

# PHILLIPS



DESIGN

NEW YORK 11 JUNE 2014























# PHILLIPS

## DESIGN

### SALE INFORMATION

NEW YORK, 11 JUNE 2014 AT 11AM

### AUCTION & VIEWING LOCATION

450 Park Avenue New York 10022

### AUCTION

11 June 2014 at 11am

### VIEWING

4-10 June

Monday - Saturday 10am - 6pm

Sunday 12pm - 6pm

### SALE DESIGNATION

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**Front cover** Edgar Brandt, *"L'Âge d'Or,"* 1923, lot 46 (detail)

**Inside front cover** Albert Cheuret, *Chandelier*, circa 1925, lot 51 (detail)

**Page 2** Jean Dunand, *Important dressing table with illuminated mirror*, circa 1930, lot 50 (detail)

**Page 3** Émile-Jacques Ruhlmann, *"Spirale" daybed*, circa 1925, lot 42 (detail)

**Opposite** Martin Szekely, *"M.L." table with black top*, 2002, lot 106



1

**JEAN ROYÈRE** 1902-1981

*“Croisillon” coffee table*, circa 1950

Painted metal, glass.

17¼ x 65½ x 33¼ in. (43.8 x 166.4 x 84.5 cm)

**Estimate** \$60,000-80,000

**PROVENANCE**

Kukje Gallery, Seoul

**LITERATURE**

*Jean Royère, décorateur à Paris*, exh. cat., Musée des Arts

Décoratifs, Paris, 1999, p. 101 for a drawing

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean*

*Royère, Volume 2*, Paris, 2012, p. 62







## 2

**BARBRO NILSSON** 1899-1983

*“Falurutan röd” rug*, designed 1952

Handwoven wool on a linen warp.

121 x 115¾ in. (307.3 x 294 cm)

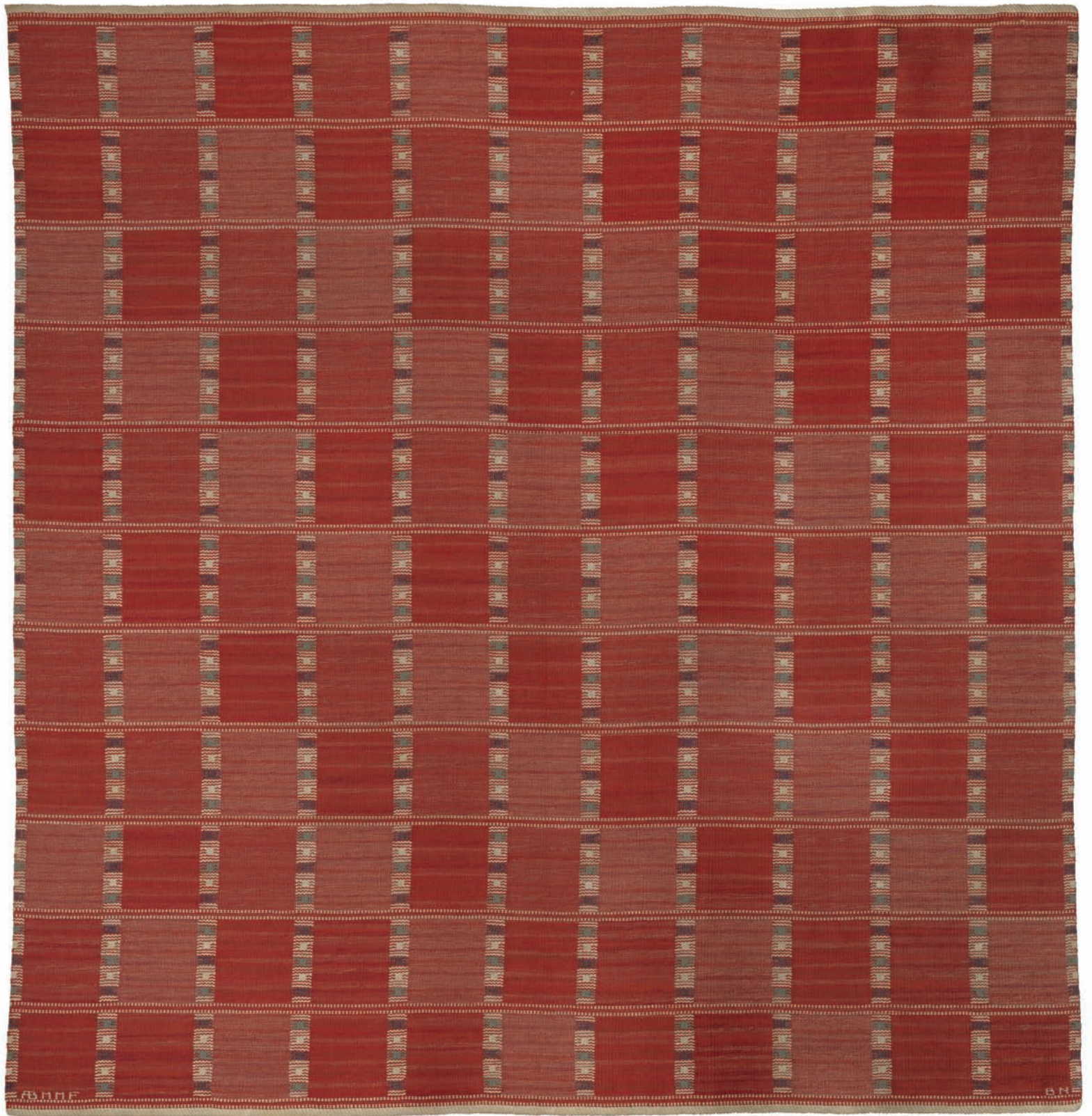
Produced by Märta Måås-Fjetterström AB, Båstad, Sweden. Woven with manufacturer's mark *AB MMF* and artist's initials *BN*.

