

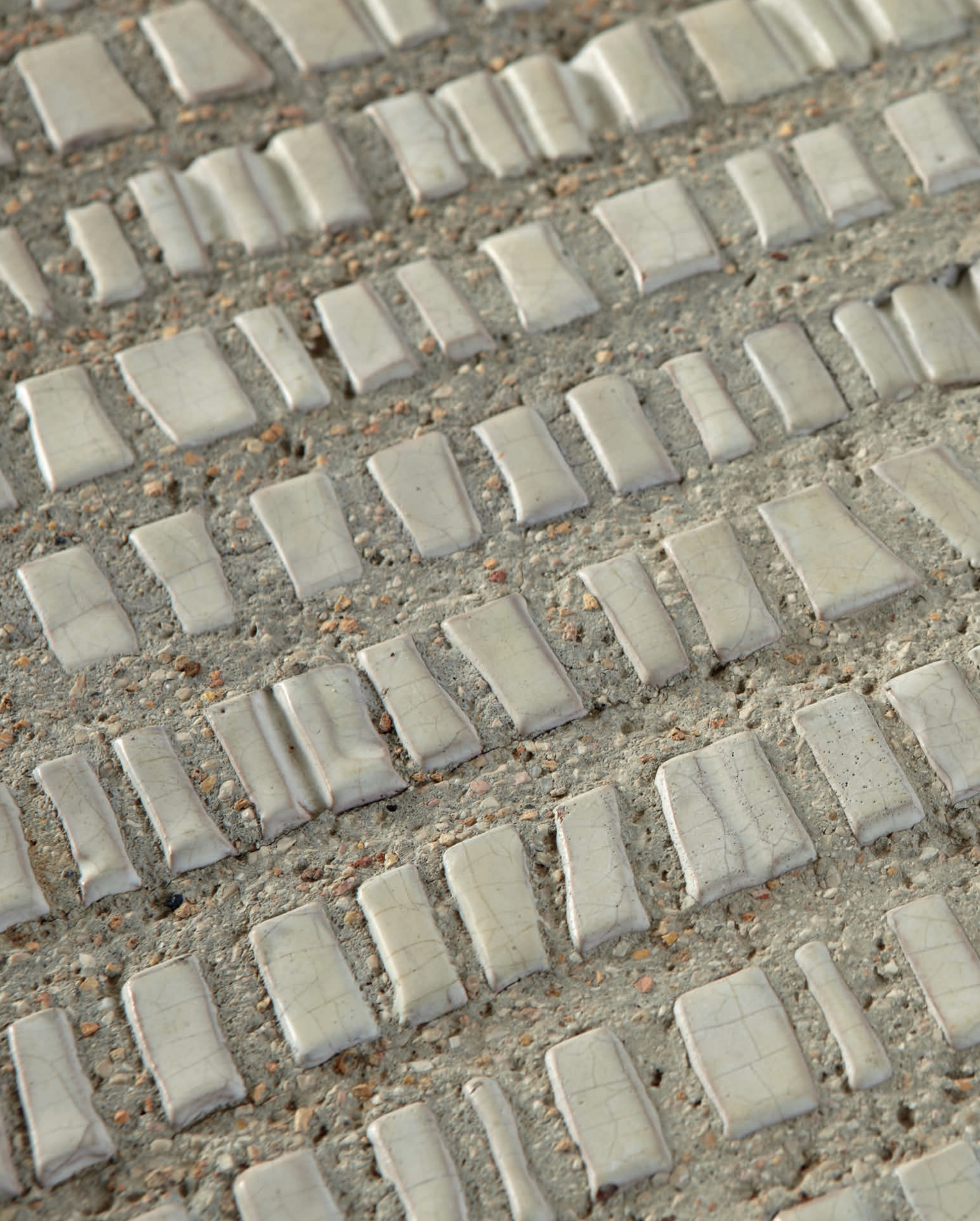
PHILLIPS
de PURY & COMPANY

DESIGN

15 JUNE 2012 NEW YORK











DESIGN

15 JUNE 2012 11AM 450 PARK AVENUE NEW YORK

INCLUDING PROPERTY FROM

THE HAWLEY COLLECTION, NEW YORK

THE BERKELEY COLLECTION, LONDON

JUDY FREEMAN, NEW YORK

NANCY AND ARNOLD SMOLLER, NEW YORK

LOTS 1-116

Viewing

6 – 14 June

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

Front Cover Jean-Michel Frank, *Rare 'Aragon' low table*, lot 33 (detail)

Inside Front Cover Charlotte Perriand, *Rare free-form desk*, lot 19 (detail)

Pages 4-5 Georges Jouve, *Low table*, lot 22 (detail)

Opposite Dale Chihuly, *Early neon sculpture*, lot 69 (detail)

1 **JEAN ROYÈRE** 1902-1981
'Croisillon' armchair, circa 1947
Painted tubular metal, fabric.
32 x 28 x 33 in (81.3 x 71.1 x 83.8 cm)

Estimate \$40,000-60,000

PROVENANCE
Private collection, France

LITERATURE
Jean Royère, décorateur à Paris, exh. cat., Musée des Arts Décoratifs, Paris, 1999, pp. 95 and 151 for drawings of a similar example
Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2002, pp. 120 and 122 for similar examples and pp. 240-41 for drawings of a similar example





2

JEAN ROYÈRE 1902-1981

Pair of 'Persane' wall lights, circa 1954

Painted tubular metal, painted metal, vellum shades (2).

Each: 36 1/4 x 24 x 10 1/4 in (92.1 x 61 x 26 cm)

Estimate \$30,000-40,000

PROVENANCE

Galerie Regis Royant, Paris, 2004

LITERATURE

Yvonne Brunhammer, *Le Mobilier Français 1930-1960*, Paris, 1997, p. 138

Bruno Foucart and Jean-Louis Gaillemain, *Les Décorateurs des années 40*, Paris, 1998, p.262

Jean Royère, décorateur à Paris, exh. cat., Musée des Arts Décoratifs, Paris, 1999, pp. 55, 62, 70-71, and p. 164 for the present model *in situ* at the 1954 Salon des Arts Ménagers, Paris

Jacques Lacoste, *Jean Royère*, exh. cat., Galerie Jacques Lacoste, Paris, 1999, pp. 59, 73 and 84-85

Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2002, pp. 40, 143, 199, 209-211, 243, and pp. 33, 225, 275, 292, 302-303 for drawings



“That it be successful, I don’t know any other imperative.”

JEAN ROYÈRE



Jean Royère's graphite and gouache (circa 1955) illustrating the present model in the Salon Vert, Hôtel St. Georges, Beirut

3

JEAN ROYÈRE 1902-1981

Rare 'Ambassador' sofa, circa 1955

Fabric, oak.

41 1/2 x 88 x 31 in (105.4 x 223.5 x 78.7 cm)

Estimate \$130,000-150,000

PROVENANCE

Private collection, France

LITERATURE

Jean Royère, décorateur à Paris, exh. cat., Musée des Arts Décoratifs, Paris, 1999,
p. 101 for a drawing

The 'Ambassador' sofa will be included in the forthcoming
Monographie de Jean Royère by Galerie Patrick Seguin and
Galerie Jacques Lacoste, Paris, 2012.







“I have always been obsessed with suns...but into
this fire I mix water which is purity, calm...”

LINE VAUTRIN

4 LINE VAUTRIN 1913-1997

'Soleil Torsadé' mirror, circa 1958

Mirrored glass, *talosel* resin, colored glass.

21 1/2 in (54.6 cm) diameter

Reverse incised with 'LINE VAUTRIN'.

Estimate \$25,000-35,000

PROVENANCE

Acquired directly from the artist

Private collection, Paris

LITERATURE

Patrick Mauriès, *Line Vautrin: Miroirs*, exh. cat., Galerie Chastel Maréchal, Paris, 2004, p. 40



PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

JEAN ROYÈRE 1902-1981
Set of three wall lights, circa 1948
Painted metal, paper shades (3).
Each: 15 3/8 x 15 3/8 x 7 7/8 in (39.1 x 39.1 x 20 cm)

Estimate \$20,000-25,000

PROVENANCE
Galerie Patrick Seguin, Paris, 2008

LITERATURE
Jean Royère, décorateur à Paris, exh. cat., Musée des Arts Décoratifs, Paris, 1999, p. 16 for a similar example
Jacques Lacoste, *Jean Royère*, exh. cat., Galerie Jacques Lacoste, Paris, 1999, pp. 45-46 and 111 for similar examples
Catherine and Stéphane de Beyrie and Jacques Ouais, *Jean Royère*, New York, 2000, p. 33 for a similar example
Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2002, pp. 200 and 286 for a similar example





The entry of a Paris apartment with the present lot *in situ* beneath a 'Liane' wall light, circa 1955

6 **JEAN ROYÈRE** 1902-1981

Rare chair, for a private commission, Paris, circa 1955

Painted tubular metal, fabric.

27 x 26 x 20 in (68.6 x 66 x 50.8 cm)

Estimate \$12,000-18,000

PROVENANCE

Mr. Ranson, Paris

LITERATURE

Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2002, illustrated p. 6



JEAN ROYÈRE 1902-1981

'Croisillon' coffee table, circa 1947

Plastic-laminated wood, painted tubular metal, brass.

16 x 53 1/2 x 22 in (40.6 x 135.9 x 55.9 cm)

Estimate \$30,000-40,000

PROVENANCE

Private collection, Lebanon

LITERATURE

Jean Royère, décorateur à Paris, exh. cat., Musée des Arts Décoratifs, Paris, 1999, p. 151
for a drawing of a similar dining table





8 **ALEXANDRE NOLL** 1890-1970

Lidded box, circa 1950

Walnut.

5 in (12.7 cm) high, 5 1/4 in (13.3 cm) diameter

Underside incised with 'ANoll'.

Estimate \$4,000-6,000

LITERATURE

Maison française, no. 79, July 1954, Paris, p. 33

9

GUIDETTE CARBONELL 1910-2008

Table lamp, circa 1950

Glazed ceramic, paper shade.

43 in (109.2 cm) high, including shade

Base incised with 'g. carbonell'.

Estimate \$3,000-5,000

LITERATURE

Charles Moreau, ed. *Ensembles Mobiliers*, vol 11, 1951, pl. 41

'La Tapisserie-Dans le Decor D'Aujoud'hui', *Décor d'aujourd'hui*, no. 38, 1947, p. 22
for a similar example

Born in Meudon in 1910, renowned French ceramist Guidette Carbonell studied with Cubist painter André Lhote and continued her training with the Fauvist artist Othon Friesz. After sharing a studio with Josep Llorens Artigas (who later collaborated with Joan Miró on large-scale ceramic murals), Carbonell turned towards clay. Marked by exuberant forms, Carbonell's work comprises ceramic objects, reliefs, murals, and notably a menagerie of fanciful animals. She exhibited from an early age at the Salon d'Automne and at the Salon des Artistes Décorateurs. In 1957 she was appointed one of the first Chevaliers des Arts et des Lettres.





10 **LINE VAUTRIN** 1913-1997
Hand mirror, circa 1960
Mirrored glass, *talosel* resin, colored glass.
7 x 5 x 3/8 in (17.8 x 12.7 x 1 cm)

Estimate \$3,000-4,000

PROVENANCE
Private collection, France

LITERATURE
Line Vautrin and Patrick Mauriès, *Line Vautrin: Miroirs*, Paris, 2004, pp. 78-79 for another hand mirror

PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

- 11 **JEAN ROYÈRE** 1902-1981
Pair of wall-mounted side tables, circa 1952
Painted wood, colored glass (2).
Each: 15 x 11 x 23 in (38.1 x 27.9 x 58.4 cm)

Estimate \$10,000-15,000

PROVENANCE

Sotheby's, '20th Century Decorative Arts & Design', London, April 6, 2000, lot 152

LITERATURE

Rathborne Holme and Kathleen Frost, *Decorative Art 1952-1953, The Studio Yearbook*, London, 1953, p. 14



JEAN ROYÈRE 1902-1981

Extendable dining table and six 'Croisillon' dining chairs, circa 1948

Table: Oak-veneered wood, oak, brass; chairs: oak, fabric.

Table: 28 3/4 (73 cm) high, 48 3/4 in (123.8 cm) diameter;

table fully extended: 28 3/4 x 95 3/4 x 48 3/4 in (73 x 243.2 x 123.8 cm);

each chair: 31 1/4 x 18 x 17 in (79.4 x 45.7 x 43.2 cm)

Together with one leaf (8).

Estimate \$40,000-60,000

PROVENANCE

Private collection, Paris

LITERATURE

'Jean Royère', *Mobilier et Décoration*, May 1937, p. 143

Maison Française, no. 16, March 1948, p. 15

Maison Française, no. 29, June 1949, p. 20

Jean Royère, décorateur à Paris, exh. cat., Musée des Arts Décoratifs, Paris, 1999, pp. 16 and 58 for the chairs

Charlotte and Peter Fiell, eds., *50s Decorative Art*, Cologne, 2000, p. 125 for the chairs

Catherine and Stéphane de Beyrie and Jacques Ouais, *Jean Royère*, New York, 2000, p. 103 for the chairs

Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2002, pp. 39, 108 and 119 for the chairs and similar examples of the table



PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

13 **JEAN ROYÈRE** 1902-1981

Large wall light, circa 1969

Painted tubular metal, paper shades.

40 1/4 x 27 1/4 x 13 1/8 in (102.2 x 69.2 x 33.3 cm)

Estimate \$25,000-35,000

PROVENANCE

DeLorenzo Gallery, New York, 2000

LITERATURE

Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2002, p. 291





PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

- 14 **JEAN ROYÈRE** 1902-1981
Games table with reversible top, circa 1955
Oak, plastic-laminated wood, felt.
28 1/4 x 31 3/8 x 29 1/2 in (71.8 x 79.7 x 74.9 cm)

Estimate \$4,000-6,000

PROVENANCE

Sotheby's, '20th Century Decorative Arts & Design', Paris, May 26, 2010, lot 66

LITERATURE

Jean Royère, décorateur à Paris, exh. cat., Musée des Arts Décoratifs, Paris, 1999, pp. 117 and 122 for drawings

Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2002, p. 163 for a drawing



PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

15 JEAN ROYÈRE 1902-1981

Pair of wall lights, circa 1956

Painted tubular metal, paper shades (2).

Each: 16 1/2 x 20 1/4 x 9 1/2 in (41.9 x 51.4 x 24.1 cm)

Estimate \$30,000-50,000

PROVENANCE

Antoine Levy-Frebault, Paris

LITERATURE

Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2002, p. 249

PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

16 **JACQUES ADNET** 1901-1984

Pair of beds, 1940s

Leather-upholstered tubular metal, painted metal, brass (2).

Each: 28 1/2 x 36 x 76 1/2 in (72.4 x 91.4 x 194.3 cm)

Estimate \$15,000-20,000

PROVENANCE

Liz O'Brien, New York

Private Midwestern collection

Phillips de Pury & Company, '20th-21st Century Design Art', New York,
December 12, 2001, lot 151





“Hallelujah. Awkwardness, faith, wise lyricism, the work of an inspired woodsman—those are the words that spring to mind when thinking about Borderie...”

AGNÈS VARDA



17 ANDRÉ BORDERIE 1923-1998

Rare low table, 1962

Glazed ceramic, painted tubular metal.

17 1/2 x 47 x 15 1/2 in (44.5 x 119.4 x 39.4 cm)

Underside signed with 'borderie./1962'.

Estimate \$15,000-20,000

PROVENANCE

Private collection, France

LITERATURE

André Borderie, pour l'homme simplement, exh. cat., Musées d'Angers, Angers, 1998, for further reading Pierre Staudenmeyer, *La céramique française des années 50*, Paris, 2001, pp. 120-27 for further reading

As curator Françoise de Loisy notes, André Borderie was born twice: in 1923 and again in 1948, when he resigned his position as a telecommunications inspector to become an artist. Years earlier, while browsing a bookseller's *boîte* along the Seine, he had fallen for a drawing by Paul Klee—a decisive moment on Borderie's road to conversion. From then until his death in 1998, he produced a wide range of works including drawings, paintings, sculpture, ceramics, furniture, and weavings. Like Klee, Borderie was a natural draftsman whose lines, like spun silk, never break; they attenuate without losing strength or elasticity. As with his predecessor, Borderie underpins his figures with bold fields of color. Klee's epitaph might also serve to describe the younger artist's work: "...closer to the heart of creation than usual..."



18 **SERGE MOUILLE** 1922-1988

'Agrafée deux rotules' desk lamp, circa 1958
Painted aluminum, painted tubular steel, brass.
26 1/2 x 11 x 11 1/2 in (67.3 x 27.9 x 29.2 cm)
Manufactured by Atelier Serge Mouille, France.

Estimate \$4,000-6,000

PROVENANCE

Wright, 'Important 20th Century Design', Chicago, May 22, 2007, lot 678

LITERATURE

Alan and Christine Counord, *Serge Mouille: Luminaires, 1953-1962*, Paris, 1983, n.p.
Anthony DeLorenzo, Alan and Christine Counord, *Jean Prouvé | Serge Mouille: Two Master Metalworkers*, exh. cat., New York / Paris, 1985, p. 132 for a drawing
Pierre Émile Pralus, *Serge Mouille: A French Classic*, Saint Cyr au Mont d'Or, 2006, pp. 65, 99 and 208



“Don’t copy, cultivate your difference.”

CHARLOTTE PERRIAND







19 CHARLOTTE PERRIAND 1903-1999

Rare free-form desk, circa 1958

Pine, molded plastic.

27 1/8 x 88 7/8 x 38 1/4 in (69 x 226 x 97 cm)

Produced by André Chetaille and retailed by Editions Steph Simon, France. Plastic drawer molded with 'MODELE CHARLOTTE PERRIAND/BREVETE S.G.D.G.'.

Estimate \$160,000-240,000

PROVENANCE

Galerie Downtown François Laffanour, Paris

Galerie Patrick Seguin, Paris

Private collection, Paris

LITERATURE

Jacques Barsac, *Charlotte Perriand-Un Art d'Habiter*, Paris, 2005, illustrated p. 433

PROPERTY OF A NEW YORK COLLECTOR

JEAN PROUVÉ 1901-1984

'Direction' armchair, model no. 352, circa 1951

Painted bent and tubular metal, leather, oak.

32 1/4 x 24 x 22 1/2 in (81.9 x 61 x 57.2 cm)

Manufactured by Les Ateliers Jean Prouvé, and retailed by Editions Steph Simon, France.

Estimate \$25,000-35,000

PROVENANCE

DeLorenzo 1950, New York

Private collection, New York

Phillips de Pury & Company, 'Design', New York, December 17, 2008, lot 19

LITERATURE

Galeries Jousse Seguin and Enrico Navarra, *Jean Prouvé*, Paris, 1998, pp. 48-51

for a similar example

Peter Sulzer, *Jean Prouvé: Oeuvre Complète, Volume 3: 1944-1954*, Basel, 2005, pp. 215-16,

figs. 1209.4,1, 1209.4,2

Galerie Patrick Seguin, *Jean Prouvé*, vol. 2, Paris, 2007, pp. 299 and 310-13





PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

21

SERGE MOUILLE 1922-1988

Set of four ceiling lights, circa 1960

Painted aluminum, painted tubular metal, brass.

Each: 34 x 12 x 4 in (86.4 x 30.5 x 10.2 cm)

Manufactured by Atelier Serge Mouille, France (4).

