminum

31½ x 16¼ x 18½ in. (80 x 41.3 x 47 cm.)

Designed in 1950. Manufactured by Les Ateliers Jean Prouvé, France.

Estimate

\$12,000-18,000

Provenance

Private Collection, Tokyo

Acquired from the above by the present owner

Literature

Peter Sulzer, *Jean Prouvé: Œuvre complète / Complete Works, Volume 3: 1944-1954*, Basel, 2005, pp. 208-11, 268 (another example illustrated)



60. Jean Prouvé 1901-1984

"Antony" chair, model no. 356

beech-veneered wood, painted steel and aluminum

34¼ x 20 x 27¼ in. (87 x 50.8 x 69.2 cm.)

Designed in 1954. Manufactured by Les Ateliers Jean Prouvé, France.

Estimate

\$15,000-20,000

Provenance

Galerie Patrick Seguin, Paris

Acquired from the above by the present owner

Literature

Peter Sulzer, *Jean Prouvé: Œuvre complète / Complete Works, Volume 3: 1944-1954*, Basel, 2005, p. 272 (another example illustrated)



61. Jean Prouvé 1901-1984

"Standard desk"

painted steel, oak and laminate-covered wood
29 x 63 x 32½ in. (73.7 x 160 x 82.6 cm.)
Designed in 1942. Manufactured by Les Ateliers
Jean Prouvé, France.

Estimate

\$20,000-30,000

Provenance

Gallery – SIGN, Tokyo
Acquired from the above by the present owner

Literature

Peter Sulzer, *Jean Prouvé: Œuvre complète /
Complete Works, Volume 2: 1934-1944*, Basel, 2000,
pp. 289-90 for similar examples from the series



62. Jean Prouvé 1901-1984

"Compas" cafeteria table, model no. 512

oak and painted steel

28¼ x 94½ x 30¾ in. (71.8 x 240 x 78.1 cm.)

Designed in 1953. Manufactured by Les Ateliers
Jean Prouvé, France.

Estimate

\$20,000-30,000

Provenance

Est-Ouest Auctions Co., Ltd, Tokyo, July 12, 2008,
lot 267

Acquired at the above sale by the present owner

Literature

Peter Sulzer, *Jean Prouvé: Œuvre complète /
Complete Works, Volume 3: 1944-1954*, Basel, 2005,
pp. 268-69 (another example illustrated)



INTERSECT BY LEXUS - Dubai, Dubai, 2015
Interior Design: Wonderwall®
Photo: Nacása & Partners Inc.



Samsung 837, New York, 2016
Interior Design: Wonderwall®
Photo: Nacása & Partners Inc.

63. Takashi Murakami b. 1962

Eye Love Superflat (Blue)

signed, dated and numbered 47/50 in pencil (there were also 8 artist's proofs), published by Kaikai Kiki Co., Ltd., Tokyo, framed
screenprint in colors, on wove paper, with full margins
I. 11¾ x 11¾ in. (29.8 x 29.8 cm.)
S. 17¼ x 17¼ in. (43.8 x 43.8 cm.)
Executed in 2003.

Estimate

\$1,200-1,800

Provenance

Kaikai Kiki Gallery, Tokyo
Acquired from the above by the present owner



66. Takashi Murakami b. 1962

SUPERFLAT Colorful Monogram (green)

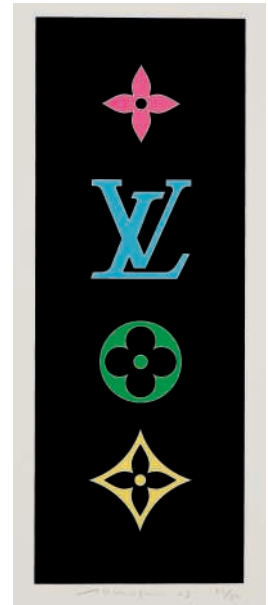
signed, dated and numbered 22/50 in pencil, published by Kaikai Kiki, Co., Ltd., Tokyo and New York, framed
screenprint in colors, on wove paper, with full margins
I. 7⅞ x 2⅞ in. (20 x 7.3 cm.)
S. 11¾ x 6 in. (29.8 x 15.2 cm.)
Executed in 2003.