**Estimate** \$40,000-60,000

### LITERATURE

Viggo Sten Møller, *En bok om Barbro Nilsson*, Stockholm, 1977, p. 68 for the design

*Märta Måås-Fjetterström: Märta flyger igen! 90 år med Märta Måås-Fjetterström*, exh. cat., Liljevalchs konsthall, Stockholm, 2009, p. 153 for the design





“I have no prejudices at all. For me words like ‘functional,’ ‘style,’ and ‘contemporary’ are meaningless. The only precept for me is getting things right.”

JEAN ROYÈRE

3

**JEAN ROYÈRE** 1902-1981

*“Ours Polaire” armchair, circa 1950*

Oak, velvet.

28¼ x 40½ x 39 in. (71.8 x 102.9 x 99.1 cm)

**Estimate** \$120,000-150,000

**PROVENANCE**

Commissioned from the designer, Paris, circa 1950

Private collection

Acquired from the above, circa 1999

**LITERATURE**

*Jean Royère, décorateur à Paris*, exh. cat., Musée des Arts

Décoratifs, Paris, 1999, passim

Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2002, passim

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère*,

*Volume 1*, Paris, 2012, passim

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère*,

*Volume 2*, Paris, 2012, pp. 46, 47, 83, 274



(alternate view of the present lot)







4

**GEORGES JOUVE** 1910-1964

*Two "Apple" vases, circa 1957*

Glazed stoneware.

Tallest: 6½ in. (16.5 cm) high

Underside of each incised with *JOUVE* and artist's mark.

**Estimate** \$10,000-14,000

**LITERATURE**

Philippe Jousse and Galerie Jousse Entreprise, *Georges Jouve*, Paris, 2005, pp. 76-77 for drawings, passim for similar examples



5

**JEAN ROYÈRE** 1902-1981

*Pair of "Ondulation" wall lights, circa 1956*

Painted metal, paper shades.

Each: 59 x 9 x 9 in. (149.9 x 22.9 x 22.9 cm)

**Estimate** \$20,000-30,000

**LITERATURE**

*Jean Royère, décorateur à Paris*, exh. cat., Musée des Arts Décoratifs, Paris, 1999, p. 131

Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2002, p. 306

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 1*, Paris, 2012, pp. 107, 182-83

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 2*, Paris, 2012, p. 32

Jean Royère included the present model wall light in "Charmes de Paris," his stand at the 1956 Salon des Artistes Décorateurs.



## 6

**JEAN ROYÈRE** 1902-1981

*“Ambassador” sofa*, circa 1955

Velvet, oak.

42 x 94 x 31 in. (106.7 x 238.8 x 78.7 cm)

**Estimate** \$80,000-120,000

### LITERATURE

*Jean Royère, décorateur à Paris*, exh. cat., Musée des Arts

Décoratifs, Paris, 1999, p. 101 for a drawing

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 1*, Paris, 2012, pp. 36, 38, 39, 40, 178-80

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 2*, Paris, 2012, pp. 42, 135





## 7

### **JEAN ROYÈRE** 1902-1981

*Pair of “Ambassador” armchairs*, circa 1955

Velvet, oak.