Estimate \$40,000-60,000

PROVENANCE

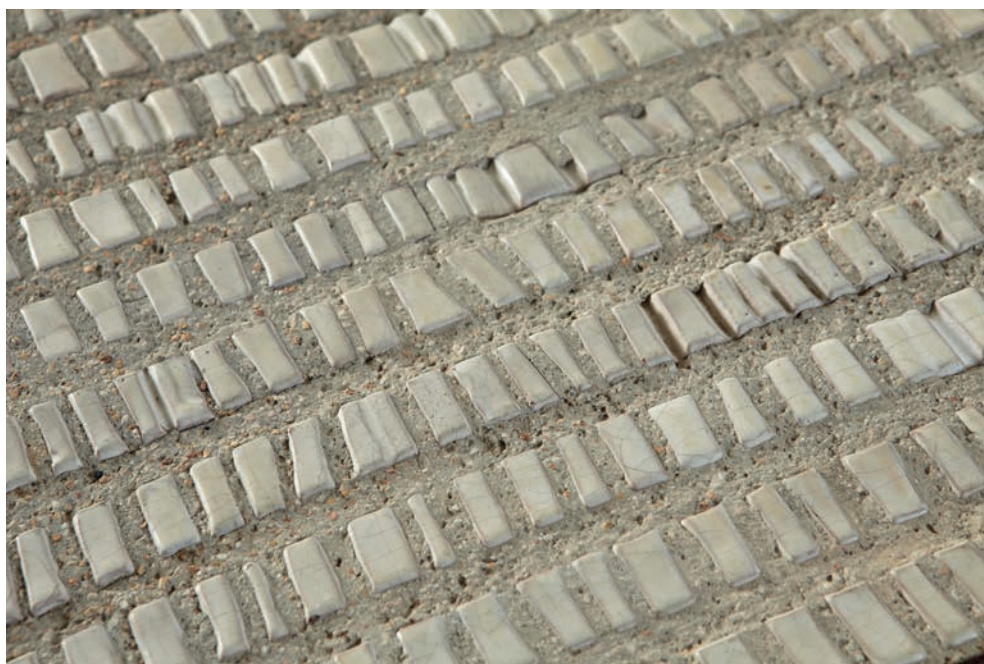
1950, New York

Wolfgang Joop, Germany

Sotheby's, 'Property from the Collection of Wolfgang Joop', New York,

December 12, 2003, lot 401





PROPERTY OF A NEW YORK COLLECTOR

22 GEORGES JOUVE 1901-1964

Low table, circa 1959

Glazed ceramic, concrete, steel.

16 x 44 1/16 x 16 5/16 in (40.6 x 111.9 x 41.4 cm)

Estimate \$50,000-60,000

PROVENANCE

Galerie Arcanes, Paris

LITERATURE

Philippe Jousse and Galerie Jousse Entreprise, *Georges Jouve*, Paris, 2005, pp. 93, 96, 227 and 290



PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

SERGE MOUILLE 1922-1988
Pair of 'Cachan' wall lights, for the Young Workers Housing Association, Cachan, circa 1957
Painted aluminum, painted tubular metal.
Each: 8 1/2 x 11 x 10 1/2 in (21.6 x 27.9 x 26.7 cm)
Manufactured by Atelier Serge Mouille, France (2).

Estimate \$8,000-12,000

PROVENANCE
Young Workers Housing Association, Cachan, France
Private collection, New York
Phillips de Pury & Company, '20-21st Century Design Art', New York, June 10, 2004, lot 128

LITERATURE
Pierre Émile Pralus, *Serge Mouille: A French Classic*, Saint Cyr au Mont d'Or, 2006, p. 181

Serge Mouille's 'Cachan' wall light comprises both an upper sphere, which casts an ambient glow, and a cone-shaped task light. Mouille produced approximately 200 of these fixtures exclusively for the Young Workers Housing Association in Cachan.



24 **ERCOLE BAROVIER** 1889-1974

Rare 'Primavera' footed bowl, 1929-30

Hand-blown transparent *Primavera* glass, black *pasta vitrea*.

7 1/8 in (18.1 cm) high, 11 3/4 in (29.8 cm) diameter

Produced by Vetreria Artistica Barovier & C., Murano, Italy.

Estimate \$30,000-40,000

PROVENANCE

Private collection, New York

LITERATURE

Marina Barovier, ed., *Art of the Barovier: Glassmakers in Murano 1866-1972*, exh. cat.,
Fondazione Scientifica Querini Stampalia, 1993, p. 119 pl. 92

Franco Deboni, *Murano '900, Vetri e Vetrai*, Milan, 1996, p. 366 for a discussion of
Primavera glass

In 1929 Ercole Barovier, then-artistic director of his family's glassmaking firm Vetreria Artistica Barovier, invented *Primavera* glass by chance. Characterized by its milky, transparent glass shot through with irregular filaments, *Primavera* enjoyed instant acclaim and commercial success. Barovier exhibited examples in 1930 at the Monza Triennale and at the Venice Biennale. Production stopped that year, as the firm was never able to reproduce its formula for the glass.

The present model, a wide *Primavera* glass bowl above a calotte base with an asymmetric foliate stem, was exhibited in 'Art of the Barovier: Glassmakers in Murano 1866-1972', at the Fondazione Querini Stampalia, Venice, March 12 – April 18, 1993.







**EMILE-JACQUES RUHLMANN'S
GUEST BEDROOM SUITE
FOR 'MISS REDHEAD'**

		PROPERTY OF A CALIFORNIA COLLECTOR
Σ 25	EMILE-JACQUES RUHLMANN	1879-1933
	<i>The 'Redhead' dressing table, model no. AR1537/NR1828, and 'Tivo' side chair, model no. AR29/NR57, for Margaret Hunam Harmsworth ('Miss Redhead'), circa 1925</i> Dressing table: amboyna-veneered wood, macassar ebony, shagreen, ivory, bronze, mirrored glass; chair: amboyna-veneered wood, fabric. Dressing table: 48 1/2 x 35 1/2 x 19 1/4 in (123.2 x 90.2 x 48.9 cm); chair: 26 7/8 x 15 x 19 1/2 in (68.3 x 38.1 x 49.5 cm) Underside of table base branded with 'Ruhlmann' and an encircled 'A' (2).	
	Estimate \$200,000-300,000	
	PROVENANCE	
	Margaret Hunam Harmsworth, née Redhead, 154 avenue des Champs-Élysées, Paris The Estate of Ellen L. Parkinson, Medfield, Massachusetts Christie's, 'Important 20th Century Decorative Arts,' New York, March 16, 1991, lot 129 Christie's, 'Important 20th Century Decorative Arts,' New York, December 9, 1995, lot 374 Acquired from the above	
	LITERATURE	
	Florence Camard, <i>Ruhlmann</i> , Paris, 1983, illustrated p. 274 Florence Camard, <i>Ruhlmann: Master of Art Deco</i> , New York, 1984, illustrated p. 274 Florence Camard, <i>Jacques Émile Ruhlmann</i> , New York, 2011, illustrated p. 277	



PROPERTY OF A CALIFORNIA COLLECTOR

Σ 26 **EMILE-JACQUES RUHLMANN** 1879-1933

Pair of 'Redhead' beds, model no. AR504/NR801, for Margaret Hunam Harmsworth ('Miss Redhead'), circa 1925

Amboyna-veneered wood, ivory.

Each: 37 1/2 x 84 x 43 1/2 in (95.3 x 213.4 x 110.5 cm)

Inside of each headboard branded with 'Ruhlmann' and an encircled 'A' (2).

Estimate \$60,000-80,000

PROVENANCE

Margaret Hunam Harmsworth, née Redhead, 154 avenue des Champs-Élysées, Paris
The Estate of Ellen L. Parkinson, Medfield, Massachusetts
Christie's, 'Important 20th Century Decorative Arts,' New York, March 16, 1991, lot 128
Christie's, 'Important 20th Century Decorative Arts,' New York, December 9, 1995, lot 375
Acquired from the above

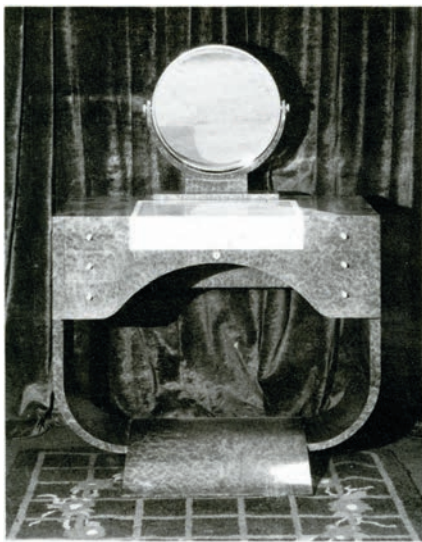
LITERATURE

Florence Camard, *Jacques Émile Ruhlmann*, New York, 2011, Catalogue Raisonné CD-ROM for a drawing

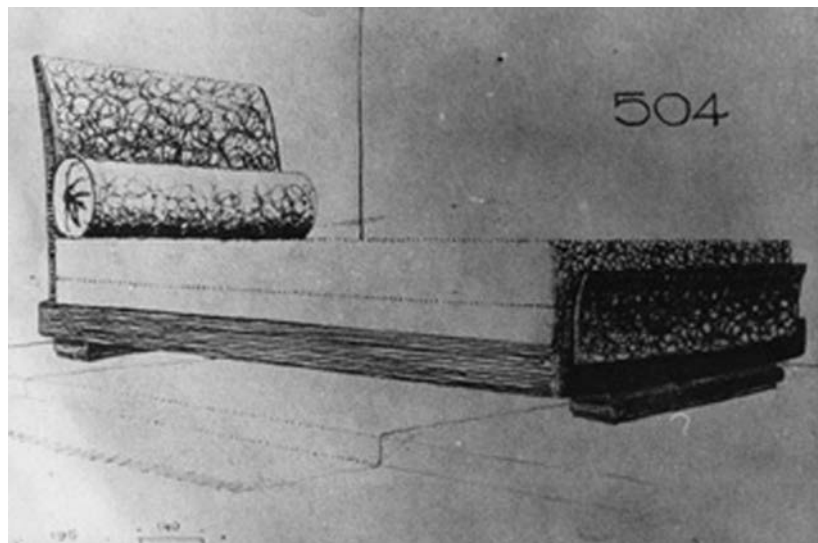




“Make it sturdy, but keep it beautiful.” **EMILE-JACQUES RUHLMANN**



A period image of the present dressing table for 'Miss Redhead', circa 1925



Ruhlmann's preparatory drawing for 'Miss Redhead's' bed, model no. AR504/NR801, showing a burl wood veneer.

In 1919, during the Versailles Peace Conference, Margaret Hunam Redhead (1898-1995) met Lieutenant Esmond Cecil Harmsworth (1898 -1978), later the 2nd Viscount Rothermere, while the latter was stationed in Paris as aide-de-camp to Prime Minister Lloyd George. That same year, the young lieutenant won election to Parliament from the Isle of Thanet. Miss Redhead, born in Brentford, Middlesex, married Lieutenant Harmsworth early the following year. At times during their nearly two decades together (they divorced in 1938), the Harmsworths resided in Paris at 154 avenue des Champs-Élysées, then the apartment of the Lieutenant's father, Lord Rothermere, proprietor of various British newspapers including the *Daily Mirror* and the *Daily Mail*. When Lord Rothermere died in 1940, his eldest son inherited the viscountcy and the newspapers.

Following his triumph at the 1925 Exposition Internationale des Arts Décoratifs, the designer Emile-Jacques Ruhlmann undertook a number of significant commissions, among them the refurbishment of Lord Rothermere's residence on the Champs-Élysées. The apartment, with its broad view of the Arc de Triomphe, included many grand rooms including several for the Viscount's daughter-in-law, still known subsequent to her marriage as 'Miss Redhead'. As Florence Camard notes (Camard, 2011 p. 278), Ruhlmann created a number of works for the young lady during his renovation of the apartment: "Her name was given to about fifteen remarkable pieces between 1925 and 1930," among them the present dressing table, listed in the Ruhlmann inventory as the 'Redhead' vanity AR 1537 / NR 1828, which was accompanied by a 'Tivo' chair and pair of 'Redhead' beds.



Δ 27 **EMILE-JACQUES RUHLMANN** 1879-1933

Wall light, model no. 3641, circa 1929

Nickel-plated bronze, alabaster.

8 1/2 x 27 x 6 1/2 in (21.6 x 68.6 x 16.5 cm)

Estimate \$30,000-40,000

PROVENANCE

L'Arc en Seine, Paris

DeLorenzo Gallery, New York

LITERATURE

Florence Camard, *Ruhlmann*, New York, 1983, p. 295

Florence Camard, *Ruhlmann: Master of Art Deco*, New York, 1984, p. 295

Jean-Louis Gaillemín, *Antiquaires, The Finest Antique Dealers in Paris*, New York, 2000, p. 115





PROPERTY OF A CALIFORNIA COLLECTOR

Σ 28 **EMILE-JACQUES RUHLMANN** 1879-1933

'Bas Ducharne' table, model no. AR1044, NR1162, circa 1926

Rosewood, rosewood-veneered wood.

23 1/4 in (59.1 cm) high, 33 1/2 in (85.1 cm) diameter

Underside with partially obscured atelier brand, '___ RUHLMANN___'.

Estimate \$6,000-8,000

PROVENANCE

Private collection, New York

LITERATURE

Florence Camard, *Ruhlmann: Master of Art Deco*, New York, 1984, p. 171

Emmanuel Bréon and Rosalind Pepall, eds., *Ruhlmann: Genius of Art Deco*, Paris, 2004, p. 171

Emmanuel Bréon, *Jacques-Emile Ruhlmann: the designer's archives*, Paris, 2004, vol. 1, p. 66

Florence Camard, *Jacques Émile Ruhlmann*, New York, 2011, pp. 213, 326, 337 and 345



29 **EMILE-JACQUES RUHLMANN** 1879-1933

Pair of wall lights, circa 1925

Silver-plated metal, fabric shades (2).

Each: 17 x 13 x 7 7/8 in (43.2 x 33 x 20 cm) including shades

Estimate \$20,000-30,000

PROVENANCE

Sotheby's, '20th Century Design', New York, March 10, 2011, lot 70

LITERATURE

Florence Camard, *Ruhlmann*, Paris, 1983, pp. 80, 90-91, 118, 146, 246-47, 294 and 297 for similar examples

Florence Camard, *Ruhlmann: Master of Art Deco*, New York, 1984, p. 118, 146 and 246-47 for similar examples

Emmanuel Bréon, *Jacques-Émile Ruhlmann: The Designer's Archives, vol. 1*, Paris, 2004, p. 30 for a sketch and pp. 31 and 96-97 for similar examples

Florence Camard, *Jacques Émile Ruhlmann*, New York, 2011, pp. 149-50, 156, 184, 215, 230, 272, 275, 329, 415 and 427 for similar examples



30 **LA MAISON DESNY**

Bowl, circa 1929

Silver-plated metal.

4 1/2 in (11.4 cm) high, 12 in (30.5 cm) diameter

Manufactured by La Maison Desny, France. Underside impressed with 'DESNY PARIS/MADE IN FRANCE/DEPOSE'.

Estimate \$10,000-15,000

LITERATURE

Pete Maenz, *Art Deco: 1920-1940*, Cologne, 1974, fig. 109

La Maison Desny, named for the contraction of the founders's names, Jean Desnet and René Nauny, was located at 122 Avenue des Champs-Élysées from 1927 to 1935.



PROPERTY OF A GENTLEMAN

31 PAUL DUPRÉ-LAFON 1900-1971

Valet, 1930s

Mahogany, Hermès leather, brass.

34 1/2 x 17 1/2 x 23 1/2 in (87.6 x 44.5 x 59.7 cm)

Manufactured by Hermès, France. Back of leather armature stamped with 'HERMÈS PARIS'.

Estimate \$10,000-15,000

PROVENANCE

Jackson Siegal Aaron, New York, 2005

LITERATURE

Thierry Couvrat Desvergnès, *Paul Dupré-Lafon: décorateur des millionnaires*, Paris, 1990, pp. 204-05

Bruno Foucart and Jean-Louis Gaillemain, *Les Décorateurs des années 40*, Paris, 1998, p. 121

Phillips de Pury & Company would like to thank Laure Dupré-Lafon for her assistance cataloguing the present lot.

“From the outset Dupré-Lafon understood the
essence of luxury. No décor except the useful.”

MICHEL DUFET



PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

32 PAUL DUPRÉ-LAFON 1900-1971

Sofa, circa 1932

Limed oak, iron, brass, fabric.

31 x 98 1/2 x 40 1/4 in (78.7 x 250.2 x 102.2 cm)

Estimate \$50,000-70,000

PROVENANCE

Walter Haas, Zurich

Wolfgang Joop, Germany

Sotheby's, 'Property from the Collection of Wolfgang Joop', New York,
December 12, 2003, lot 319

Christie's, 'Important 20th Century Decorative Art and Design', New York,
December 18, 2007, lot 291

LITERATURE

Ensembles Mobiliers, vol. 7, Paris, 1947, pl. 28

Bruno Foucart and Jean-Louis Gaillemine, *Les Décorateurs des années 40*,
Paris, 1998, p. 123

Pierre Kjellberg, *Le Mobilier du XXe Siècle*, Paris, 2000, p. 207

*Phillips de Pury & Company would like to thank Laure Dupré-Lafon
for her assistance cataloguing the present lot.*





“Elegance means elimination.”

JEAN-MICHEL FRANK





The present model *in situ*, Villa Blanche, Tamaris

PROPERTY OF A LADY

33 **JEAN-MICHEL FRANK** 1895-1941

Rare 'Aragon' low table, with 'pineapple' legs, circa 1934

Carved limed oak.

11 1/8 x 45 1/2 x 21 1/2 in (28.3 x 115.6 x 54.6 cm)

Produced by Chanaux & Co., France. Underside partially marked in pencil 'JM Frank 15_72'. Together with a certificate of authenticity from the Comité Jean-Michel Frank.

Estimate \$150,000-200,000

PROVENANCE

Christie's, 'Important 20th Century Decorative Arts', New York, December 12, 1987, front cover and lot 321

DeLorenzo Gallery, New York

Christie's, 'Important 20th Century Decorative Arts', New York, June 15, 2004, lot 129

LITERATURE

Léopold Diego Sanchez, *Jean-Michel Frank*, Paris, 1997, pp. 167 and 212-14

Pierre-Emmanuel Martin-Vivier, *Jean-Michel Frank*, Paris, 2006, p. 285

Pierre-Emmanuel Martin Vivier, *Jean-Michel Frank: the strange and subtle luxury of the Parisian haute-monde in the Art Deco period*, New York, 2008, p. 69

Pierre-Emmanuel Martin-Vivier, *Jean-Michel Frank: un décorateur dans le Paris des années 30*, Paris, 2009, p. 101





34 JEAN DESPRÉS 1889-1980

Lidded box, circa 1945

Hammered silver-plated metal.

1 x 8 x 3 3/4 in (2.5 x 20.3 x 9.5 cm)

Underside incised with 'J. Després'.

Estimate \$3,000-5,000

LITERATURE

Melissa Gabardi, *Jean Després: Jeweler, Maker and Designer of the Machine Age*, Milan, 1999, pp. 184-89 for similar examples



PROPERTY OF A GENTLEMAN

35 PAUL DUPRÉ-LAFON 1900-1971
Side chair, circa 1952
Oak, fabric.
31 7/8 x 17 3/4 x 18 1/4 in (81 x 45 x 46.5 cm)

Estimate \$5,000-7,000

PROVENANCE

Tajan, 'Arts décoratifs du 20e siècle', Paris, November 30, 2000, lot 122

LITERATURE

Thierry Couvrat Desvergnès, *Paul Dupré-Lafon: décorateur des millionnaires*, Paris, 1990, p. 180

Phillips de Pury & Company would like to thank Laure Dupré-Lafon for her assistance cataloguing the present lot.



36

IN THE STYLE OF
AUGUST ENDELL 1871-1925

Pair of side chairs, first quarter 20th century

Fabric, oak (2).

Each: 36 x 20 3/4 x 22 1/4 in (91.4 x 52.7 x 56.5 cm)

Estimate \$18,000-20,000

EXHIBITED

'Berlin und der Jugendstil', Haus an der Redoute, 18th Berliner
Theaterwoche, Bonn, May 9 -June 15, 1980

LITERATURE

Berlin und der Jugendstil, exh. cat., Bonn, 1980, p. 57



PROPERTY OF A GENTLEMAN

37

PAUL DUPRÉ-LAFON 1900-1971

Floor lamp, circa 1935

Painted metal, brass, paper shade.