Estimate

\$1,800-2,400

Provenance

Kaikai Kiki Gallery, Tokyo
Acquired from the above by the present owner



67 Takashi Murakami b. 1962

Signboard Takashi

signed and dated "TAKASHI 91.9." on the reverse
sticker on plywood, branded with hot iron
27¾ x 21½ in. (69.5 x 54.6 cm.)
Executed in 1991.

Estimate

\$3,000-4,000

Provenance

Taro Nasu, Tokyo
Gifted from the above to the present owner

Literature

Takashi Murakami: The Meaning of the Nonsense of the Meaning, exh. cat., Center for Curatorial Studies Museum, Bard College, New York, 1999, pp. 42, 61 (another example illustrated)





64. Takashi Murakami b. 1962

Eye Love Superflat (Pink)

signed, dated and numbered 7/50 in pencil (there were also 8 artist's proofs), published by Kaikai Kiki Co., Ltd., Tokyo, framed screenprint in colors, on wove paper, with full margins
 I. 11¼ x 11¼ in. (29.8 x 29.8 cm.)
 S. 17¼ x 17¼ in. (43.8 x 43.8 cm.)
 Executed in 2003.

Estimate

\$1,200-1,800

Provenance

Kaikai Kiki Gallery, Tokyo
 Acquired from the above by the present owner



65. Takashi Murakami b. 1962

SUPERFLAT monogram: Panda & His Friends

signed, dated and numbered 35/50 in pencil (there were also 9 artist's proofs), published by Kaikai Kiki Co., Ltd., Tokyo, framed screenprint in colors, on wove paper, with full margins
 I. 30¾ x 30¾ in. (78.1 x 78.1 cm.)
 S. 33¾ x 33¾ in. (85.7 x 85.7 cm.)
 Executed in 2005.

Estimate

\$8,000-12,000

Provenance

Kaikai Kiki Gallery, Tokyo
 Acquired from the above by the present owner



68. Takashi Murakami b. 1962

Monogram Cherry

signed, dated and numbered 6/50 in pencil, published by Kaikai Kiki Co., Ltd., Tokyo, framed screenprint in colors, on wove paper, with full margins
 I. 23⅝ x 23⅝ in. (60 x 60 cm.)
 S. 30 x 30 in. (76.2 x 76.2 cm.)
 Executed in 2005.

Estimate

\$6,000-8,000

Provenance

Kaikai Kiki Gallery, Tokyo
 Acquired from the above by the present owner

69. Jeff Koons b. 1955

Balloon Dog (Blue)

numbered "554" on a label affixed to the reverse
porcelain painted in chrome
diameter 10½ in. (26.7 cm.)
Executed in 2002, this work is number 554 from an
edition of 2300 plus 50 artist's proofs published by the
Museum of Contemporary Art, Los Angeles.

Estimate

\$5,000-7,000

Provenance

San Francisco Museum of Modern Art
Acquired from the above by the present owner



71. KAWS b. 1974

Dissected Companion

signed, dated and numbered 48/100 in silver marker,
unframed
screenprint in colors, on heavy wove paper, the full
sheet
S. 20 x 20 in. (50.8 x 50.8 cm.)
Executed in 2006.

Estimate

\$5,000-7,000

Provenance

Medicom Toy, Original Fake
Acquired from the above by the present owner





70. Andy Warhol 1928-1987

Joseph Beuys in Memoriam
signed and numbered "H.C. 3/5" in pencil (an hors commerce, the edition was 90 and 20 artist's proofs), co-published by Galerie Bernd Kluser and Editions Schellmann (with their and the artist's copyright inkstamp on the reverse), framed screenprint in colors, on Arches 88 paper, the full sheet
S. 32 x 24 in. (81.3 x 61 cm.)
Executed in 1986.