Each: 40½ x 35¼ x 30 in. (102.9 x 89.5 x 76.2 cm)

**Estimate** \$80,000-120,000

#### **LITERATURE**

*Jean Royère, décorateur à Paris*, exh. cat., Musée des Arts Décoratifs, Paris, 1999, pp. 40, 76, 101, 110, 135

Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2002, pp. 43, 129

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 1*, Paris, 2012, pp. 38, 40, 176-77, 178-81, 286

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 2*, Paris, 2012, pp. 47, 48, 134, 275





**JEAN ROYÈRE** 1902-1981

*Pair of canopy lounge chairs, circa 1956*

Painted tubular metal, painted metal, linen, cord.

Each: 72 x 31½ x 35 in. (182.9 x 80 x 88.9 cm)

**Estimate** \$40,000-60,000

**PROVENANCE**

Galerie Chastel-Maréchal, Paris

Private collection, New York

Acquired from the above by the present owner

**LITERATURE**

*Jean Royère, décorateur à Paris*, exh. cat., Musée des Arts Décoratifs, Paris, 1999, p. 66

Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2002, p. 8

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 2*, Paris, 2012, p. 52

Jean Royère employed the present model armchair, whose curving canopy is reminiscent of a baldachin, in 1958 for the Teheran garden of Princess Shahnaz Pahlavi, eldest daughter of the Shah of Iran.







## 9

**ALEXANDRE NOLL** 1890-1970

*Unique chest of drawers, 1942*

Sycamore.

31 $\frac{3}{4}$  x 31 $\frac{5}{8}$  x 14 $\frac{3}{4}$  in. (80.6 x 80.3 x 37.5 cm)

Reverse incised with *ANoll*.

**Estimate** \$150,000-250,000

### PROVENANCE

Collection of the artist

Thence by descent to Odile Noll

Private collection

### LITERATURE

Waldemar George, "Les Meubles de Noll et la Loi des Retours," *Art et Industrie*, October 1947, illustrated p. 35

Olivier Jean-Elie and Pierre Passebon, *Alexandre Noll*, Paris, 1999, illustrated p. 31



“His furniture... displays a new mysticism with regard to nature, which in certain cases comes close to idolatry. It is primitive, not so much because of its style but in terms of its conception and creation. ”

WALDEMAR GEORGE









10

**GEORGES JOUVE** 1910-1964

*Pair of "Lyre" wall lights, circa 1956*

Glazed stoneware, patinated brass, fabric shades.

Each: 18½ x 12¼ x 6 in. (47 x 31.1 x 15.2 cm)

Reverse of each incised with *JOUVE* and artist's mark.

**Estimate** \$16,000-24,000

**PROVENANCE**

Galerie Jousse Entreprise, Paris, 2000

**LITERATURE**

Philippe Jousse and Galerie Jousse Entreprise, *Georges Jouve*, Paris, 2005, pp. 214-15 for similar examples

**JEAN ROYÈRE** 1902-1981

*Wardrobe, from Villa Matapao, Croissy sur Seine, circa 1947*

Oak-veneered wood, oak, fabric, painted tubular metal.

63½ x 66⅞ x 18¾ in. (160.3 x 169.9 x 46.7 cm)

Estimate \$40,000-60,000

**PROVENANCE**

Villa Matapao, Croissy sur Seine, France

**LITERATURE**

Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2002, p. 39 for a related sideboard





12

**JEAN ROYÈRE** 1902-1981

*Pair of “Croisillon” armchairs, circa 1950*

Stained oak, fabric, brass.

Each: 31⅞ x 21⅜ x 21¼ in. (79.1 x 54.3 x 54 cm)

**Estimate** \$20,000-30,000

**PROVENANCE**

Acquired directly from the designer, private collection,  
Saint-Briac-sur-Mer, Brittany, France

**LITERATURE**

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 2*, Paris, 2012, p. 54



13

**CHARLOTTE PERRIAND and**

**PIERRE JEANNERET** 1903-1999, 1896-1967

*Bibliothèque, model no. 13, from “L’Équipement de la Maison” series, 1940-1948*

Oak, painted plywood, glass.

64½ x 48¾ x 10 in. (163.8 x 122.9 x 25.4 cm)

Manufactured by BCB, France.

**Estimate** \$50,000-70,000

**PROVENANCE**

Vaugelade Residence, Ahun, France

Thence by descent

**LITERATURE**

Jacques Barsac, *Charlotte Perriand, Un art d’habiter, 1903-1959*, Paris, 2005, p. 279, p. 335 for the BCB prospectus







14

**SERGE MOUILLE** 1922-1988

*Wall light with "Casquette" shade, 1950s*

Painted aluminum, painted tubular steel, brass.