65 3/4 x in (167 cm) high, 24 in (61 cm) diameter including shade

Estimate \$15,000-20,000

PROVENANCE

Tajan, 'Arts décoratifs du 20e siècle', Paris, May 20, 2003, lot 110

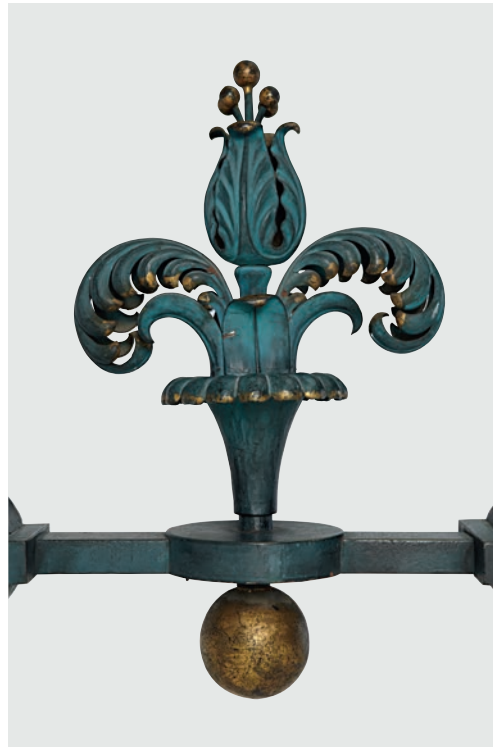
LITERATURE

Thierry Couvrat Desvergnès, *Paul Dupré-Lafon: décorateur des millionnaires*, Paris, 1990, pp. 198-99

Phillips de Pury & Company would like to thank Laure Dupré-Lafon for her assistance cataloguing the present lot.



A detail of the glass top depicting Hercules slaying the dragon Ladon



A detail of one stretcher

Δ 38 **GILBERT POILLERAT** 1902-1988

Unique illuminated dining table, for a private commission, Côte d'Azur, 1940s

Patinated and painted wrought iron, parcel-gilt glass.

30 x 108 x 53 in (76.2 x 274.3 x 134.6 cm)

Glass molded with artist's monogram 'GP'.

Estimate \$40,000-50,000

PROVENANCE

Private collection, Côte d'Azur

Galerie Jean Louis Danant, Paris

Private collection, Los Angeles

LITERATURE

François Baudot, *Gilbert Poillerat: maître ferronnier*, Paris, 1992 for similar forms and motifs throughout

The glass top of the present table comprises three sections on which Gilbert Poillerat depicted six of the Twelve Labors of Hercules. Listed in traditional order, as determined by Peisandros of Rhodes (circa 600 BC), they are as follows: 1) Slaying the Nemean Lion; 2) Slaying the Lernaean Hydra; 6) Slaying the Stymphalion Birds; 8) Stealing the Mares of Diomedes; 11) Stealing the Apples of the Hesperides, guarded by the dragon Ladon (detail above); and 12) Capturing Cerberus, guard dog of Hades.



PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

39 **JEAN PASCAUD** 1903-1996

Desk, circa 1940

Mahogany, gilt leather, brass.

29 3/4 x 86 3/8 x 39 1/4 in (75.6 x 219.4 x 99.7 cm)

Estimate \$25,000-35,000

PROVENANCE

Collection of the artist, France

Galerie Yves Gastou, Paris

Private collection

Tajan, 'Arts décoratifs du 20e siècle', Paris, May 27, 2004, lot 146

LITERATURE

Yvonne Brunhammer, *Le Mobilier Français 1930-1960*, Paris, 1997, p. 111 for a similar drawer-front motif





“Have I perhaps brushed against sculpture, which haunted me?
I am by nature three-dimensional.”

PIERRE PAULIN





PIERRE PAULIN 1927-2009

Set of two 'ABCD' sofas, model nos. 262 and 263, circa 1968

Polyurethane foam-upholstered fiberglass, fabric.

Two-seater: 24 x 64 1/2 x 32 in (61 x 163.8 x 81.3 cm);

three-seater: 24 x 96 x 32 in (61 x 243.8 x 81.3 cm)

Manufactured by Artifort, France. Underside of each with three labels:

'Artifort/165075/C266-0028', 'TURNER LTD./305 east 63rd street/new york, new york 10021/(212) 758-4744' and 'Artifort/made in the/netherlands' (2).

Estimate \$6,000-8,000

LITERATURE

Gilles de Bure, *Intérieurs: Le Mobilier Français 1965-1979*, Paris, 1983, p. 19

Anne Chapoutot, *Pierre Paulin: Un Univers de Forme*, Paris, 1992, pp. 64-65 for the three-seater

Charlotte and Peter Fiell, eds., *1000 Chairs*, Cologne, 2000, p. 445

Élisabeth Vedrenne, *Pierre Paulin*, New York, 2004, p.19 for the three-seater

Anne Bony, *Les Années 60*, Paris, 2004, p. 24



- 41 **WILLY RIZZO** b. 1928
'Flaminia' console, from a private commission, New York,
designed circa 1968, executed 2011
Stainless steel, brass, smoked glass.
24 x 60 x 14 in (61 x 152.4 x 35.6 cm)

Estimate \$3,000-4,000

PROVENANCE

Mallett, New York, 2011

LITERATURE

Willy Rizzo, exh. cat., Mallett, New York, 2007, pp. 74-75



PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

42

SERGIO ASTI b. 1926

'Airone' floor lamp, circa 1971

Chrome-plated metal, chrome-plated tubular metal.

62 3/4 in (159.4 cm) high fully extended.

Manufactured by Knoll International, Italy.

Estimate \$2,000-3,000

PROVENANCE

Phillips de Pury & Company, 'Design Art', New York, May 22, 2002, lot 170

LITERATURE

'Il Giornale Della Produzione', *Domus*, no. 538, September 1974, p. 56 for the table lamp

Giuliana Gramigna, *1950/1980 Repertorio*, Milan, 1985, p. 357 for the table lamp

The present lot is a rare floor adaptation of the original table lamp.

PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

43 **MARIA PERGAY** b. 1930
'Bandes Brilliantes' low table, circa 1968
Brushed steel, polished stainless steel.
12 x 39 1/2 x 39 1/2 in (30.5 x 100.3 x 100.3 cm)

Estimate \$10,000-15,000

PROVENANCE
Christie's, 'Important 20th Century Decorative Art & Design', New York,
December 18, 2007, lot 337

LITERATURE
Suzanne Demisch, *Maria Pergay: Between Ideas and Design*, Verona, 2006, p. 142
Suzanne Demisch and Stephane Danant, *Maria Pergay: Complete Works 1957-2010*,
Bologna, 2011, Furniture pl. 19



Σ 44 **WARREN PLATNER** 1919-2006

'Executive' desk, circa 1970

Rosewood-veneered wood, stainless steel, chrome-plated metal, granite, leather.

30 1/4 x 84 x 40 in (76.8 x 213.4 x 101.6 cm)

Manufactured by Lehigh-Leopold, USA.

Estimate \$8,000-12,000

PROVENANCE

Private collection, Lexington, Massachusetts

LITERATURE

Warren Platner, Ezra Stoller, Alexandre Georges, and Susan McCartney, *Ten by Warren Platner*, New York, 1975, p. 95





PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

45 **JACQUES QUINET** 1918-1992

Six ceiling lights, from the Librairie Guibaud, Martigues, circa 1960
Brass, painted metal (6).

Each angled light: 6 in (15.2 cm) high, 4 1/8 in (10.5 cm) diameter;
Each straight light: 6 1/4 (15.9 cm) high, 4 1/8 in (10.5 cm) diameter

Estimate \$25,000-35,000

PROVENANCE

Librairie Guibaud, Martigues, France
DeLorenzo Gallery, New York
Phillips de Pury & Company, 'Design', New York, December 13, 2007, lot 37

LITERATURE

Guitemie Maldonado, *Jacques Quinet*, Paris, 2000, pp. 74, 88 for the angled lights *in situ*





46

LA MAISON DESNY

Set of four goblets, circa 1929

Silver-plated metal.

Each: 4 3/4 in (12.1 cm) high, 2 7/8 in (7.3 cm) diameter

Manufactured by La Maison Desny, France. Underside of each impressed with 'DESNY PARIS/MADE IN FRANCE/DEPOSE' (4).

Estimate \$4,000-6,000

LITERATURE

Alastair Duncan and Audrey Friedman, *The Journal of Decorative and Propaganda Arts*, vol. 9, Summer 1988, p. 89 fig. 4

Victor Arwas, *Art Deco*, New York, 2000, p. 96



47

LA MAISON DESNY

Footed bowl, circa 1928

Silver-plated metal.

6 3/4 (17.1 cm) high, 9 1/4 in (23.5 cm) diameter

Manufactured by La Maison Desny, France.

Underside impressed 'DESNY PARIS/MADE IN FRANCE/DEPOSE'.

Estimate \$4,000-6,000



PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

48 JACQUES ADNET 1901-1984

Pair of low chairs, circa 1930

Leather-upholstered metal, fabric, brass (2).

Each: 34 1/2 x 31 1/2 x 21 7/8 in (87.6 x 80 x 55.6 cm)

Estimate \$15,000-20,000

PROVENANCE

Gordon Watson, Ltd., London, 2000

GILBERT POILLERAT 1902-1988

Console, circa 1940

Wrought iron, travertine.

37 3/4 x 15 3/4 x 39 3/8 in (95.9 x 40 x 100 cm)

Estimate \$20,000-30,000

PROVENANCE

Private collection, France

LITERATURE

Pierre Kjellberg, *Le Mobilier du XXème siècle*, Paris, 1994, p. 494

François Baudot, *Gilbert Poillerat: Maître Ferronnier*, Paris, 1998, pp. 75-77 for examples with similar 'motifs entrelacs'



50 PROPERTY FROM A PRIVATE COLLECTOR

RON ARAD b. 1951

'London Papardelle', circa 1992

Woven polished bronze, polished bronze.

42 x 109 x 23 5/8 in (106.7 x 276.9 x 60 cm) fully extended

Produced by The Gallery Mourmans, the Netherlands.

Number 6 from the edition of 6 plus 2 artist's proofs.

Base incised with artist's signature 'Ron Arad 6/6'.

Estimate \$120,000-180,000

PROVENANCE

The Gallery Mourmans, the Netherlands

LITERATURE

Deyan Sudjic, *Ron Arad*, London, 1999, p. 66 for the stainless steel example

Ron Arad: A Retrospective Exhibition 1981-2001, exh. cat., Barry Friedman Ltd., New York, 2005, pp. 36-37

Bond Rafferty, 'Furniture Fair', *Town & Country*, May 2005, pg. 133 for the stainless steel example

Jean-Louis Gaillemine, ed., *Design Contre Design: Deux siècles de créations*, exh. cat., Galerie Nationale du Grand Palais, Paris, 2007, p. 301 for the stainless steel example

Paola Antonelli, Jonathan Safran Foer, Marie-Laure Jousset, *Ron Arad: No Discipline*, exh. cat.,

The Museum of Modern Art, New York, 2009, pp. 52-53 for the stainless steel example

The present model is in the permanent collection of the Design Museum, Gent, Belgium. The *'Narrow Papardelle'* (circa 1992), a similar model in brazed steel profiles with stainless steel mesh, is in the permanent collection of the Brighton Museum & Art Gallery, UK.





“Boredom is the mother of creativity.”

RON ARAD



“Now I think of technique as a highway to the unconscious...”

KEN PRICE



PROPERTY FROM THE HAWLEY COLLECTION, NEW YORK

51 **KEN PRICE** 1935-2012

'Another Culmination of the Whole Thing', 2002

Acrylic on fired ceramic, illuminated wood cabinet.

Ceramic: 5 1/4 x 6 x 4 1/2 in (13.3 x 15.2 x 11.4 cm);

cabinet: 21 x 20 x 10 in (53.3 x 50.8 x 25.4) cm

Estimate \$30,000-40,000

PROVENANCE

L.A. Louver, Venice, California, January 2003

LITERATURE

American Ceramics, vol. 14, no. 4, 2002, front cover for a similar example



MATHIAS BENGTSSON b. 1971

Prototype 'Spun Carbon' chaise longue, circa 2002

Carbon fiber.

34 x 33 1/8 x 78 1/2 in (86.4 x 84.1 x 199.4 cm)

Estimate \$22,000-24,000

PROVENANCE

Phillips de Pury & Company, 'Design', New York, December 14th, 2004, lot 245

EXHIBITED

'Somewhere Totally Else: The European Design Show', Design Museum, London, September 27, 2003 – January 4, 2004

LITERATURE

Katherine E. Nelson, 'Against the grain: Mathias Bengtsson and Louise Campbell revise Danish Design traditions in two very different ways', *I.D. MAGAZINE*, September/October 2003, illustrated p. 63

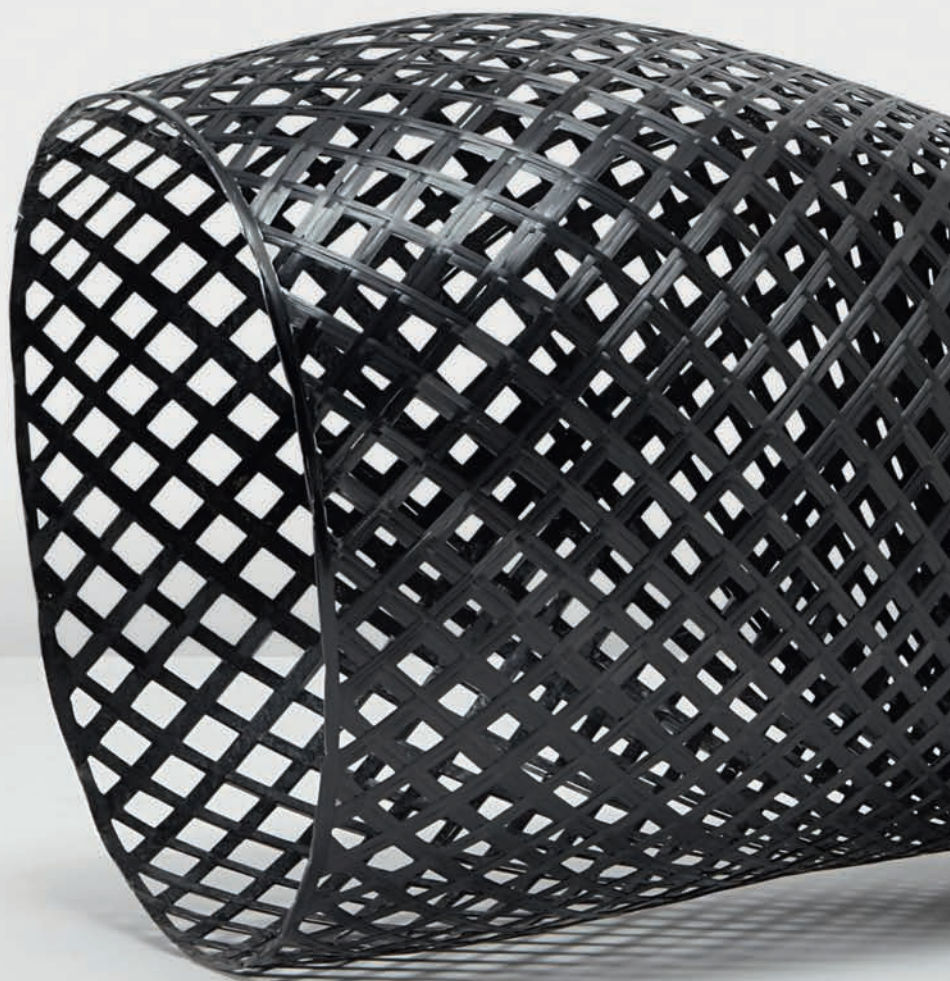
Anders Hammarstrand, *Mathias Bengtsson*, exh. cat., Röhsska Museet, Gothenburg, 2005, n.p.

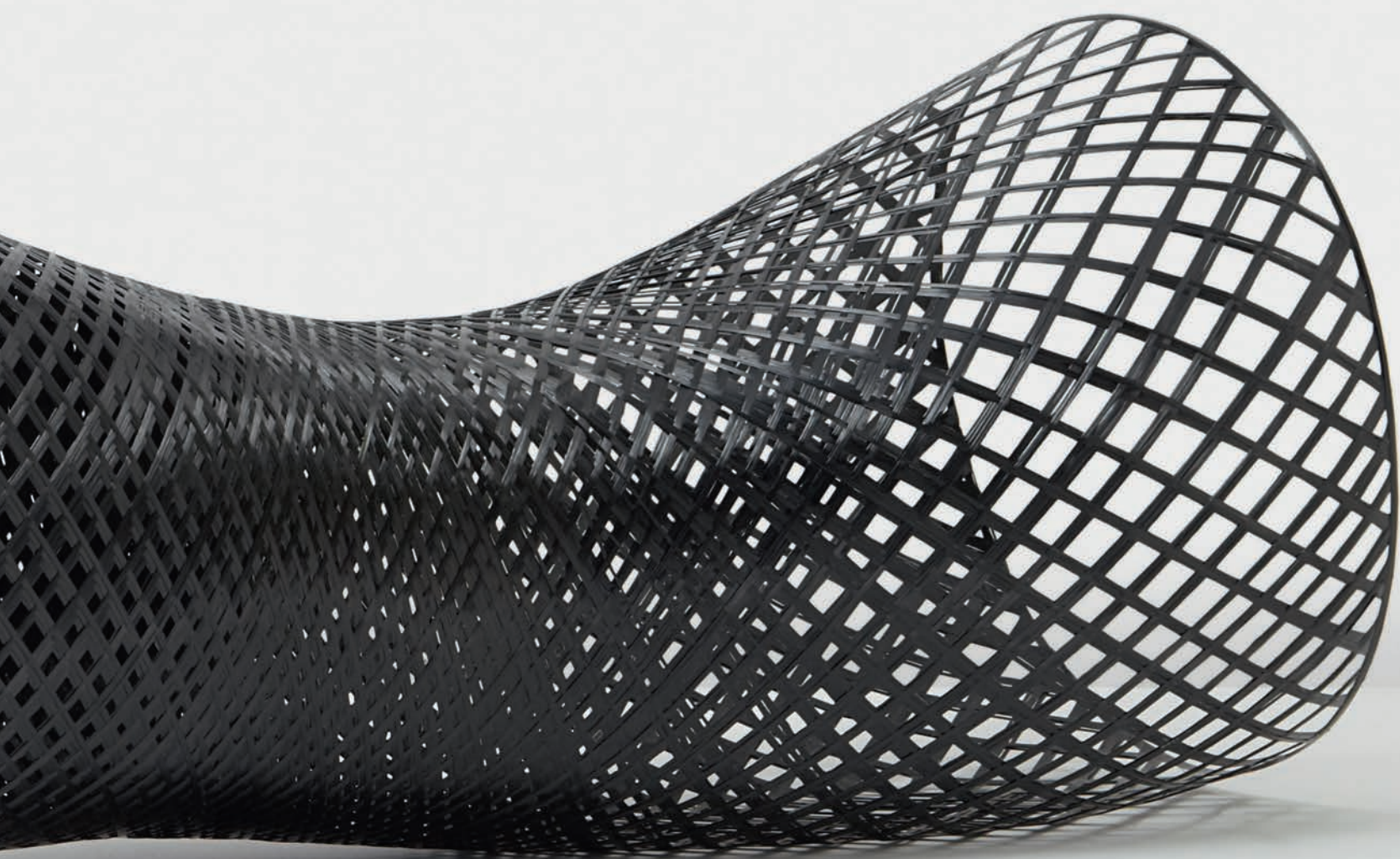
Gareth Williams, *The Furniture Machine: Furniture since 1990*, London, 2006, p. 99

Robert Klanten, et al., *Desire: The Shape of Things to Come*, Berlin, 2008, p. 115 fig. 2

The artist has confirmed the present lot to be the third of three prototypes, and the first completely successful attempt to realize his 'Spun Carbon' chaise longue, which is in the permanent collections of The Museum of Modern Art, New York and The Museum of Fine Arts, Houston.