Estimate
\$10,000-15,000

Provenance
Galerie Sho Contemporary Art, Tokyo
Acquired from the above by the present owner

For full cataloguing, please visit phillips.com



72. KAWS b. 1974

Infant Print
signed, dated and numbered 32/50 in pencil, unframed
screenprint with diamond dust in colors, on heavy wove paper, with full margins
I. 12 x 9¼ in. (30.5 x 23.5 cm.)
S. 20 x 20 in. (50.8 x 50.8 cm.)
Executed in 2006.

Estimate
\$5,000-7,000

Provenance
Medicom Toy, Original Fake
Acquired from the above by the present owner

73. Herman Toys, Inc.

Chairry

stamped and numbered "Pee-wee Herman 158" on a label affixed to the underside
polyurethane foam and mixed media
37¼ x 27 x 21 in. (94.6 x 68.6 x 53.3 cm.)
Executed in 1989, this work is number 158 from an edition of 2000.

Estimate

\$200-300

Provenance

Collection of Nigo, Japan
Pass the Baton, Tokyo
Acquired from the above by the present owner



75. Medicom Toy

Two works: (i) *The Rocking Machine (Black Version)*;
(ii) *The Rocking Machine (White Version)*

fiberglass

(i-ii) 31 x 17 x 12½ in. (78.7 x 43.2 x 31.8 cm.)

Executed in 2007, this work is from an edition of 50.

Estimate

\$1,000-2,000

Provenance

Medicom Toy
Acquired from the above by the present owner

Famously featured in Stanley Kubrick's film *A Clockwork Orange* (1971), *The Rocking Machine* is a Medicom Toy, Tokyo reproduction of the original edition of six designed by Herman Makkink in 1969. Makkink described this comic kinetic piece: "Pop Art was in full swing and so was the sexual revolution, so I combined a penis with a beautifully shaped female rear in fibre glass. I thought this would be really shocking. I thought I could make the object move by constructing a heavy pendulum swing inside. To my surprise I found that it made an irregular movement, so I exaggerated that by adding extra weights in various places. That resulted in *Rocking Machine's* specific, jerky motion" (Herman Makkink, © 2000 Drencrom V.O.F.).



74. McDonald's System Inc

Ronald McDonald

stamped with the date and fabricator "© 1977
McDonald's System Inc" on the reverse
painted fiberglass
23½ x 17 x 15 in. (59.7 x 43.2 x 38.1 cm.)
Executed in 1977.

Estimate

\$200-300

Provenance

Pass the Baton, Tokyo

Acquired from the above by the present owner



76. Vintage Fukusuke Doll

Bowing Fukusuke

stamped and incised in Japanese characters on the
underside
slip cast porcelain and pillow, in 2 parts
overall 10¼ x 10½ x 12 in. (26 x 26.7 x 30.5 cm.)
Executed circa 1930.

Estimate

\$200-300

Provenance

Pass the Baton, Kyoto

Acquired from the above by the present owner



Wonderwall Office, Sendagaya, Tokyo, 2009
Interior Design: Wonderwall®
Photo: Kozo Takayama



Wonderwall Office, Sendagaya, Tokyo, 2009
Interior Design: Wonderwall®
Photo: Kozo Takayama

NY Guide for Prospective Buyers

Each Phillips auction is governed by the applicable Conditions of Sale and Authorship Warranty.

All prospective bidders should read these sections carefully. They govern the purchasing agreement under which you buy at auction from Phillips. They may be also amended by saleroom addendum or auctioneer's announcement during the auction. The Complete **Conditions of Sale and Authorship Warranty** applicable to this auction (Version 8-21-17) are found online at phillips.com along with detailed information on each lot.