20½ x 8½ x 48¾ in. (52.1 x 21.6 x 123.8 cm)

Produced by Atelier Serge Mouille, and editioned by Galerie Steph Simon, France.

**Estimate** \$3,000-4,000

**PROVENANCE**

Chamyl Benammar, Aix-les-Bains, France

**LITERATURE**

Pierre Émile Pralus, *Serge Mouille: A French Classic*, Saint Cyr au Mont d'Or, 2006, p. 168

Σ 15

**LUDWIG MIES VAN DER ROHE** 1886-1969

*Table, model no. MR 515 H, circa 1935*

Rosewood-veneered plywood, chromium-plated tubular steel.

24½ in. (62.2 cm) high, 29¼ in. (74.3 cm) diameter

Manufactured by Gebrüder Thonet, Germany. Edge of table with manufacturer's metal label and logo impressed *Thonet*.

**Estimate** \$3,000-5,000

**LITERATURE**

"Meubles en tubes d'acier," Thonet frères sales catalogue, Paris, circa 1932, p. 30

*Mies van der Rohe: Architecture and Design in Stuttgart, Barcelona, Brno*, exh. cat., Vitra Design Museum, Weil am Rhein, 1998, p. 121, fig. 23

Peter Hahn, *Bauhaus Furniture: A Legend Reviewed*, exh. cat., Bauhaus Archiv, Berlin, 2002, p. 304



**SERGE MOUILLE** 1922-1988

"Monotype" sculpture, circa 1955

Cut sheet aluminum.

11¾ in. (28.9 cm) high

Estimate \$8,000-12,000

**LITERATURE**

Anthony Delorenzo, ed., *Jean Prouvé / Serge Mouille*, New York, 1985, p. 94 for a similar example

Pierre Émile Pralus, *Serge Mouille: A French Classic*, Saint Cyr au Mont d'Or, 2006, pp. 32-33 for similar examples



Serge Mouille first presented his "Monotype" sculptures in 1951, revisiting these forms in subsequent years. The process of making them consisted of first cutting sheet metal into strips radiating out from a central spine, and then twisting the entire sheet into a standing sculpture or hanging mobile. The resulting works resemble forms often found in nature. As Waldemar-George remarked "The monotypes we see here remind us either of geological cross-sections or imprints left on schists, by dried plants and reptiles. The dynamic and static objects produced by Mouille's hands (and brain) are not abstract constructions. In them I make out anatomical shapes and diagrams of natural structures, of unknown birds, bats and flying fish." This is an apt description for a designer whose iconic black-painted floor lamps seemed to spring from the earth. In fact Mouille did not draw a strong distinction between his functional works and his sculptures, often presenting them alongside each other at various salons and exhibitions of the late 1950s and early 1960s.



## 17

**JEAN PROUVÉ** 1901-1984

*Sideboard, model no. 152, 1950s*

Oak, oak-veneered wood, painted steel, aluminum,  
particle board.

39 x 62 7/8 x 16 1/2 in. (99.1 x 159.7 x 41.9 cm)

Manufactured by Les Ateliers Jean Prouvé and editioned by  
Galerie Steph Simon, France.

**Estimate** \$100,000-150,000

**PROVENANCE**

Galerie Jousse Seguin, Paris

**LITERATURE**

Galerie Patrick Seguin, *Jean Prouvé, Volume 2*, Paris, 2007, pp.  
460, 479-80 for similar examples

Peter Sulzer, *Jean Prouvé: Œuvre complète / Complete Works*,  
*Volume 3: 1944-1954*, Basel, 2005, p. 173, fig. 1145.5 for the  
Steph Simon prospectus



“I hand made my prototypes in aluminum and, working with the material as a silversmith would, I tried to get from it all the plastic possibilities.”

SERGE MOUILLE

18

**SERGE MOUILLE** 1922-1988

*Five-armed wall light with “Casquette” shades, circa 1953*

Painted aluminum, painted tubular steel, brass.

62 x 52 x 56 in. (157.5 x 132.1 x 142.2 cm)

Produced by Atelier Serge Mouille, and editioned by  
Galerie Steph Simon, France.