Phillips de Pury & Company would like to thank Mathias Bengtsson for his assistance cataloguing the present lot.





53 **HARUMI NAKASHIMA** b. 1950

'Ecstatic Series No. 6', circa 2002

Stoneware, white, blue, and transparent glazes.

38 x 28 1/2 x 25 1/2 in (96.5 x 72.4 x 64.8 cm)

Estimate \$20,000-30,000

LITERATURE

Samuel J. Lurie and Beatrice L. Chang, *Contemporary Japanese Ceramics: Fired with Passion*, New York, 2006, p. 185 for a similar example and an essay on the artist's work





54 **PHILIP MICHAEL WOLFSON** b. 1958

Prototype 'Origami' table, 1991

Patinated steel, travertine embedded with metal powder.

15 5/8 x 31 1/2 x 26 5/8 in (39.7 x 80 x 67.6 cm)

Interior incised with 'PMWolfson'.

Estimate \$8,000-12,000

PROVENANCE

Acquired directly from the artist

Phillips de Pury & Company, '20-21st Century Design Art', New York, June 4, 2004, lot 207

LITERATURE

Jean Bond Rafferty, 'Furniture Fair', *Town & Country*, May 2005, p. 136 for a similar example

Brooke Stoddard and Laurel Saville, *Design Secrets: Furniture*, Gloucester, 2006, pp. 108-11



55

MICHAEL GEERTSEN b. 1966

'Blue standing object # 4, GEE016', 2010

Earthenware, glaze.

12 1/8 in (30.8 cm) high, 10 1/8 in (25.7 cm) diameter

Underside incised with artist's signature and with paper label with '#16'.

Estimate \$4,000-6,000

PROVENANCE

Acquired directly from the artist

EXHIBITED

'Michael Geertsen: We Come in Peace', Jason Jacques Gallery, New York,
October 27-November 26, 2011

LITERATURE

Michael Geertsen: We Come in Peace, exh. cat., New York, 2011, illustrated p. 29

RON NAGLE b. 1938

'Yellow and Pink' from the 'Archimetric' series, 1981

Earthenware, glaze.

4 11/16 x 2 7/8 x 2 5/8 in (11.9 x 7.3 x 6.7 cm)

Underside with paper label 'Ron Nagle/"Yellow & Pink" multi. rnyp 115'.

Estimate \$14,000-18,000

EXHIBITED

'Ceramics in Conversation', Ceramics Biennale, Taipei Yingge Ceramics Museum, Taipei, 2010

LITERATURE

Dave Hickey et al., *Nagle, Ron*, Texas, 2010, for examples from the 'Archimetric' series throughout



57 **FERNANDO and HUMBERTO CAMPANA** b. 1961, b. 1953

Unique 'Casulo' cabinet, from the Orgânicos series, 1989

Iron, aluminum, jabuticabeira branch.

70 in (177.8 cm) high, 24 in (61 cm) diameter

Produced by Estudio Campana, Brazil. Bottom shelf incised with artists's monogram. Together with a certificate of authenticity from Estudio Campana.

Estimate \$40,000-60,000

PROVENANCE

Eliana Santos Thomeau, São Paulo, Brazil

EXHIBITED

'Orgânicos', Nucleon 8, São Paulo, Brazil, 1990

'Entre o Design e a Arte', Museu de Arte Moderna, São Paulo, Brazil, 2000

'Zest for Life – Fernando + Humberto Campana', Design Museum, London, June 19 – September 19, 2004

LITERATURE

Zest for Life: Humberto and Fernando Campana, exh. cat, London Design Museum, 2004, pl. 2 for a drawing

Mathias Schwartz – Clauss et al., *Antibodies: Fernando & Humberto Campana 1989-2009*, exh. cat., Vitra Design Museum, Weil am Rhein, 2009, illustrated p. 24

Darren Alfred, Deyan Sudjic et al., *Campana Brothers: Complete Works (So Far)*, New York, 2010, illustrated pp. 79 and 245

"In 1989, directly following the Desconfortáveis series, the Campanas' 'Casulo' (Cocoon or Seed Pod) cabinet launched their Orgânicos line, which continued through 1990. This series was characterized by pieces of metal intersected with fragments of wood that the brothers had found in nature. 'Casulo' itself was inspired by a work of graffiti depicting a ball surrounded by a whirl of lines: the body of the cabinet is constructed from an irregular coarse steel mesh – a feature that has reappeared in a large number of the brothers' subsequent designs – while a forked branch, tacked onto the outer skin, serves as a handle for opening it."

Mathias Schwartz-Clauss et al., *Antibodies: Fernando & Humberto Campana 1989–2009*, Weil am Rhein, 2009, p. 24



58 **MARTIN SZEKELY** b. 1956

'K.L.' bed, 2003

Painted aluminum, painted polished aluminium and steel, fabric.

44 x 72 x 36 in (111.8 x 182.9 x 91.4 cm)

Produced by Galerie kreio, France. Number 2 from the edition of 8 plus 2 artist's proofs and 2 prototypes. Top of platform incised with 'MARTIN / SZEKELY 2003 / 2/8'.

Estimate \$15,000-20,000

PROVENANCE

Galerie kreio, Paris

Martin Szekely originally designed the *'K.L.' bed* for fashion designer Karl Lagerfeld.

'K.L.' bed will be included as 'MSZ-07-2003' in the forthcoming catalogue raisonné of limited editions by Martin Szekely being prepared by Didier Krzentowski of Galerie kreio, Paris.





59 **KOIKE SHOKO** b. 1945
Monumental shell vessel, circa 1997
Stoneware, glaze.
17 1/2 x 21 x 20 in (44.5 x 53.3 x 50.8 cm)

Estimate \$15,000-20,000

LITERATURE

Louise Allison Cort and Hiroko Miura, *Soaring Voices-Contemporary Japanese Women Ceramic Artists*, exh. cat., The Shigaraki Ceramic Cultural Park, 2007, p. Kōka, 53 for a similar example

60 **HUGO FRANÇA** b. 1954

'Pitumbu I' console, 2006

Pequi.

34 x 97 1/2 x 24 1/4 in (86.4 x 247.7 x 61.6 cm)

Produced by Atelier Hugo França, Brazil. One leg branded 'Hugo/FRANÇA/
design'.

Estimate \$10,000-15,000

PROVENANCE

R 20th Century, New York

LITERATURE

Hugo França, Forest debris transformed into furniture/sculptures, Rio de Janeiro, 2006, n.p.

for a similar example

Julia Chapman, 'An Old Friend of Ancient Wood', *The New York Times*, March 6, 2008, p. 20

for a similar example

Hugo França: The Story of the Tree, exh. cat., R 20th Century, New York, 2008, pp. 58-59 for

a similar example



“Porcelain is a very temperamental material. I’m constantly fighting it. It wants to lie down, you want it to stand up... But there is no other material that so effectively communicates both fragility and strength.”

RUTH DUCKWORTH

PROPERTY FROM THE BERKELEY COLLECTION, LONDON

61 RUTH DUCKWORTH 1919-2009

'Untitled-R86', 1986

Unglazed porcelain.

13 in (33 cm) high

Marked 'R86'.

Estimate \$12,000-18,000

PROVENANCE

Acquired directly from the artist

LITERATURE

Jo Lauria and Tony Birks, *Ruth Duckworth Modernist Sculptor*, exh. cat., Museum of Arts & Design, New York, 2005, p. 106 plate 112, and p. 107 plate 114 for similar examples



62 **ATELIER VAN LIESHOUT**

'Prick Lamp (Black, Thick)', 2007

Reinforced fiberglass.

55 in (139.7 cm) high, 25 in (63.5 cm) diameter

Produced by Atelier Van Lieshout, the Netherlands. Number 17 from the edition of 20.

Underside with label 'Atelier Van Lieshout 17 / 20' and impressed with 'AVL001241'.

Estimate \$6,000-8,000

PROVENANCE

Phillips de Pury & Company, 'NOW', New York, March 6, 2010, lot 46

LITERATURE

Jennifer Allen, Aaron Betsky and Rudi Laermans, et al., *Atelier Van Lieshout*, Rotterdam, 2007, pp. 54-55, 280-281 and 290 for the desk lamp

Meghan Daily, "In the Studio," *Art + Auction*, April 2008, p. 58 for the desk lamp

Sophie Lovell, *Limited Edition: Prototypes, One-Offs and Design Art Furniture*, Basel, 2009, p. 171



ETTORE SOTTASS JR. 1917-2007

Set of four vases, model nos. 2663, 2664, 2665, 2666, circa 1979

Colored glass, clear glass, colored mirrored glass.

Tallest: 18 in (45.7 cm) high

Manufactured by Fontana Arte, Italy.

Underside of one with applied label inscribed with 'ESV281' (4).

Estimate \$15,000-20,000

PROVENANCE

Phillips de Pury & Company, 'Design', London, April 24, 2008, lot 242

Phillips de Pury & Company, 'Design', New York, December 15, 2010, lot 145

LITERATURE

Rainer Krause, *Provokationen, Design aus Italien. Ein Mythos geht neue Wege*, exh. cat.,

Deutschen Werkbundes, 1982, Hannover, 1982, pp. 138-41

Laura Falconi, *Fontana Arte: Una Storia Trasparente*, Milan, 1998, p. 218, fig. 142 for the tallest vase





64 **FERNANDO and HUMBERTO CAMPANA** b. 1961, b. 1953
'Multidão' armchair, designed 2003, executed 2006
Rag dolls, brushed stainless steel.
26 x 41 x 39 in (66 x 104.1 x 99.1 cm)
Produced by Estudio Campana, Brazil. Number 1 from an edition of 35 plus 5
artist's proofs and 3 prototypes. One doll embroidered with 'Campana / N. 01 2006'.
Together with a certificate of authenticity from Estudio Campana.

Estimate \$20,000-30,000

PROVENANCE

Greenwich Village Gallery, London
Private collection, UK
Phillips de Pury and Company, 'Design', New York, December 13, 2007, lot 273

LITERATURE

Sophie Lovell, *Furnish: Furniture and Interior Design for the 21st Century*, Berlin, 2007, p. 238
Campana Brothers, *Complete Works (So Far)*, New York, 2010, p. 180-81 and 266



65 **MAGDALENE ODUNDO** b. 1950

'Untitled (Cat. 28)' vase, 1987

Burnished and carbonized terracotta.

14 1/2 in (36.8 cm) high

Incised with 'Odundo/1987'.

Estimate \$25,000-35,000

PROVENANCE

Private collection, UK

LITERATURE

Anthony Slayter-Ralph, *Magdalene Odundo*, Aldershot, 2004, illustrated p. 103



“Ultimately, we might just be living on another planet.”

FRANÇOIS-XAVIER LALANNE

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

66 FRANÇOIS-XAVIER LALANNE 1927-2008

Set of four sheep, 1996-1999

Epoxy stone, bronze.

Ram: 36 1/2 x 39 x 13 1/2 in (92.7 x 99.1 x 34.3 cm);

each ewe: 35 3/4 x 38 3/4 x 13 7/8 (90.8 x 98.4 x 35.2 cm)

Produced by Landowski Fondeur, France. Number 79 from an edition of 250 rams.

Numbers 91, 122 and 205 from the edition of 250 ewes. Underside of ram's head

impressed with 'LALANNE/fxl/Landowski Fondeur/1997/79 / 250'. Underside of

ewes's heads impressed with 'LALANNE/fxl/Landowski Fondeur/1996/91 / 250',

'LALANNE/fxl/122 / 250/Landowski Fondeur 1997' and 'LALANNE/fxl/Landowski

Fondeur/1999/205 / 250' respectively (4).

Estimate \$350,000-500,000

PROVENANCE

Galerie Guy Pieters, Knokke, Belgium

LITERATURE

Daniel Marchessau, *Les Lalanne*, Paris, 1998, pp. 37, 57, 115, and 146

Daniel Abadie, *Lalanne(s)*, Paris, 2008, pp. 186-91, 322, 325 and 335

Les Lalanne at Fairchild, exh. cat., Paul Kasmin Gallery, New York, 2010, pp. 5-10

Les Lalanne, exh. cat., Musée des Arts Décoratifs, Paris, 2010, pp. 142-43

Paul Kasmin, *Claude & François-Xavier Lalanne: Art|Work|Life*, New York, 2012, throughout







67 **TONY MARSH** b. 1954
'Floating and Dreaming', from the 'Perforated' series, 2007
Ceramic, glaze.
11 1/2 x 12 1/2 x 9 3/4 in (29.2 x 31.8 x 24.8 cm)

Estimate \$4,000-5,000

LITERATURE
George Melrod, 'Artist Profile: Tony Marsh', *art ltd*, March 2007, n.p. for a similar example
Art Scene, vol. 26, no. 7, March 2007, n.p. for a similar example





- 68 SHIRO KURAMATA** 1934-1991
Unique cabinet, from the office of Tetsu Konagaya, President of Livina Yamagiwa, Tokyo, circa 1983
Painted wood.
41 3/8 x 71 x 23 3/4 in (105.1 x 180.3 x 60.3 cm)

Estimate \$30,000-40,000

PROVENANCE

Livina Yamagiwa, Akihabara, Tokyo

LITERATURE

Shiro Kuramata 1934-1991, exh. cat., Hara Museum of Contemporary Art, Tokyo, 1996,
p. 168 for the project

Pen with New Attitude, vol. 7/15, no. 225, 2008, illustrated p. 48

Shiro Kuramata designed the present lot, a unique cabinet (circa 1983), for the reception room of Tetsu Konagaya, then-President of Livina Yamagiwa, a large Tokyo retailer. The President's office comprised five rooms including the office itself, a front desk, a lobby, a conference room, and a reception area, where this cabinet resided.

At the time of the present commission, Livina Yamagiwa had begun distributing Danish furniture manufactured by Fritz Hansen. When designing the President's office, Kuramata installed Fritz Hansen-produced works by Danish architect Poul Kjærholm, around which he designed his own furniture—the present lot included—to reflect the working relationship between the two companies.



PROPERTY FROM THE COLLECTION OF JUDY FREEMAN, NEW YORK

69

DALE CHIHULY b. 1941

Early neon sculpture, circa 1969

Hand-blown colored glass, neon, electrical components.

13 x 36 x 21 in (33 x 91.4 x 53.3 cm)

Estimate \$20,000-30,000

PROVENANCE

Acquired directly from the artist

Judy Freeman Gallery, New York, 1971

EXHIBITED

'Chihuly & Herman, GLASS: HANDLE WITH CARE', Judy Freeman Gallery, New York, June 4-July 1, 1971

LITERATURE

Dido Smith, *Craft Horizons*, October 1971, p. 52 for a review of the exhibition
Dale Chihuly and Linda Norden, *Chihuly: Glass*, Seattle, 1982, p. 70 for an early neon installation



“[Chihuly’s] early interest in neon stemmed from a desire to animate the glass, to move from solid, sculptural statement to more energized environments that invited human participation and response.”

LINDA NORDEN



The present lot is one of nine early neon sculptures hand blown by Dale Chihuly and exhibited during the summer of 1971 at Judy Freeman Gallery, New York. Reviewing the exhibition in *Craft Horizons*, Dido Smith wrote: "Dale Chihuly's glass is all fluent form and pulsing lines of light—bulbous monochrome transparencies searching space with tenuous antennae that twist and coil in neon ecstasy," a review as purple and exuberant as the works on view.

In 1967, while both were students at the Rhode Island School of Design (RISD), Ms. Freeman enlisted Chihuly's help producing glass architectural models. After moving to New York to practice architecture, Ms. Freeman opened a gallery, where she exhibited works "created in craft modalities".

"Dripping molten glass out of the furnace and blowing organic forms and putting them in environments, lighting them in special ways. It was one of the most creative times of my life." (Dale Chihuly on his neon installations)





“My primary satisfaction comes from making the work, and my idea of success is getting it to look right. So if it looks right, if it has some kind of presence or energy, or comes alive, or has magic—those are all visual things, and it’s very hard to translate those into words.”¹

KEN PRICE

It’s difficult to top Ken Price’s own words about his own work—energy, life, magic—and very hard indeed to translate his forms to the page. “Why give up ambiguity for naming and categorizing,” he once said.² Yes, but his creatures all have names: *Steeps*, *The Bulge*, *The Bomb*, *Ultra-Purple*, *Mountain Balls*. Not to worry, ambiguity remains at the dark center of all vivid personalities: indefinite motivations, unlimited appetites, hidden depths. Categories can’t pin them down.

Why then is Ken Price hemmed in by a design auction? Two of his late sculptures appear in these pages along with works by peers John Mason and Ron Nagle, among others. The Design department at Phillips de Pury & Company specializes in contemporary ceramic art, of which these artists led the pack. Price, of course, leapt over that narrow category and obscured his chosen medium under paint. As Rupert Deese noted, “...the clay is nowhere to be seen.”³ Price famously coated his coarse, bisque-fired forms with layer upon layer of acrylic polymer paint, each a different color. Then he sanded them back to reveal the motley strata—the geology of Ken Price. Suffice it to say, he wasn’t only a ceramic artist or a sculptor, he was a painstaking painter, and a scientist too.

Price pushed clay out of bounds; that is to say, he got weird. As fellow Ferus Gallery alumnus Ed Ruscha stated, “Those eggs and dome-shaped ceramics were psycho-erotic. They made you scratch your palms.”⁴ A hasty glance at Price’s work may make you itch. Despite his outpourings and effusive eruptions—all those inhibitions—Price wasn’t looking for cheap thrills. His earnest desire outstripped animal lust and lumps. From an early point in his career, when he began to coat his ceramics in automotive enamel, he revealed a greater ambition. “I’m trying for an organic fusion of color with surface and form...If the viewers can touch the pieces, and feel how smooth they are, it helps create the illusion that they’re made out of color like things in nature are.”⁵ In his search for pure color, in his desire to touch “the things in nature,” Price held out for a deeper union.

Phillips de Pury & Company is proud to sponsor the Public Programs for “Ken Price Sculpture: A Retrospective” at the Los Angeles County Museum of Art (LACMA), September 16, 2012-January 6, 2013.