Pre-Sale Estimates

Pre-sale estimates are intended as a guide for prospective buyers. Any bid within the high and low estimate range should, in our opinion, offer a chance of success. However, many lots achieve prices below or above the pre-sale estimates. Where "Estimate on Request" appears, please contact the specialist department for further information. It is advisable to contact us closer to the time of the auction as estimates can be subject to revision. Pre-sale estimates do not include the buyer's premium or any applicable taxes.

All Lots are Subject to 'Buyer's Premium'

Phillips charges the successful bidder a commission, or buyer's premium, on the hammer price of each lot sold. The buyer's premium is payable by the buyer as part of the total purchase price at the following rates: 25% of the hammer price up to and including \$200,000, 20% of the portion of the hammer price above \$200,000 up to and including \$3,000,000 and 12% of the portion of the hammer price above \$3,000,000.

Condition and Condition Reports

Phillips does not warrant or guarantee condition on any lot. Solely as a convenience to clients, Phillips may provide condition reports on many lots, which are also available online on the lot detail pages. If there is not a condition report available, that is not a representation that a lot is in perfect condition. While condition reports are prepared honestly and carefully, our staff are not professional restorers or trained conservators. We therefore encourage all prospective buyers to inspect all lots at our pre-sale exhibitions, and contact our staff with any questions.

Bidding at Auction

You may bid in the auction in person, online, on the phone, or by placing an absentee bid. The easiest way to arrange or register to bid at auction is to set up a client account online. Go to our homepage, phillips.com and fill out the account form. When you want to register for an auction, click **Register** on sale pages or lot detail pages, and you'll confirm your account details, be asked for a credit card number for identification purposes and our Bids Department will process your request. We recommend registering at least 24 hours prior to sale to ensure that you can bid. Good luck!

Transport and Shipping

As a free service for buyers, Phillips will wrap purchased lots for hand carry only. Alternatively, we will either provide packing, handling and shipping services or coordinate with shipping agents in order to facilitate such services for property purchased at Phillips. In the event that the property is collected in New York by the buyer or the buyer's designee (including any private carrier) for subsequent transport out of state, Phillips may be required by law to collect New York sales tax, regardless of the lot's ultimate destination. Please refer to Paragraph 17 of the Conditions of Sale for more information.

Some lots are sold under special conditions. Phillips uses the following symbols to designate these lots:

O ♦ Guaranteed Property

The seller of lots designated with the symbol O has been guaranteed a minimum price financed solely by Phillips. Where the guarantee is provided by a third party or jointly by us and a third party, the property will be denoted with the symbols O ♦. When a third party has financed all or part of our financial interest in a lot, it assumes all or part of the risk that the lot will not be sold and will be remunerated via a fixed fee, a percentage of the hammer price or the buyer's premium or some combination of the foregoing. The third party may bid on the guaranteed lot during the auction. If the third party is the successful bidder, the remuneration may be netted against the purchase price. Where Phillips has guaranteed a minimum price on every lot in the catalogue, Phillips will not designate each lot with the symbol(s) for the guaranteed property but will state our financial interest at the front of the catalogue.

Δ Property in Which Phillips Has an Ownership Interest

Lots with this symbol indicate that Phillips owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

•No Reserve

Unless indicated by a •, all lots in this catalogue are offered subject to a reserve. A reserve is the confidential value established between Phillips and the seller and below which a lot may not be sold. The reserve for each lot will not exceed the low pre-sale estimate.

Ready to go digital?

Now Online at Phillips

Full terms and conditions
Advice on How to Buy
Artist and Maker Pages
360 degree views and Image to Scale
Management and Staff Pages
Bidding Forms and Online Accounts

Sign up.

Phillips is investing in new digital services so you can explore and experience our auctions when and how you want. Create an online account today and see what's new.

Visit phillips.com/godigital to get started.

Bid anywhere.

Participating in our auctions is easier than ever. Browse upcoming sales, track lots, watch our live auctions and place bids from your phone. Now available for iOS and Android.

Download the app today to get started.