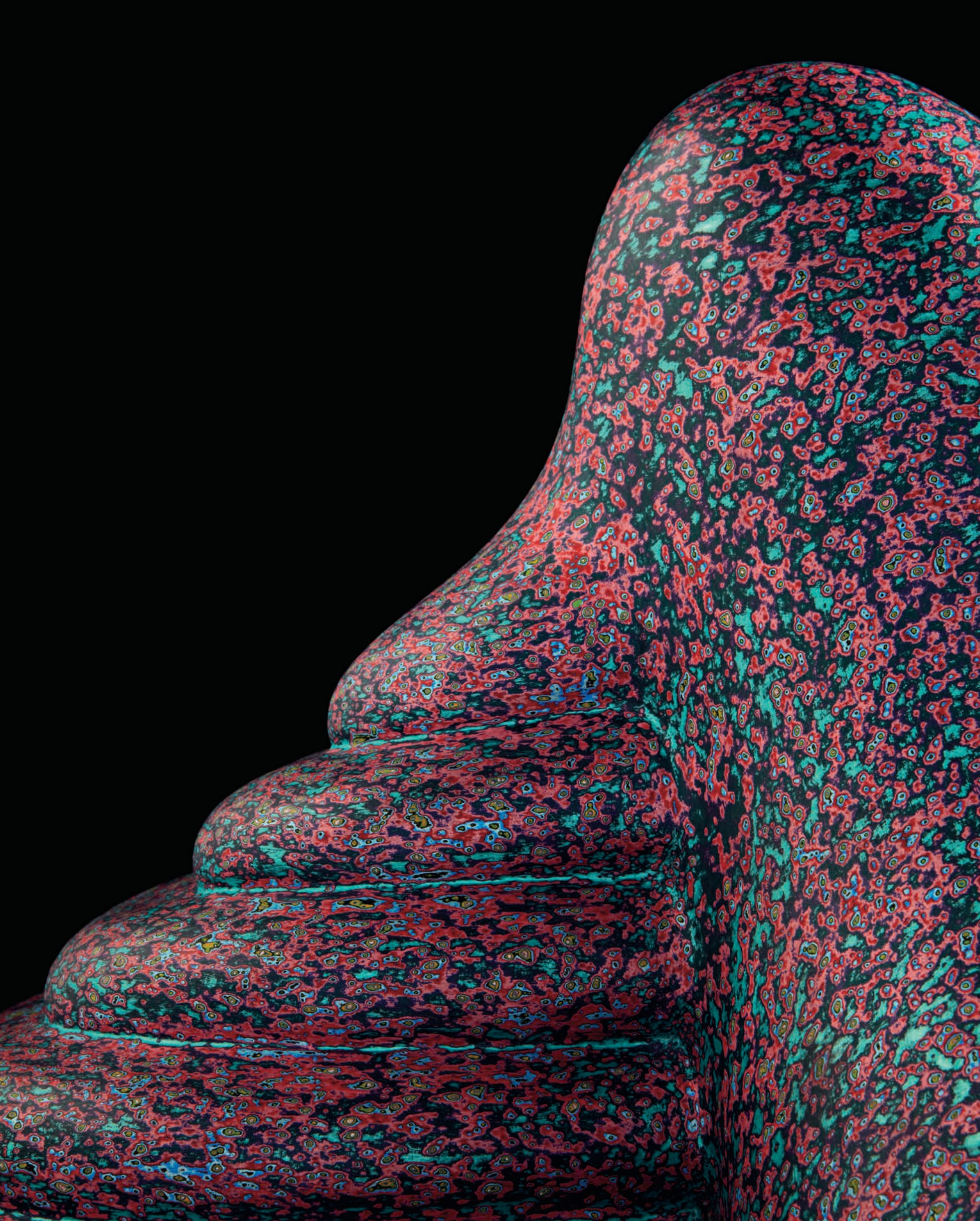
¹ “Ken Price: A Talk with Slides”, *Chinati Foundation Newsletter*, vol. 10, October 2005, p. 23

² Mary-Kay Lombino and Constance Glenn, ed. *Ken Price: Small is Beautiful*, exh. cat. University Art Museum, Long Beach, 2002, p. 2

³ Rupert Deese, “Objects to Live With: Ken Price at Chinati”, *Chinati Foundation Newsletter*, vol. 10, October 2005, p. 41

⁴ Nick Stillman, “The Blobs Aren’t Talking”, *The New York Times*, March 3, 2010, n.p.

⁵ Tom Collins, “Ken Price: Sculpture from the Late 1980s”, *Ken Price*, exh. cat., Franklin Parrasch Gallery, New York, 2008, p. 4



PROPERTY FROM A PRIVATE CALIFORNIA COLLECTION

70 **KEN PRICE** 1935-2012

'*Steeps*', 2004

Acrylic on fired ceramic.

10 3/4 x 16 1/2 x 13 1/2 in (27.3 x 41.9 x 34.3 cm)

Estimate \$60,000-90,000

PROVENANCE

L.A. Louver, Venice, California

EXHIBITED

'Sculpture from 2004', L.A. Louver, Venice, California, January 21 - February 19, 2005

LITERATURE

David Pagel, 'Price's Resplendent Sculptures Pack a Punch', *The Los Angeles Times*, February 11, 2005, illustrated E22

Rupert Deese, 'Objects to Live With: Ken Price at Chinati', *Chinati Foundation Newsletter*, vol. 10, Marfa, October 2005, p. 48 for 'The Bulge' (2004), a related stepped form



71 **JOHN MASON** b. 1927

'Untitled (Torque Vessel)', 1985

Stoneware, glaze.

7 x 11 1/4 x 10 1/4 in (17.8 x 28.6 x 26 cm)

Underside inscribed with 'MASON © 4-85 / GLAZE 2-6-85 / CM-3-G' and
applied label inscribed with 'MASON'.

Estimate \$8,000-12,000

LITERATURE

Ben Marks, 'John Mason's Conceptual Journey', *American Craft*, December 1990/
January 1991, p. 41 for a similar example
Mac McCloud, 'John Mason', *Ceramics Monthly*, January 1988, pp. 46-48 for similar forms



“...a larger Usefulness was found in working rhythms assumed and mastered.”

RICHARD ARTSCHWAGER



A detail of the tabletop showing silver inlaid in a walnut knot

72 **RICHARD ARTSCHWAGER** b. 1923

Unique desk, for Harold Louis 'Doc' Humes, Jr., New York, circa 1958

Walnut, silver.

27 1/4 x 69 x 29 3/4 in (69.2 x 175.3 x 75.6 cm)

Estimate \$10,000-15,000

PROVENANCE

Acquired directly from the artist, circa 1958

Harold Louis 'Doc' Humes, Jr., New York

Acquired from the above, circa 1966

Harold Louis 'Doc' Humes, Jr. (1926-1992)—novelist, activist, raconteur—loved to tinkle the keys. When he commissioned the present desk from artist Richard Artschwager, then a furniture maker, Humes insisted the stretchers resemble the pedals of an organ. That instrument produces sound by driving wind through pipes—so do writers. In those years, Humes played beautiful music: he co-founded the *Paris Review*, managed Norman Mailer's New York mayoral campaign, and wrote two acclaimed novels: *The Underground City* (1958) and *Men Die* (1959), a portion of which Humes penned at the pedals of the present lot.



PAAVO TYNELL 1890-1973

Ceiling light, from the Stock Exchange Building, Helsinki, circa 1945

Brass, tubular brass.

94 1/2 (240 cm) drop, 54 in (137.2 cm) diameter

Manufactured by Taito Oy, Finland.

Estimate \$25,000-35,000

PROVENANCE

Stock Exchange Building (Pörssitalo), Helsinki, circa 1945

LITERATURE

Charlotte and Peter Fiell, *1000 Lights, Vol. 1: 1879 to 1959*, Cologne, 2005, p. 395 for a ceiling light with a similar floral motif



74 **POUL HENNINGSEN** 1894–1967
Floor lamp with model no. PH-5/3 shade, designed 1927
Painted metal, patinated brass, painted copper.
64 1/4 in (163.2 cm) high, 20 in (50.8 cm) diameter
Manufactured by Louis Poulsen, Denmark.

Estimate \$6,000-8,000

PROVENANCE
Museumsbygningen Kunstauktioner, auction no. 50, Copenhagen, October 10, 2006, lot 187

LITERATURE
Tina Jørstian and Poul Erik Munk Nielsen, eds., *Light Years Ahead: The Story of the PH Lamp*, Copenhagen, 1994, pp. 152, 157, 181, 203 and 225 for photographs, drawings, and advertisements





PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

75

FINN JUHL 1912-1989

Sofa, circa 1946

Fabric, teak.

34 x 68 3/4 x 30 1/4 in (86.4 x 174.6 x 76.8 cm)

Manufactured by cabinetmaker Carl Brørup, Denmark.

Estimate \$4,000-6,000

PROVENANCE

Wright, 'Modern Design', Chicago, March 28, 2004, lot 315

LITERATURE

Esbjørn Hiort, *Finn Juhl: Furniture, Architecture, Applied Art*, Copenhagen, 1990, pp. 26 and 30

76

PAAVO TYNNEL 1890-1973

Table lamp, circa 1941

Brass, raffia.

13 in (33 cm) high, 10 3/4 in (27.3 cm) diameter

Manufactured by Taito Oy, Finland.

Estimate \$4,000-6,000

LITERATURE

Marianne Aav and Nina Stritzler-Levine, eds., *Finnish Modern Design: Utopian Ideals and Everyday Realities: 1930-1997*, exh. cat., The Bard Graduate Center for Studies in the Decorative Arts, New Haven, 1998, p. 286 fig. 40

Charlotte and Peter Fiell, eds., *1000 Lights, Vol. 1: 1879 to 1959*, Cologne, 2005, p. 398

77 **HANS WEGNER** 1914-2007

'Flag Halyard' armchair, model no. GE225, circa 1950

Chrome-plated metal, painted metal, halyard, wool, fabric.

31 1/2 x 42 x 44 3/4 in (80 x 106.7 x 113.7 cm)

Manufactured by Getama, Denmark.

Estimate \$7,000-9,000

LITERATURE

Ulf Hård af Segerstad, *Modern Scandinavian Furniture*, Stockholm, 1963, p. 84

Jens Bernsen, *Hans J. Wegner: On Design*, exh. cat., Dansk Design Center, Copenhagen, 1995, p.76

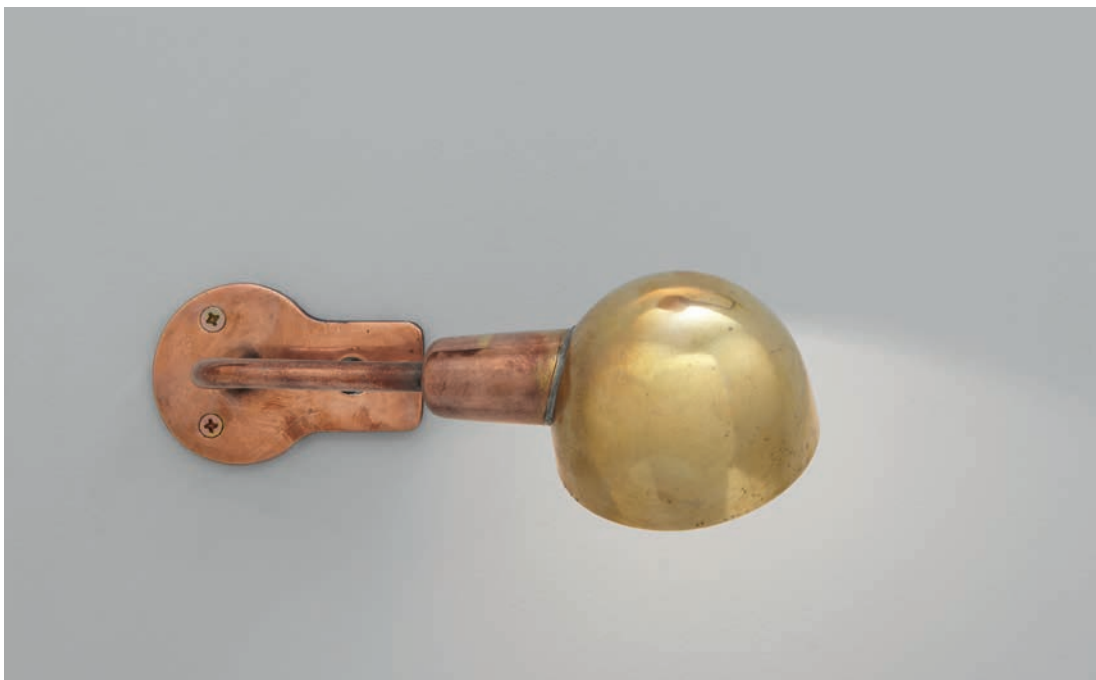
Noritsugu Oda, *Danish Chairs*, San Francisco, 1996, p. 112

Charlotte & Peter Fiell, *1000 Chairs*, Cologne, 2000, p. 308

Charlotte & Peter Fiell, *Scandinavian Design*, Cologne, 2002, p. 324

Adam Lindemann, *Collecting Design*, Cologne, 2010, p. 277





78

VILHELM LAURITZEN 1894–1984

Pair of wall lights, from the National Broadcasting Building, Copenhagen,
circa 1936-1941

Brass, copper. (2).

Each: 5 x 9 1/4 x 3 1/2 in (12.7 x 23.5 x 8.9 cm)

Estimate \$3,000-5,000

PROVENANCE

National Broadcasting Building (Radiohuset), Copenhagen

Vilhelm Lauritzen graduated from The Royal Academy of Architecture in 1921, Copenhagen, and immediately established his own firm, which still functions. He is perhaps best known for his modernist designs of the Copenhagen Airport (1937-39) and the National Broadcasting Building (1936-41). Lauritzen believed that architecture was an applied art and therefore often designed furniture, fixtures, and lights for the interiors of his buildings. The present door handles were designed for use on all general doors and the wall lights are thought to have been designed for use in the concert hall or recording studios of the National Broadcasting Building.

Phillips de Pury & Company would like to thank Jens Ammundsen and Therese Fangel Sivebæk from Vilhelm Lauritzen Architects for their assistance in cataloguing the present two lots.

“My mind is free, it does what it likes; and it is free because only I know what it is doing. I often envy my mind.”

VILHELM LAURITZEN



79

VILHELM LAURITZEN 1894–1984

Two sets of door handles, from the National Broadcasting Building, Copenhagen, circa 1936–1941

Chrome-plated metal (2).

Each: 7 x 6 1/4 x 6 1/4 in (17.8 x 15.9 x 15.9 cm)

Estimate \$1,000–1,500

PROVENANCE

National Broadcasting Building (Radiohuset), Copenhagen

80 **JØRGEN JUUL-MØLLER** 1913–1970

Set of six 'Klismos' side chairs, circa 1946

Walnut, fabric.

Each: 34 1/2 x 22 3/4 x 27 1/4 in (87.6 x 57.8 x 69.2 cm)

Produced by cabinetmaker Knud Juul-Hansen, Denmark (6).

Estimate \$12,000-18,000

LITERATURE

Grete Jalk, *Dansk Møbelkunst gennem 40 aar 1937-1946*, p. 299 fig. 1

The present design was exhibited on Stand 8 of the Copenhagen Cabinetmakers' Guild Exhibition at the Kunstindustrinuseet, 27 September – 13 October 1946.







'Utö' dining table and benches, circa 1932

81 **AXEL EINAR HJORTH** 1888-1959

'Utö' dining table, circa 1932

Sand-blasted oak.

29 1/4 x 67 x 21 3/4 in (74.3 x 170.2 x 55.2 cm)

Manufactured by Nordiska Kompaniet, Sweden. Underside with metal manufacturer's label 'MADE IN SWEDEN'.

Estimate \$15,000-20,000

LITERATURE

Christian Björk, *Axel Einar Hjorth: möbelarkitekt*, Stockholm, 2009, pp. 128 and 130

Einar Hjorth named three of his furniture lines after islands in the archipelago east of Stockholm: 'Utö', 'Blidö', and 'Torö'. As creative director for Nordiska Kompaniet, Einar Hjorth typically sourced the most extravagant materials for his neoclassical-inspired designs. The Utö dining table, however, is *sportstugemöbler*, refined cabin furniture based on Sweden's rural tradition and intended for the vacation homes of Nordiska's clientele.





The present model, Copenhagen Cabinetmaker's Guild Exhibition, 1930

82 KAARE KLINT 1888–1954

Sideboard, model no. 4122, circa 1930

Cuban mahogany, brass.

37 3/4 x 77 1/2 x 25 in (95.9 x 196.9 x 63.5 cm)

Produced by Rud. Rasmussen, Denmark. Back of cabinet with paper label

'RUD. RASMUSSENS/SNEDKERIER/45 NØRREBROGADE/KØBENHAVN/14576' and inset with artist's monogram.

Estimate \$10,000-15,000

PROVENANCE

Sotheby's, 'Important 20th-Century Design', New York, June 19, 2007, lot 83

LITERATURE

Erik Lassen, ed. *The Arts of Denmark: Viking to Modern*, exh. cat., The Danish Society of Arts and Crafts and Industrial Design, 1960, p. 120

Grete Jalk, *Dansk Møbelkunst gennem, 40 jaar, 1927–1936*, Copenhagen, 1987, p. 90 fig. 2 for a technical drawing and p. 91 fig. 2

The present model was exhibited on Stand 25 of the Copenhagen Cabinetmakers' Guild Exhibition at the Teknologisk Instituts Udstillingslokaler, 11 October 11 – October 26, 1930





PROPERTY OF A NEW YORK COLLECTOR

- 83** **POUL KJÆRHOLM** 1929–1980
'PK 61' coffee table, designed circa 1956, executed 1996
Chrome-plated steel, marble.
13 x 33 1/2 x 33 1/2 in (33 x 85.1 x 85.1 cm)
Manufactured by Fritz Hansen, Denmark. Frame with paper label
'Fritz Hansen/@ Fritz Hansen A / S/Design:
Poul Kjærholm/Made in Denmark 1996'.

Estimate \$8,000-10,000

PROVENANCE

Dansk Møbelkunst, Copenhagen

LITERATURE

Bernd Polster, *Design Directory Scandinavia*, New York, 1999, p. 237

Christoffer Harlang, Keld Helmer-Petersen and Krestine Kjærholm, eds., *Poul Kjærholm*, Copenhagen, 1999, p. 22

Michael Sheridan, *The Furniture of Poul Kjærholm: Catalogue Raisonné*, New York, 2007, pp. 78-81

84 **PREBEN FABRICIUS and JØRGEN KASTHOLM** 1931-1984, 1938-2007

Pair of 'Scimitar' chairs, model no. IS63, circa 1962

Leather, stainless steel.

Each: 32 1/4 x 24 1/2 x 45 in (81.9 x 62.2 x 114.3 cm)

Manufactured by Ivan Schlechter, Denmark. Underside of each seat with manufacturer's label 'K. IVAN SCHLECHTER/ Tapetserer og Dekorator/ COPENHAGEN- DENMARK' (2).

Estimate \$10,000-15,000

LITERATURE

Noritsugu Oda, *Danish Chairs*, San Francisco, 1996, p. 196

Per H. Hansen and Klaus Petersen, *Den store danske Møbelguide*, Copenhagen, 2005, p. 86

Per H. Hansen and Klaus Petersen, *Moderne dansk møbeldesign: tendenser, hammerslag og historie*, Copenhagen, 2007, p. 225



PROPERTY OF A NEW YORK COLLECTOR

Σ 85 **ARNE JACOBSEN** 1902-1971

'Oxford' side chair, model no. 3171, designed 1965

Rosewood-veneered bent plywood, chrome-plated metal.

35 x 18 x 21 1/2 in (88.9 x 45.7 x 53.3 cm)

Manufactured by Fritz Hansen, Denmark.

Base with manufacture's label 'FH/MADE IN DENMARK/1166/BYFRITZHANSEN/
FURNITUREMAKERS/DANISH/CONTROL.'

Estimate \$15,000-25,000

PROVENANCE

Dansk Møbelkunst, Copenhagen

LITERATURE

Frederik Sieck, *Contemporary Danish Furniture Design*, Copenhagen, 1990, p. 125 for similar examples

Lisbet Balslev Jørgensen, *Arne Jacobsen*, Barcelona, 1991, pp. 134-35 for similar examples

Poul Erik Tøjner and Kjeld Vindum, *Arne Jacobsen: Arkitekt & Designer*, Copenhagen, 1996, p. 99 for a similar example

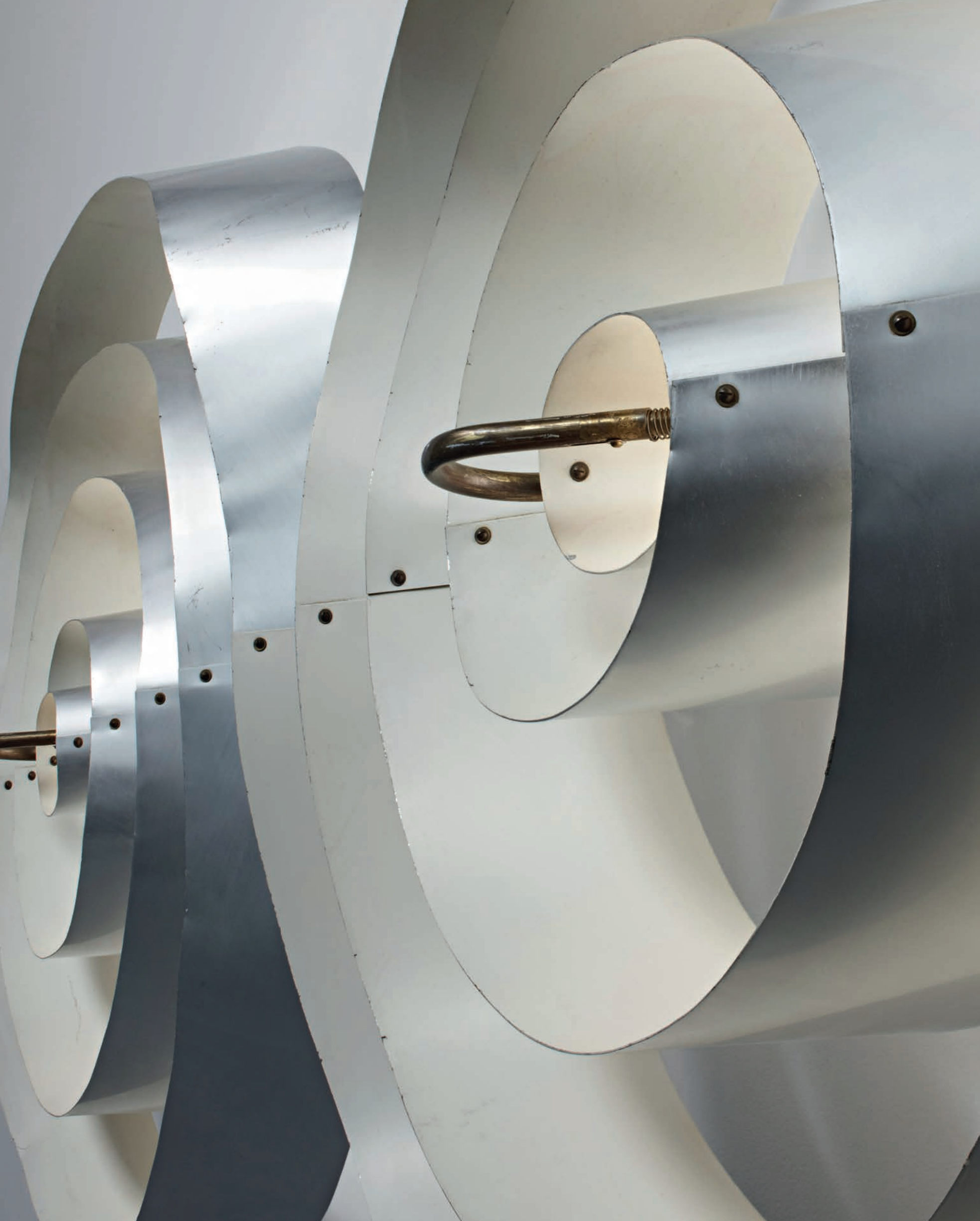
Carsten Thau and Kjeld Vindum, *Arne Jacobsen*, Copenhagen, 2001, p. 524 for similar examples

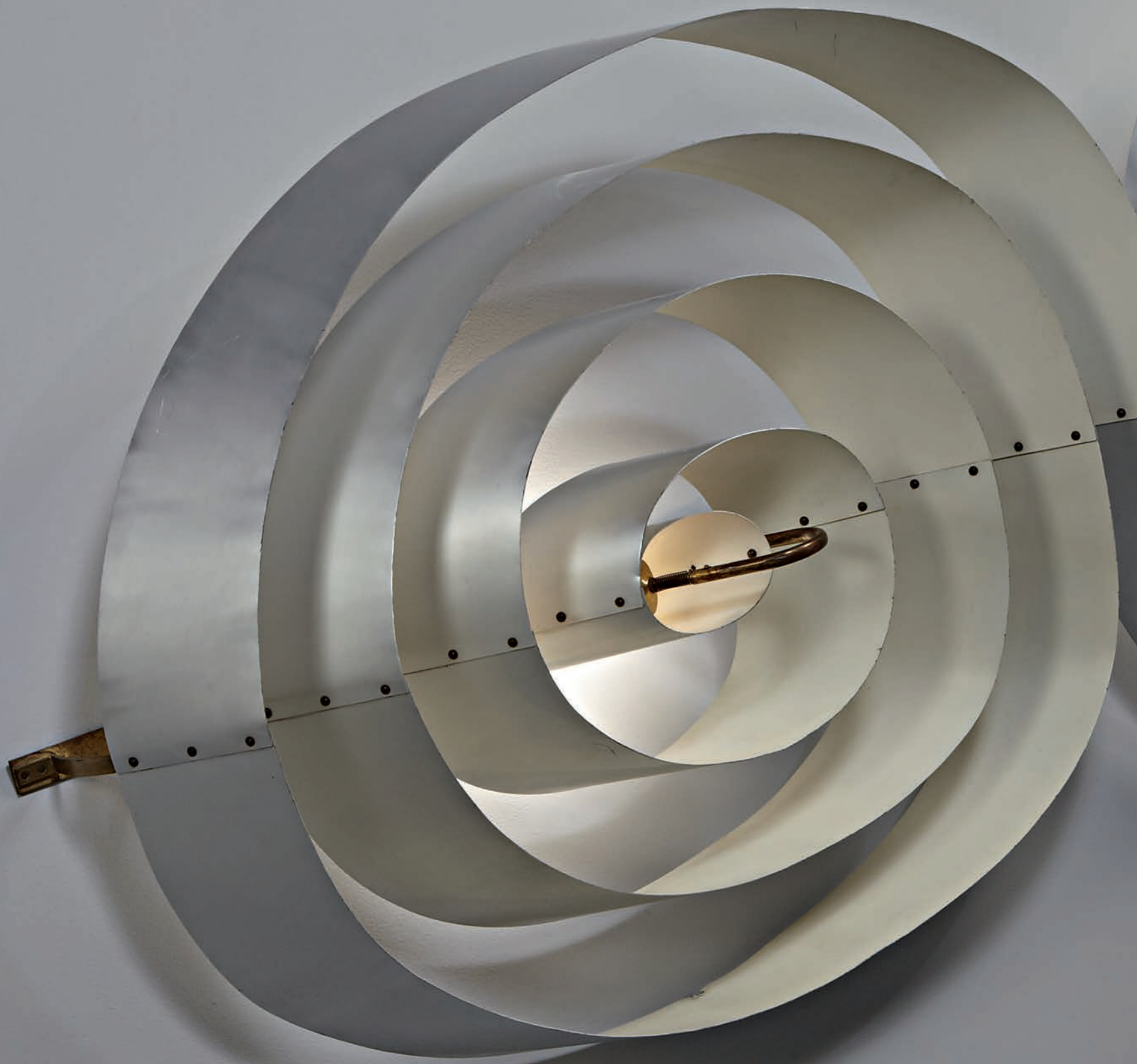
Michael Sheridan, *Room 606: The SAS House and the Work of Arne Jacobsen*, London, 2003, p. 235 for similar examples

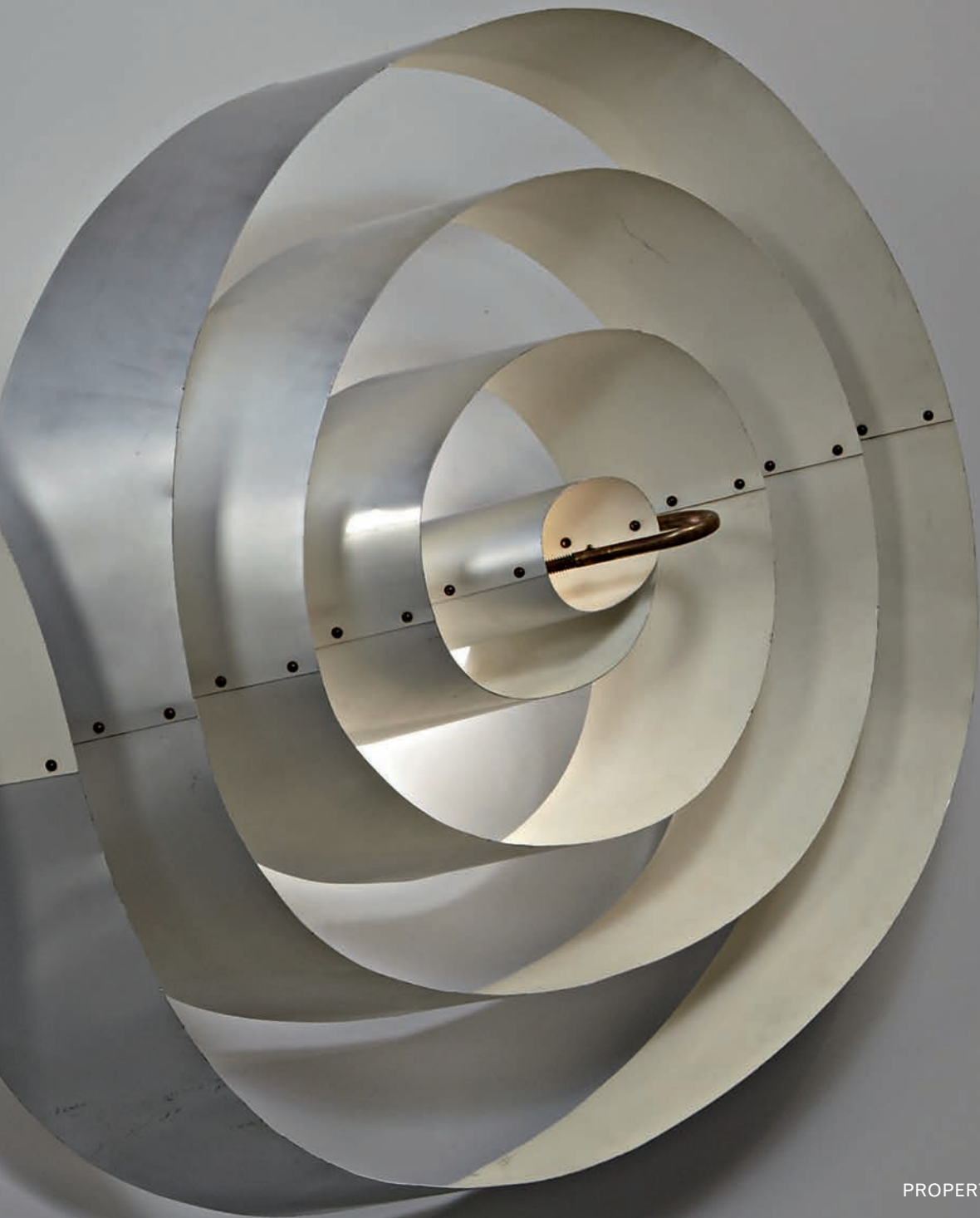


“The city is like a flywheel...Rest lies in the rhythm.”

POUL HENNINGSEN







PROPERTY OF A EUROPEAN COLLECTOR

86

POUL HENNINGSEN 1894–1967

Monumental 'double-spiral' wall light, for the Scala Cinema and Concert Hall, Århus Theater, Århus, Denmark, 1955

Aluminum, painted aluminum, brass.

35 x 78 x 10 1/4 in (88.9 x 198.1 x 26 cm)

Manufactured by Louis Poulsen, Denmark.

Estimate \$180,000–250,000

PROVENANCE

Scala Cinema and Concert Hall, Århus Theater, Århus, Denmark

Dansk Møbelkunst, Copenhagen, Denmark

Phillips de Pury & Company, 'Design Masters', New York, December 15, 2010, lot 4

LITERATURE

Tina Jørstian and Poul Eric Munk Nielsen, *Light Years Ahead, The Story of the PH Lamp*, Copenhagen, 1994, p. 268 for a period illustration

The present lot is one of 26 original double-spiral wall lights designed by Poul Henningsen in 1955 for the Scala Cinema and Concert Hall, one of five performance spaces within the Århus Theatre. An extensive renovation in 1981 dramatically reduced the size of the Scala, during which time 12 lights were de-accessioned. The other 14 remain *in situ*.

87

LUCIE RIE 1902-1995

Large conical bowl, circa 1976

Stoneware, pitted and flowing cream glaze.

12 11/16 in (32.5 cm) diameter

Impressed with the artist's seal.

Estimate \$12,000-18,000

PROVENANCE

Christie's, 'Contemporary Ceramics', London, July 23, 1984, lot 170

Fischer Fine Art, London

Private collection, London



88 **LUCIE RIE** 1902-1995

Bowl, circa 1976

Porcelain, manganese glaze with bands of sgraffito and inlaid grid designs repeated inside and out.

9 3/4 in (24.5 cm) diameter

Impressed with the artist's seal.

Estimate \$18,000-25,000

PROVENANCE

Fischer Fine Art, London

Private collection, London





89 **LUCIE RIE** 1902-1995

Tall vase, circa 1960

Stoneware, off-white glaze with strong manganese speckle.

12 1/8 (30.8 cm) high, 4 7/8 in (12.4 cm) wide

Impressed with artist's seal.

Estimate \$4,000-6,000

PROVENANCE

Dr. Anny Katan, Cleveland, Ohio (gift of the artist)

Arline Angel, New York, thence by descent

LITERATURE

Lucie Rie, exh. cat., Crafts Council – The Victoria and Albert Museum, London, 1981, p. 81, item 150 for a similar example

Tony Birks, *Hans Coper*, French edition, Vendin le Vieil, 2006, p. 149 for a similar example

LUCIE RIE 1902-1995*Vase form*, circa 1960

Porcelain, manganese glaze with 'woven' sgraffito design.

8 3/8 (21.3 cm) high, 7 1/4 in (18.4 cm) wide

Impressed with artist's seal.

Estimate \$6,000-9,000

PROVENANCE

Dr. Anny Katan, Cleveland, Ohio (gift of the artist)

Arline Angel, New York, thence by descent

LITERATURE

Tony Birks, *Lucie Rie*, Yeovil, 1999, similar example on p. 97

PROPERTY FROM A PRIVATE NEW JERSEY COLLECTION

91 **GEORGE NAKASHIMA** 1905-1990

'Minguren II' coffee table, 1983

American black walnut, two East Indian rosewood butterfly keys,
two American black walnut butterfly keys.

13 1/4 x 47 x 41 in (33.7 x 119.4 x 104.1 cm)

Underside inscribed in ink with owner's last name.

Together with the original drawing by Mira Nakashima.

Estimate \$18,000-22,000

PROVENANCE

Acquired directly from the artist, 1983

LITERATURE

George Nakashima, The Soul of a Tree, A Woodworker's Reflections, Tokyo, 1981, p. 182 for a drawing of a similar example

Derek E. Ostergard, *George Nakashima, Full Circle*, exh. cat., American Craft Museum, New York, 1989, p. 131, fig. 11 for a 'Minguren II' end table

Mira Nakashima, *Nature, Form & Spirit: The Life and Legacy of George Nakashima*, New York, 2003, p. 202 for a drawing and p. 203 for a 'Minguren II' coffee table



COLLECTION OF NANCY AND ARNOLD SMOLLER, NEW YORK

92 **EDWIN and MARY SCHEIER** 1910-2008, 1908-2007

Large bowl, circa 1955-60

Stoneware, glaze.

9 3/8 in (23.8 cm) high, 10 9/16 in (26.8 cm) diameter

Underside incised with 'ScheleR', painted with '90'/'90' and
with hand-written label 'B123'.

Estimate \$6,000-9,000

PROVENANCE

Acquired directly from the artists

The Estate of Emmanuel and Esther Josephs, Boston, thence by descent

LITERATURE

Michael Komanecky, *American Potters: Mary and Edwin Scheier*, exh. cat., The Currier
Museum of Art, Manchester, New Hampshire, 1993, p. 28 for a similar example

*Phillips de Pury & Company would like to thank Karen Papineau and Nina
Gara Bozicnik from The Currier Museum, Manchester, New Hampshire, for
their assistance cataloguing the present lot.*





PROPERTY FROM A PRIVATE AMERICAN COLLECTION

93 VLADIMIR KAGAN b. 1927

'Tri-symmetric' side table, circa 1966

Walnut, aluminum.

22 3/8 in (56.8 cm) high, 24 1/16 in (61.1 cm) diameter

Manufactured by Kagan-Dreyfuss, USA. Underside branded with
'KAGAN•DREYFUSS•NEW YORK / VLADIMIR KAGAN DESIGN'.

Estimate \$3,000-4,000

PROVENANCE

Acquired directly from the artist

LITERATURE

Vladimir Kagan, *Vladimir Kagan: A Lifetime of Avant-Garde Design*, p. 133 for a similar example



PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

Σ 94

CELINA DECORAÇÕES

Sofa, circa 1960s

Rosewood.

23 5/8 x 107 x 33 3/4 in (60 x 271.8 x 85.7 cm)

Manufactured by Celina Decorações, Brazil.

Estimate \$6,000-8,000

PROVENANCE

DeLorenzo 1950, New York, 2007



The present lot *in situ* at The Currier Gallery of Art, 1966

COLLECTION OF NANCY AND ARNOLD SMOLLER, NEW YORK

95 **EDWIN and MARY SCHEIER** 1910-2008, 1908-2007

Monumental lidded pot, circa 1958

Stoneware, glaze.

21 1/2 (54.6 cm) high, 10 3/4 in (27.3 cm) diameter

Underside incised with 'Scheier' and with hand-written label with '127.'

Estimate \$12,000-16,000

PROVENANCE

Acquired directly from the artists

The Estate of Emmanuel and Esther Josephs, Boston, thence by descent

EXHIBITED

'Edwin Scheier: Ceramics, Drawings, Prints, Rugs', The Currier Gallery of Art, Manchester, N.H. September 30 - October 30, 1966; Hopkins Art Center Galleries, Dartmouth College, November 5 - November 27, 1966

LITERATURE

Michael Komanecky, *American Potters: Mary and Edwin Scheier*, exh. cat., The Currier Museum of Art, Manchester, New Hampshire, 1993, pp. 21 for a similar example

Phillips de Pury & Company would like to thank Karen Papineau and Nina Gara Bozicnik from The Currier Museum, Manchester, New Hampshire, for their assistance cataloguing the present lot.





Rare settee, model no. 4871, circa 1948

Walnut, original Henning Watterston fabric, together with later fabric cushion.

34 x 87 x 24 in (86.4 x 221 x 61 cm)

Manufactured by Dunbar, USA.

Estimate \$8,000-12,000

LITERATURE

Interiors, New York, 1951, p. 138

The Dunbar Book of Modern Furniture, New York, 1953, p. 38

Judith Gura, Chris Kennedy and Larry Weinberg, *Edward Wormley: the Other Face of Modernism*, exh. cat., Lin-Weinberg Gallery, New York, 1997, p. 11

Henning Watterston (1916-2009), who designed the original fabric accompanying this lot, taught weaving to his fellow apprentices at Frank Lloyd Wright's Taliesin before moving to New York in the late 1940s. Upon arrival, Watterston contacted Edward Wormley, who helped him obtain business as an independent designer with such firms as Dunbar, Knoll, and Schumacher.

Phillips de Pury & Company would like to thank Clarissa Notley for her assistance cataloguing the present lot.





- 97 **MAX INGRAND** 1908-1969
Table lamp, circa 1955
Painted cast aluminum, colored glass, brass, fabric shade.
23 5/8 in (60 cm) high, 12 5/8 in (32.1 cm) diameter including shade
Manufactured by Fontana Arte, Italy.

Estimate \$20,000-30,000

LITERATURE

Pierre-Emmanuel Martin-Vivier, *Max Ingrand*, Paris, 2009, pp. 193-95

FRANCO CAMPO and CARLO GRAFFI

'Millepiedi' dining table, designed 1953, executed 1980s

Maple, glass, brass.

30 1/4 x 83 5/8 x 35 3/4 in (76.8 x 212.4 x 90.8 cm)

Estimate \$25,000-35,000

PROVENANCE

Private collection, Sausalito, California

LITERATURE

'Una serie di mobili,' *Domus*, July 1953, p. 47

Roberto Aloï, *Esempi di Arredamento Moderno di Tutto il Mondo*, Milano, 1955, figs. 182-83

Yvonne Brunhammer, *Les Styles des Années 30 à 50*, Paris, 1987, p. 127

Charlotte and Peter Fiell, eds., *Domus Vol. III*, Cologne, 2006, p. 410

Delphine Antoine, *Yves Gastou Antiquaire du Futur*, Paris, 2011, p. 234



99 **GIO PONTI** 1891-1979

Set of six monumental wall lights, circa 1955

Brass, painted metal.

Each: 55 x 4 1/4 x 4 3/4 in (139.7 x 10.8 x 12.1 cm)

Manufactured by Arredoluce, Italy. Each with manufacturer's label 'MADE IN ITALY/ARREDOLUCE MONZA'. Together with a certificate of authenticity from the Gio Ponti Archives (6).

Estimate \$45,000-55,000





100 **FRANCO CAMPO and CARLO GRAFFI**

Set of six side chairs, circa 1953
Maple, fabric, brass.
Each: 39 1/2 x 15 x 21 in (100.3 x 38.1 x 53.3 cm)
Manufactured by Apelli and Varesio, Italy (6).

Estimate \$40,000-60,000

PROVENANCE

Collection of Carlo Graffi, Italy
Yves Gastou, Paris
Acquired directly from the above, 1980s

LITERATURE

'Una serie di mobili', *Domus*, July 1953, p. 47
Charlotte and Peter Fiell, eds., *Domus Vol. III*, Cologne, 2006, p. 410
Delphine Antoine, *Yves Gastou antiquaire du future*, Paris, 2011, p. 234





101 **CARLO SCARPA** 1906-1978

Mirror, circa 1936

Murrine glass, fruitwood, mirrored glass.

19 x 4 1/4 x 19 in (48.3 x 10.8 x 48.3 cm)

Manufactured by Venini, Italy. Reverse inscribed in pencil '881'.

Estimate \$15,000-20,000

LITERATURE

Venini: Catalogo Blu, Murano, pl. 42, model no. 3

102 **FRANCO ALBINI** 1905-1977

Rare desk, circa 1953

Birch, birch-veneered wood, oak, marble, felt.

29 x 56 3/4 x 33 1/8 in (73.7 x 144.1 x 84.1 cm)

Underside with manufacturer's label "MADE EXPRESSLY FOR / ALTAMIRA / IN ITALY". Together with a letter of authenticity from the Franco Albini Foundation.
Drawing number 122/3.

Estimate \$16,000-24,000

LITERATURE

Domus, no. 292, March 1954, p. 57

Gio Ponti featured the present lot in *Domus* no. 292 in 1954 with other furniture designed by Italian architects for Altamira, New York. The present lot represents one of the first collaborations between Italian designers and American companies and is the predecessor for the 1961 'Stadera' desk manufactured by Poggi.





103 **PAOLO DE POLI** 1905-1996

Four vessels, circa 1950

Enameled hammered copper.

Vase: 12 5/8 in (32.1 cm) high; bottle: 6 3/4 in (17.1 cm) high;

bowl: 4 in (10.2 cm) high, 9 7/8 in (25.1 cm) diameter; dish: 6 7/8 in (17.5 cm) diameter

Underside of vase incised with artist's signature 'Paolo De Poli made in Italy';

underside of bottle with applied label 'MADE IN/ITALY/FOR GUMPS', impressed with

'P. DEPOLI/MADE IN ITALY', and incised with 'De Poli'; underside of bowl incised

with 'De Poli/ made in Italy' and partial paper label with "SMALTI DE POLI/PADOVA

– Via S. Pietro'; underside of dish incised with artist's signature 'De Poli' (4).

Estimate \$4,000-6,000

LITERATURE

'De Poli Alla Biennale', *Domus*, no. 179, November 1942, p. 198 for similar examples

Domus, no. 226, July 1948, p. 28 for similar examples

'Smalti e metallic alla Triennale' *Domus*, no. 263, October 1951, p. 15 for similar examples

Domus, no. 299, October 1954, p. 66 for similar examples

“The Italian art of enameling exists because of De Poli...
We owe him a debt of gratitude.”

GIO PONTI



104 **PAOLO DE POLI** 1905-1996

Three vessels, circa 1950

Enameled hammered copper.

Bowl: 23 3/4 (60.3 cm) high, 9 1/4 in (23.5 cm) diameter;

vase: 9 in (22.9 cm) high; pitcher: 11 1/2 in (29.2 cm) high

Underside of bowl incised with artist's signature 'De Poli'; underside of vase impressed with 'P.DE POLI' and incised with 'made in Italy'; underside of pitcher with applied paper label with 'SMALTI DE POLI/PADOVA – Via S. Pietro, 43/Ref. 4059/1 x Triennali di / MILANO-1851' and incised with artist's signature 'De Poli' (3).

Estimate \$3,000-5,000

LITERATURE

'Informazione su De Poli', *Domus*, no. 233, February 1949, p. 30 for similar examples

'Smalti e metallic all Triennale', *Domus*, no. 263, October 1951, p. 15 for similar examples

Domus, no. 332, July 1957, p. 32 for similar examples

105 **FRANCO ALBINI** 1905-1977
Pair of armchairs, model no. PL 19, circa 1957
Painted metal, fabric.
Each: 36 1/2 x 30 x 29 in (92.7 x 76.2 x 73.7 cm)
Manufactured by Poggi, Italy (2).

Estimate \$12,000-18,000

PROVENANCE
Phillips de Pury & Company, 'Design', New York, December 15, 2010, lot 124

LITERATURE
Giuliana Gramigna, *1950/1980 Repertorio*, Milan, 1985, p. 107



106 **MAX INGRAND** 1908-1969
Table lamp, circa 1956
Brass-plated metal, painted metal, frosted glass.
25 3/4 in (65.4 cm) high, 11 3/16 in (28.4 cm) diameter
Manufactured by Fontana Arte, Italy.

Estimate \$10,000-15,000

LITERATURE
Domus, December 1956, no. 325, p. 18 for similar examples





107 **PAOLO DE POLI** 1905-1996
Vase, circa 1960
Enameled hammered copper.
14 3/4 in (37.5 cm) high
Underside incised with artist's signature.

Estimate \$3,000-5,000

LITERATURE

'Nella mostra "Formes Idees d'Italie,, a Parigi', *Domus*, no. 321, April 1957, p. 27 for a similar example

'Gli Smalti Di Poli a New York', *Domus*, no. 453, August 1967, p. 91 for a similar example



108 **FELIX AGOSTINI** 1912-1974
Coffee table, circa 1960
Bronze, mirrored glass.
17 x 55 3/8 x 22 1/4 in (43.2 x 140.7 x 56.5 cm)

Estimate \$20,000-30,000

PROVENANCE
Bernd Goeckler Antiques, New York, 2008

109 **GIANNI VIGORELLI** 1916-1998

Set of eight side chairs, 1950s
Pearwood, vinyl (8).
Each: 37 1/2 x 16 1/2 x 17 3/8 in (95.3 x 42 x 44 cm)

Estimate \$7,000-9,000

PROVENANCE
Private collection, Milan

LITERATURE
Roberto Aloï, *Esempi di Sale da Pranzo*, Milan, 1956, fig. 20
Roberto Aloï, *Esempi di Sedie Poltrone e Divani*, Milan, 1957, fig. 61





110 **PIETRO CHIESA** 1892-1948

Lidded box, circa 1955

Painted metal, colored glass, brass.

6 1/4 x 8 x 8 in (15.9 x 20.3 x 20.3 cm)

Manufactured by Fontana Arte, Italy. Underside with manufacturer's painted logo and label 'FUSELLI E PROFUMO/GENOVA•VIA ROMA 36R'.

Estimate \$3,000-5,000

LITERATURE

Laura Falconi, *Fontana Arte: Una Storia Trasparente*, Milan, 1998, pp. 59 and 209, fig. 80

and p. 211, fig. 92 for a similar example

Charlotte and Peter Fiell, eds., *Domus Vol. 1*, Cologne, 2006, p. 444 for a similar example

Laura Falconi, *Lucie Trasparenze: Fontana Arte*, Rome, 2006, pp. 12 and 79 for a similar example



111 **MAX INGRAND** 1908-1969
Mirror, circa 1955
Colored glass, mirrored glass, brass, wood.
30 3/4 x 23 x 2 in (78.1 x 58.4 x 5.1 cm)
Manufactured by Fontana Arte, Italy.

Estimate \$18,000-24,000

PROVENANCE

Private collection, Rome

LITERATURE

Edoardo Paoli, *l'importanza della Specchio*, 1959, p. 34 fig. 86

112 **GIO PONTI** 1891-1979

Set of six side chairs, circa 1955

Walnut, fabric, brass.

Each: 34 x 17 5/8 x 20 in (86.4 x 44.8 x 50.8 cm)

Manufactured by Cassina, Italy (6).

Estimate \$10,000-15,000

LITERATURE

Ugo La Pietra, ed. *Gio Ponti*, New York, 2009, p. 204







113 FONTANA ARTE

Two vases, model nos. 2049 and 2392, circa 1964

Colored St. Gobain glass, nickel-plated steel.

Taller: 8 1/16 x 5 1/2 x 2 1/16 in (20.5 x 14 x 5.2 cm);

shorter: 5 5/8 x 8 1/16 x 2 1/4 in (14.3 x 20.5 x 5.7 cm)

Manufactured by Fontana Arte, Italy and St. Gobain, France. Taller: one upper corner with handwritten label '24'; shorter: one upper corner with manufacturer's label 'fa/CRISTALLO/ST. GOBAIN' (2).

Estimate \$6,000-8,000

LITERATURE

Fontana Arte 6 catalogue, p. 55

Laura Falconi, *Luci e trasparenze: Fontana arte*, Rome, 2006, pp. 28 and 84

'Diamond' flatware, circa 1955

Forks and spoons: sterling silver; knives: sterling silver, stainless steel.

Largest utensil (pie server): 10 3/4 in (27.3 cm) long

Manufactured by Reed & Barton, USA and distributed by Arthur Krupp, Italy. Comprising a 7-piece setting for 12 people, plus 16 serving pieces.

Each knife handle impressed with 'REED & BARTON/MIRRORSTEEL/STERLING HANDLE' and each other handle impressed with 'Reed & Barton/STERLING' (100).

Estimate \$7,000-9,000

LITERATURE

Gio Ponti 1891-1979, exh. cat., Seibu Museum of Art, Tokyo, 1986, p. 146Ugo La Pietra, ed., *Gio Ponti*, New York, 2009, p. 301 fig. 627

“Every time that Albini made a chair, the idea of beauty was an added secret, unspoken, almost embarrassing, something which would almost disappear when you drew attention to it, like modesty.”

RENZO PIANO

115 **FRANCO ALBINI** 1905-1977

Rare 'Fiorenza' sofa, circa 1946

Fabric, walnut.

34 x 52 x 33 1/2 in (86.4 x 132.1 x 85.1 cm)

Manufactured by Cassina, Italy.

Estimate \$10,000-15,000

PROVENANCE

Private collection, New Jersey

LITERATURE

Domus, no. 163, July 1941, Milan, front cover and pp. 9-17 for the sofa and armchairs in the artist's apartment, Milan

'L'appartamento di un professionista' *Domus*, no. 208, April 1946, pp. 21-22 for a similar chair

Antonio Piva and Vittorio Prina, *Franco Albini: 1905-1977*, Milano, 1998, pp. 145-47 for a discussion of the 7th Milan Triennale, 1940 where the artist first presented the armchair

Giampiero Bosoni and Federico Bucci, *Il Design E Gli Interni Di Franco Albini*, Milano, 2009,

p. 100 for a discussion on the evolution of the Fiorenza armchairs



116 **MAX INGRAND** 1908-1969

Pair of large wall lights, model no. 1943, circa 1960

Colored glass, painted metal, brass.

Each: 31 3/4 x 11 x 5 1/2 in (80.6 x 27.9 x 14 cm)

Manufactured by Fontana Arte, Italy (2).

Estimate \$12,000-18,000

LITERATURE

Fontana Arte Illuminazione, Fontana Arte catalogue, Italy, 1950s, p. 38 for a similar example
Pierre-Emmanuel Martin-Vivier, *Max Ingrand, du verre à la lumière*, Paris, 2009, p. 214



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CONTEMPORARY ART EVENING SALE

AUCTION 28 JUNE 2012 LONDON

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GLENN BROWN *Kinder Transport*, 1999 (detail) Estimate £500,000 - 700,000

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\$50 to \$1,000	by \$50s
\$1,000 to \$2,000	by \$100s
\$2,000 to \$3,000	by \$200s
\$3,000 to \$5,000	by \$200s, 500, 800 (i.e. \$4,200, 4,500, 4,800)
\$5,000 to \$10,000	by \$500s
\$10,000 to \$20,000	by \$1,000s
\$20,000 to \$30,000	by \$2,000s
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GEORGE CONDO *Mental States (The Women of Tisbury Court)*, 2000 (detail) **Estimate** £100,000 – 150,000

©George Condo. Courtesy Galerie Jérôme de Noirmont.

3 THE AUCTION

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As a courtesy to clients, Phillips de Pury & Company will accept American Express, Visa and Mastercard to pay for invoices of \$10,000 or less.

Collection

It is our policy to request proof of identity on collection of a lot. A lot will be released to the buyer or the buyer's authorized representative when Phillips de Pury & Company has received full and cleared payment and we are not owed any other amount by the buyer. Promptly after the auction, we will transfer all lots to our warehouse located at 29-09 37th Avenue in Long Island City, Queens, New York. All purchased lots should be collected at this location during our regular weekday business hours. As a courtesy to clients, we will upon request transfer purchased lots suitable for hand carry back to our premises at 450 West 15th Street, New York, New York for collection within 30 days following the date of the auction. For each purchased lot not collected from us at either our warehouse or our auction galleries by such date, Phillips de Pury & Company will levy a late collection fee of \$50, an additional administrative fee of \$10 per day and insurance charges of 0.1% of the Purchase Price per month on each uncollected lot.

Loss or Damage

Buyers are reminded that Phillips de Pury & Company accepts liability for loss or damage to lots for a maximum of seven days following the auction.

Transport and Shipping

As a free service for buyers, Phillips de Pury & Company will wrap purchased lots for hand carry only. We will, at the buyer's expense, either provide packing, handling and shipping services or coordinate with shipping agents instructed by the buyer in order to facilitate such services for property purchased at Phillips de Pury & Company. Please refer to Paragraph 7 of the Conditions of Sale for more information.

Export and Import Licenses

Before bidding for any property, prospective bidders are advised to make independent inquiries as to whether a license is required to export the property from the United States or to import it into another country. It is the buyer's sole responsibility to comply with all import and export laws and to obtain any necessary licenses or permits. The denial of any required license or permit or any delay in obtaining such documentation will not justify the cancellation of the sale or any delay in making full payment for the lot.

Endangered Species

Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to any foreign country. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. We suggest that prospective bidders check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's sole responsibility to obtain any necessary export or import licenses or certificates as well as any other required documentation. The denial of any required license or certificate or any delay in obtaining such documentation will not justify the cancellation of the sale or any delay in making full payment for the lot. Please note that lots containing potentially regulated plant or animal material are marked as a convenience to our clients, but Phillips de Pury & Company does not accept liability for errors or for failing to mark lots containing protected or regulated species.



KEN PRICE SCULPTURE

A Retrospective

**LOS ANGELES COUNTY MUSEUM OF ART
(LACMA)**

September 16, 2012–January 6, 2013

NASHER SCULPTURE CENTER

February 9–May 12, 2013

METROPOLITAN MUSEUM OF ART

June 18–September 22, 2013

This exhibition was organized by the Los Angeles County Museum of Art. It was made possible through major grants from the LLWW Foundation, The Andy Warhol Foundation for the Visual Arts, and The Aaron and Betty Lee Stern Foundation. Generous support for the catalogue was provided by The Shifting Foundation and Friends of Contemporary Ceramics.

Public programs for this exhibition at LACMA are sponsored by

PHILLIPS
de PURY & COMPANY

CONDITIONS OF SALE

The Conditions of Sale and Authorship Warranty set forth below govern the relationship between bidders and buyers, on the one hand, and Phillips de Pury & Company and sellers, on the other hand. All prospective buyers should read these Conditions of Sale and Authorship Warranty carefully before bidding.

1 INTRODUCTION

Each lot in this catalogue is offered for sale and sold subject to: (a) the Conditions of Sale and Authorship Warranty; (b) additional notices and terms printed in other places in this catalogue, including the Guide for Prospective Buyers, and (c) supplements to this catalogue or other written material posted by Phillips de Pury & Company in the saleroom, in each case as amended by any addendum or announcement by the auctioneer prior to the auction.

By bidding at the auction, whether in person, through an agent, by written bid, by telephone bid or other means, bidders and buyers agree to be bound by these Conditions of Sale, as so changed or supplemented, and Authorship Warranty.

These Conditions of Sale, as so changed or supplemented, and Authorship Warranty contain all the terms on which Phillips de Pury & Company and the seller contract with the buyer.

2 PHILLIPS de PURY & COMPANY AS AGENT

Phillips de Pury & Company acts as an agent for the seller, unless otherwise indicated in this catalogue or at the time of auction. On occasion, Phillips de Pury & Company may own a lot, in which case we will act in a principal capacity as a consignor, or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

3 CATALOGUE DESCRIPTIONS AND CONDITION OF PROPERTY

Lots are sold subject to the Authorship Warranty, as described in the catalogue (unless such description is changed or supplemented, as provided in Paragraph 1 above) and in the condition that they are in at the time of the sale on the following basis.

(a) The knowledge of Phillips de Pury & Company in relation to each lot is partially dependent on information provided to us by the seller, and Phillips de Pury & Company is not able to and does not carry out exhaustive due diligence on each lot. Prospective buyers acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested. Notwithstanding the foregoing, we shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with our role as auctioneer of lots in this sale and in light of (i) the information provided to us by the seller, (ii) scholarship and technical knowledge and (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

(b) Each lot offered for sale at Phillips de Pury & Company is available for inspection by prospective buyers prior to the auction. Phillips de Pury & Company accepts bids on lots on the basis that bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Prospective buyers acknowledge that many lots are of an age and type which means that they are not in perfect condition. As a courtesy to clients, Phillips de Pury & Company may prepare and provide condition reports to assist prospective buyers when they are inspecting lots. Catalogue descriptions and condition reports may make reference to particular imperfections of a lot, but bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. All dimensions are approximate. Illustrations are for identification purposes only and cannot be used as precise indications of size or to convey full information as to the actual condition of lots.

(d) Information provided to prospective buyers in respect of any lot, including any pre-sale estimate, whether written or oral, and information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather a statement of opinion held by Phillips de Pury & Company. Any pre-sale estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time by Phillips de Pury & Company in our absolute discretion. Neither Phillips de Pury & Company nor any of our affiliated companies shall be liable for any difference between the pre-sale estimates for any lot and the actual price achieved at auction or upon resale.

4 BIDDING AT AUCTION

(a) Phillips de Pury & Company has absolute discretion to refuse admission to the auction or participation in the sale. All bidders must register for a paddle prior to bidding, supplying such information and references as required by Phillips de Pury & Company.

(b) As a convenience to bidders who cannot attend the auction in person, Phillips de Pury & Company may, if so instructed by the bidder, execute written absentee bids on a bidder's behalf. Absentee bidders are required to submit bids on the "Absentee Bid Form," a copy of which is printed in this catalogue or otherwise available from Phillips de Pury & Company. Bids must be placed in the currency of the sale. The bidder must clearly indicate the maximum amount he or she intends to bid, excluding the buyer's premium and any applicable sales or use taxes. The auctioneer will not accept an instruction to execute an absentee bid which does not indicate such maximum bid. Our staff will attempt to execute

an absentee bid at the lowest possible price taking into account the reserve and other bidders. Any absentee bid must be received at least 24 hours in advance of the sale. In the event of identical bids, the earliest bid received will take precedence.

(c) Telephone bidders are required to submit bids on the "Telephone Bid Form," a copy of which is printed in this catalogue or otherwise available from Phillips de Pury & Company. Telephone bidding is available for lots whose low pre-sale estimate is at least \$1,000. Phillips de Pury & Company reserves the right to require written confirmation of a successful bid from a telephone bidder by fax or otherwise immediately after such bid is accepted by the auctioneer. Telephone bids may be recorded and, by bidding on the telephone, a bidder consents to the recording of the conversation.

(d) When making a bid, whether in person, by absentee bid or on the telephone, a bidder accepts personal liability to pay the purchase price, as described more fully in Paragraph 6 (a) below, plus all other applicable charges unless it has been explicitly agreed in writing with Phillips de Pury & Company before the commencement of the auction that the bidder is acting as agent on behalf of an identified third party acceptable to Phillips de Pury & Company and that we will only look to the principal for such payment.

(e) By participating in the auction, whether in person, by absentee bid or on the telephone, each prospective buyer represents and warrants that any bids placed by such person, or on such person's behalf, are not the product of any collusive or other anti-competitive agreement and are otherwise consistent with federal and state antitrust law.

(f) Arranging absentee and telephone bids is a free service provided by Phillips de Pury & Company to prospective buyers. While we undertake to exercise reasonable care in undertaking such activity, we cannot accept liability for failure to execute such bids except where such failure is caused by our willful misconduct.

(g) Employees of Phillips de Pury & Company and our affiliated companies, including the auctioneer, may bid at the auction by placing absentee bids so long as they do not know the reserve when submitting their absentee bids and otherwise comply with our employee bidding procedures.

5 CONDUCT OF THE AUCTION

(a) Unless otherwise indicated by the symbol ● each lot is offered subject to a reserve, which is the confidential minimum selling price agreed by Phillips de Pury & Company with the seller. The reserve will not exceed the low pre-sale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he or she believes there may be error or dispute and take such other action as he or she deems reasonably appropriate. Phillips de Pury & Company shall have no liability whatsoever for any such action taken by the auctioneer. If any dispute arises after the sale, our sale record is conclusive.

(c) The auctioneer will commence and advance the bidding at levels and in increments he or she considers appropriate. In order to protect the reserve on any lot, the auctioneer may place one or more bids on behalf of the seller up to the reserve without indicating he or she is doing so, either by placing consecutive bids or bids in response to other bidders. If a lot is offered without reserve, unless there are already competing absentee bids, the auctioneer will generally open the bidding at 50% of the lot's low pre-sale estimate. In the absence of a bid at that level, the auctioneer will proceed backwards at his or her discretion until a bid is recognized and will then advance the bidding from that amount. Absentee bids on no reserve lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. If there is no bid whatsoever on a no reserve lot, the auctioneer may deem such lot unsold.

(d) The sale will be conducted in US dollars and payment is due in US dollars. For the benefit of international clients, pre-sale estimates in the auction catalogue may be shown in pounds sterling and/or euros and, if so, will reflect approximate exchange rates. Accordingly, estimates in pounds sterling or euros should be treated only as a guide.

(e) Subject to the auctioneer's reasonable discretion, the highest bidder accepted by the auctioneer will be the buyer and the striking of the hammer marks the acceptance of the highest bid and the conclusion of a contract for sale between the seller and the buyer. Risk and responsibility for the lot passes to the buyer as set forth in Paragraph 7 below.

(f) If a lot is not sold, the auctioneer will announce that it has been "passed," "withdrawn," "returned to owner" or "bought-in."

(g) Any post-auction sale of lots offered at auction shall incorporate these Conditions of Sale and Authorship Warranty as if sold in the auction.

6 PURCHASE PRICE AND PAYMENT

(a) The buyer agrees to pay us, in addition to the hammer price of the lot, the buyer's premium and any applicable sales tax (the "Purchase Price"). The buyer's premium is 25% of the hammer price up to and including \$50,000, 20% of the portion of the hammer price above \$50,000 up to and including \$1,000,000 and 12% of the portion of the hammer price above \$1,000,000. Phillips de Pury & Company reserves the right to pay from our compensation an introductory commission to one or more third parties for assisting in the sale of property offered and sold at auction.



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Saturdays, Sundays and
holiday Mondays
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and Brooklyn

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Museum and the Walker Art Center.
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here

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(b) Sales tax, use tax and excise and other taxes are payable in accordance with applicable law. All prices, fees, charges and expenses set out in these Conditions of Sale are quoted exclusive of applicable taxes. Phillips de Pury & Company will only accept valid resale certificates from US dealers as proof of exemption from sales tax. All foreign buyers should contact the Client Accounting Department about tax matters.

(c) Unless otherwise agreed, a buyer is required to pay for a purchased lot immediately following the auction regardless of any intention to obtain an export or import license or other permit for such lot. Payments must be made by the invoiced party in US dollars either by cash, check drawn on a US bank or wire transfer, as follows:

(i) Phillips de Pury & Company will accept payment in cash provided that the total amount paid in cash or cash equivalents does not exceed US\$10,000. Buyers paying in cash should do so in person at our Client Accounting Desk at 450 West 15th Street, Third Floor, during regular weekday business hours.

(ii) Personal checks and banker's drafts are accepted if drawn on a US bank and the buyer provides to us acceptable government issued identification. Checks and banker's drafts should be made payable to "Phillips de Pury & Company LLC." If payment is sent by mail, please send the check or banker's draft to the attention of the Client Accounting Department at 450 West 15th Street, New York, NY 10011 and make sure that the sale and lot number is written on the check. Checks or banker's drafts drawn by third parties will not be accepted.

(iii) Payment by wire transfer may be sent directly to Phillips de Pury & Company. Bank transfer details:

Citibank
322 West 23rd Street, New York, NY 10011
SWIFT Code: CITIUS33
ABA Routing: 021 000 089
For the account of Phillips de Pury & Company LLC
Account no.: 58347736

Please reference the relevant sale and lot number.

(d) As a courtesy to clients, Phillips de Pury & Company will accept American Express, Visa and Mastercard to pay for invoices of \$10,000 or less.

(e) Title in a purchased lot will not pass until Phillips de Pury & Company has received the Purchase Price for that lot in cleared funds. Phillips de Pury & Company is not obliged to release a lot to the buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the buyer's unconditional obligation to pay the Purchase Price.

7 COLLECTION OF PROPERTY

(a) Phillips de Pury & Company will not release a lot to the buyer until we have received payment of its Purchase Price in full in cleared funds, the buyer has paid all outstanding amounts due to Phillips de Pury & Company or any of our affiliated companies, including any charges payable pursuant to Paragraph 8 (a) below, and the buyer has satisfied such other terms as we in our sole discretion shall require, including completing any anti-money laundering or anti-terrorism financing checks. As soon as a buyer has satisfied all of the foregoing conditions, and no later than five days after the conclusion of the auction, he or she should contact our Shipping Department at +1 212 940 1372 or +1 212 940 1373 to arrange for collection of purchased property.

(b) The buyer must arrange for collection of a purchased lot within seven days of the date of the auction. Promptly after the auction, we will transfer all lots to our warehouse located at 29-09 37th Avenue in Long Island City, Queens, New York. All purchased lots should be collected at this location during our regular weekday business hours. As a courtesy to clients, Phillips de Pury & Company will upon request transfer on a bi-weekly basis purchased lots suitable for hand carry back to our premises at 450 West 15th Street, New York, New York for collection within 30 days following the date of the auction. Purchased lots are at the buyer's risk, including the responsibility for insurance, from the earlier to occur of (i) the date of collection or (ii) seven days after the auction. Until risk passes, Phillips de Pury & Company will compensate the buyer for any loss or damage to a purchased lot up to a maximum of the Purchase Price paid, subject to our usual exclusions for loss or damage to property.

(c) As a courtesy to clients, Phillips de Pury & Company will, without charge, wrap purchased lots for hand carry only. We will, at the buyer's expense, either provide packing, handling, insurance and shipping services or coordinate with shipping agents instructed by the buyer in order to facilitate such services for property bought at Phillips de Pury & Company. Any such instruction, whether or not made at our recommendation, is entirely at the buyer's risk and responsibility, and we will not be liable for acts or omissions of third party packers or shippers. Third party shippers should contact us by telephone at +1 212 940 1376 or by fax at +1 212 924 6477 at least 24 hours in advance of collection in order to schedule pickup.

(d) Phillips de Pury & Company will require presentation of government issued identification prior to release of a lot to the buyer or the buyer's authorized representative.

8 FAILURE TO COLLECT PURCHASES

(a) If the buyer pays the Purchase Price but fails to collect a purchased lot within 30 days of the auction, each lot will incur a late collection fee of \$50, administrative charges of \$10 per day and insurance charges of .1% of the Purchase Price per month on each uncollected lot. We will not release purchased lots to the buyer until all such charges have been paid in full.

(b) If a purchased lot is paid for but not collected within six months of the auction, the buyer authorizes Phillips de Pury & Company, upon notice, to arrange a resale of the item by auction or private sale, with estimates and a reserve set at Phillips de Pury & Company's reasonable discretion. The proceeds of such sale will be applied to pay for storage charges and any other outstanding costs and expenses owed by the buyer to Phillips de Pury & Company or our affiliated companies and the remainder will be forfeited unless collected by the buyer within two years of the original auction.

9 REMEDIES FOR NON-PAYMENT

(a) Without prejudice to any rights the seller may have, if the buyer without prior agreement fails to make payment of the Purchase Price for a lot in cleared funds within seven days of the auction, Phillips de Pury & Company may in our sole discretion exercise one or more of the following remedies: (i) store the lot at Phillips de Pury & Company's premises or elsewhere at the buyer's sole risk and expense at the same rates as set forth in Paragraph 8 (a) above; (ii) cancel the sale of the lot, retaining any partial payment of the Purchase Price as liquidated damages; (iii) reject future bids from the buyer or render such bids subject to payment of a deposit; (iv) charge interest at 12% per annum from the date payment became due until the date the Purchase Price is received in cleared funds; (v) subject to notification of the buyer, exercise a lien over any of the buyer's property which is in the possession of Phillips de Pury & Company and instruct our affiliated companies to exercise a lien over any of the buyer's property which is in their possession and, in each case, no earlier than 30 days from the date of such notice, arrange the sale of such property and apply the proceeds to the amount owed to Phillips de Pury & Company or any of our affiliated companies after the deduction from sale proceeds of our standard vendor's commission and all sale-related expenses; (vi) resell the lot by auction or private sale, with estimates and a reserve set at Phillips de Pury & Company's reasonable discretion, it being understood that in the event such resale is for less than the original hammer price and buyer's premium for that lot, the buyer will remain liable for the shortfall together with all costs incurred in such resale; (vii) commence legal proceedings to recover the hammer price and buyer's premium for that lot, together with interest and the costs of such proceedings; (viii) set off the outstanding amount remaining unpaid by the buyer against any amounts which we or any of our affiliated companies may owe the buyer in any other transactions; (ix) release the name and address of the buyer to the seller to enable the seller to commence legal proceedings to recover the amounts due and legal costs; or (x) take such other action as we deem necessary or appropriate.

(b) As security to us for full payment by the buyer of all outstanding amounts due to Phillips de Pury & Company and our affiliated companies, Phillips de Pury & Company retains, and the buyer grants to us, a security interest in each lot purchased at auction by the buyer and in any other property or money of the buyer in, or coming into, our possession or the possession of one of our affiliated companies. We may apply such money or deal with such property as the Uniform Commercial Code or other applicable law permits a secured creditor to do. In the event that we exercise a lien over property in our possession because the buyer is in default to one of our affiliated companies, we will so notify the buyer. Our security interest in any individual lot will terminate upon actual delivery of the lot to the buyer or the buyer's agent.

(c) In the event the buyer is in default of payment to any of our affiliated companies, the buyer also irrevocably authorizes Phillips de Pury & Company to pledge the buyer's property in our possession by actual or constructive delivery to our affiliated company as security for the payment of any outstanding amount due. Phillips de Pury & Company will notify the buyer if the buyer's property has been delivered to an affiliated company by way of pledge.

10 RESCISSION BY PHILLIPS de PURY & COMPANY

Phillips de Pury & Company shall have the right, but not the obligation, to rescind a sale without notice to the buyer if we reasonably believe that there is a material breach of the seller's representations and warranties or the Authorship Warranty or an adverse claim is made by a third party. Upon notice of Phillips de Pury & Company's election to rescind the sale, the buyer will promptly return the lot to Phillips de Pury & Company, and we will then refund the Purchase Price paid to us. As described more fully in Paragraph 13 below, the refund shall constitute the sole remedy and recourse of the buyer against Phillips de Pury & Company and the seller with respect to such rescinded sale..

11 EXPORT, IMPORT AND ENDANGERED SPECIES LICENSES AND PERMITS

Before bidding for any property, prospective buyers are advised to make their own inquiries as to whether a license is required to export a lot from the United States or to import it into another country. Prospective buyers are advised that some countries prohibit the import of property made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value. Accordingly, prior to bidding, prospective buyers considering export of purchased lots should familiarize themselves with relevant export and import regulations of the countries concerned. It is solely the buyer's responsibility to comply with these laws and to obtain any necessary export, import and endangered species licenses or permits. Failure to obtain a license or permit or delay in so doing will not justify the cancellation of the sale or any delay in making full payment for the lot. As a courtesy to clients, Phillips de Pury & Company has marked in the catalogue lots containing potentially regulated plant or animal material, but we do not accept liability for errors or for failing to mark lots containing protected or regulated species.

12 CLIENT INFORMATION

In connection with the management and operation of our business and the marketing and supply of auction related services, or as required by law, we may ask clients to provide personal information about themselves or obtain information about clients from third parties (e.g., credit information). If clients provide us with information that is defined by law as "sensitive," they agree that Phillips de Pury & Company and our affiliated companies may use it for the above purposes. Phillips de Pury & Company and our affiliated companies will not use or process sensitive information for any other purpose without the client's express consent. If you would like further information on our policies on personal data or wish to make corrections to your information, please contact us at +1 212 940 1228. If you would prefer not to receive details of future events please call the above number.

13 LIMITATION OF LIABILITY

(a) Subject to subparagraph (e) below, the total liability of Phillips de Pury & Company, our affiliated companies and the seller to the buyer in connection with the sale of a lot shall be limited to the Purchase Price actually paid by the buyer for the lot.

(b) Except as otherwise provided in this Paragraph 13, none of Phillips de Pury & Company, any of our affiliated companies or the seller (i) is liable for any errors or omissions, whether orally or in writing, in information provided to prospective buyers by Phillips de Pury & Company or any of our affiliated companies or (ii) accepts responsibility to any bidder in respect of acts or omissions, whether negligent or otherwise, by Phillips de Pury & Company or any of our affiliated companies in connection with the conduct of the auction or for any other matter relating to the sale of any lot.

(c) All warranties other than the Authorship Warranty, express or implied, including any warranty of satisfactory quality and fitness for purpose, are specifically excluded by Phillips de Pury & Company, our affiliated companies and the seller to the fullest extent permitted by law.

(d) Subject to subparagraph (e) below, none of Phillips de Pury & Company, any of our affiliated companies or the seller shall be liable to the buyer for any loss or damage beyond the refund of the Purchase Price referred to in subparagraph (a) above, whether such loss or damage is characterized as direct, indirect, special, incidental or consequential, or for the payment of interest on the Purchase Price to the fullest extent permitted by law.

(e) No provision in these Conditions of Sale shall be deemed to exclude or limit the liability of Phillips de Pury & Company or any of our affiliated companies to the buyer in respect of any fraud or fraudulent misrepresentation made by any of us or in respect of death or personal injury caused by our negligent acts or omissions.

14 COPYRIGHT

The copyright in all images, illustrations and written materials produced by or for Phillips de Pury & Company relating to a lot, including the contents of this catalogue, is and shall remain at all times the property of Phillips de Pury & Company and such images and materials may not be used by the buyer or any other party without our prior written consent. Phillips de Pury & Company and the seller make no representations or warranties that the buyer of a lot will acquire any copyright or other reproduction rights in it.

15 GENERAL

(a) These Conditions of Sale, as changed or supplemented as provided in Paragraph 1 above, and Authorship Warranty set out the entire agreement between the parties with respect to the transactions contemplated herein and supersede all prior and contemporaneous written, oral or implied understandings, representations and agreements.

(b) Notices to Phillips de Pury & Company shall be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to clients shall be addressed to the last address notified by them in writing to Phillips de Pury & Company.

(c) These Conditions of Sale are not assignable by any buyer without our prior written consent but are binding on the buyer's successors, assigns and representatives.

(d) Should any provision of these Conditions of Sale be held void, invalid or unenforceable for any reason, the remaining provisions shall remain in full force and effect. No failure by any party to exercise, nor any delay in exercising, any right or remedy under these Conditions of Sale shall act as a waiver or release thereof in whole or in part.

16 LAW AND JURISDICTION

(a) The rights and obligations of the parties with respect to these Conditions of Sale and Authorship Warranty, the conduct of the auction and any matters related to any of the foregoing shall be governed by and interpreted in accordance with laws of the State of New York, excluding its conflicts of law rules.

(b) Phillips de Pury & Company, all bidders and all sellers agree to the exclusive jurisdiction of the (i) state courts of the State of New York located in New York City and (ii) the federal courts for the Southern and Eastern Districts of New York to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Sale and Authorship Warranty relate or apply.

(c) All bidders and sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by New York law or the law of the place of service, at the last address of the bidder or seller known to Phillips de Pury & Company.

AUTHORSHIP WARRANTY

Phillips de Pury & Company warrants the authorship of property in this auction catalogue for a period of five years from date of sale by Phillips de Pury & Company, subject to the exclusions and limitations set forth below.

(a) Phillips de Pury & Company gives this Authorship Warranty only to the original buyer of record (i.e., the registered successful bidder) of any lot. This Authorship Warranty does not extend to (i) subsequent owners of the property, including purchasers or recipients by way of gift from the original buyer, heirs, successors, beneficiaries and assigns; (ii) property where the description in the catalogue states that there is a conflict of opinion on the authorship of the property; (iii) property where our attribution of authorship was on the date of sale consistent with the generally accepted opinions of specialists, scholars or other experts; (iv) property whose description or dating is proved inaccurate by means of scientific methods or tests not generally accepted for use at the time of the publication of the catalogue or which were at such time deemed unreasonably expensive or impractical to use or likely in our reasonable opinion to have caused damage or loss in value to the lot; or (v) there has been no material loss in value of the lot from its value had it been as described in the heading of the catalogue entry.

(b) In any claim for breach of the Authorship Warranty, Phillips de Pury & Company reserves the right, as a condition to rescinding any sale under this warranty, to require the buyer to provide to us at the buyer's expense the written opinions of two recognized experts approved in advance by Phillips de Pury & Company. We shall not be bound by any expert report produced by the buyer and reserve the right to consult our own experts at our expense. If Phillips de Pury & Company agrees to rescind a sale under the Authorship Warranty, we shall refund to the buyer the reasonable costs charged by the experts commissioned by the buyer and approved in advance by us.

(c) Subject to the exclusions set forth in subparagraph (a) above, the buyer may bring a claim for breach of the Authorship Warranty provided that (i) he or she has notified Phillips de Pury & Company in writing within three months of receiving any information which causes the buyer to question the authorship of the lot, specifying the auction in which the property was included, the lot number in the auction catalogue and the reasons why the authorship of the lot is being questioned and (ii) the buyer returns the lot to Phillips de Pury & Company in the same condition as at the time of its auction and is able to transfer good and marketable title in the lot free from any third party claim arising after the date of the auction.

(d) The buyer understands and agrees that the exclusive remedy for any breach of the Authorship Warranty shall be rescission of the sale and refund of the original Purchase Price paid. This remedy shall constitute the sole remedy and recourse of the buyer against Phillips de Pury & Company, any of our affiliated companies and the seller and is in lieu of any other remedy available as a matter of law. This means that none of Phillips de Pury & Company, any of our affiliated companies or the seller shall be liable for loss or damage beyond the remedy expressly provided in this Authorship Warranty, whether such loss or damage is characterized as direct, indirect, special, incidental or consequential, or for the payment of interest on the original Purchase Price.

PHILLIPS de PURY & COMPANY

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Simon de Pury

Chief Executive Officer

Bernd Runge

Senior Directors

Michael McGinnis
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Directors

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SALE INFORMATION

AUCTIONS

450 PARK AVENUE NEW YORK 10022

15 June 2012, 11am

VIEWING

450 PARK AVENUE NEW YORK NY 10022

6 – 15 June

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

SALE DESIGNATION

In sending in written bids or making enquiries
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