**Estimate** \$50,000-70,000

**PROVENANCE**

DeLorenzo 1950, New York

Private collection, New York

Sotheby's, New York, “Important 20th Century Design,”

June 8, 2005, lot 60

Acquired from the above by the present owner

**LITERATURE**

Jean de Hillerin and Roger Baschet, *Décoration de France en Ville*, Paris, circa 1960, p. 119

*Serge Mouille: Luminaires*, Bordeaux, 1993, n.p.

Pierre Émile Pralus, *Serge Mouille a French Classic*, Saint Cyr au Mont d'Or, 2006, pp. 126, 161





## 19

### **JEAN PROUVÉ** 1901-1984

*Set of six "Semi-Metal" chairs, model no. 305, from the Electricité de France, Marcoule, circa 1953*

Painted steel, painted tubular steel, oak-veneered molded plywood.

Each: 32 x 16¼ x 18½ in. (81.3 x 41.3 x 46 cm)

Manufactured by Les Ateliers Jean Prouvé, France.

**Estimate** \$80,000-120,000

#### **PROVENANCE**

Electricité de France, Marcoule

Sotheby's, New York, "Important 20th Century Design," June 14, 2006, lot 81

#### **LITERATURE**

Peter Sulzer, *Jean Prouvé: Œuvre complète / Complete Works, Volume 3: 1944-1954*, Basel, 2005, pp. 208-11, figs. 1207.1-3, p. 268, figs. 1242.3,4

Galerie Patrick Seguin, *Jean Prouvé, Volume 2*, Paris, 2007, pp. 234, 266-69

## 20

### **JEAN PROUVÉ** 1901-1984

*"Compas" cafeteria table, model no. 512, from the Electricité de France, Marcoule, circa 1953*

Painted metal, oak, oak-veneered wood, laminate.

28 x 77½ x 31½ in. (71.1 x 196.9 x 80 cm)

Manufactured by Les Ateliers Jean Prouvé, France.

**Estimate** \$60,000-80,000

#### **PROVENANCE**

Electricité de France, Marcoule

Sotheby's, New York, "Important 20th Century Design," June 14, 2006, lot 80

#### **LITERATURE**

Peter Sulzer, *Jean Prouvé: Œuvre complète / Complete Works, Volume 3: 1944-1954*, Basel, 2005, pp. 268-69, figs. 1242.3,1-3

Galerie Patrick Seguin, *Jean Prouvé, Volume 2*, Paris, 2007, pp. 406, 430-31







21

**SERGE MOUILLE** 1922-1988

*Pair of "Œil" wall lights, circa 1956*

Painted aluminum, painted tubular steel, brass.

Each:  $4\frac{3}{8}$  x  $11\frac{1}{4}$  x 12 1.4 in. (10.4 x 28.6 x 34 cm)

Produced by Atelier Serge Mouille, and editioned by  
Galerie Steph Simon, France.

**Estimate** \$5,000-7,000

**PROVENANCE**

Private collection, Paris

**LITERATURE**

Alan and Christine Counord, *Serge Mouille: Luminaires, 1953-1962*, Paris, 1983, p. 40

Anthony Delorenzo, ed., *Jean Prouvé / Serge Mouille*, New York, 1985, pp. 127, 131

Pierre Émile Pralus, *Serge Mouille: A French Classic*, Saint Cyr au Mont d'Or, 2006, p. 66 for a drawing, p. 180

**JEAN PROUVÉ** 1901-1984

*Bed, model no. 102, designed for the Lycée Fabert, Metz, 1936*

Oak, painted bent sheet steel, leather.

29½ x 92½ x 36½ in. (74.9 x 235 x 91.8 cm)

Manufactured by Les Ateliers Jean Prouvé, France.

From the production of 36.

**Estimate** \$30,000-40,000

**PROVENANCE**

Lycée Fabert, Metz, France

**LITERATURE**

Galerie Jousse Seguin and Galerie Enrico Navarra, *Jean Prouvé*, Paris, 1998, p. 124

Peter Sulzer, *Jean Prouvé: Œuvre Complète, Volume 2: 1934-1944*, Basel, 2000, pp. 110-11, figs. 534.1,1-5 for drawings, specification sheets and period images

Galerie Patrick Seguin, *Jean Prouvé, Volume 2*, Paris, 2007, pp. 354, 361





23

**GEORGES JOUVE** 1910-1964

*Pair of wall lights, 1950s*

Glazed earthenware, painted metal, brass, paper shades.  
Each: 19¾ x 5⅞ x 7½ in. (50.2 x 14.8 x 19.1 cm)

**Estimate** \$8,000-12,000

**LITERATURE**

Philippe Jousse and Galerie Jousse Entreprise, *Georges Jouve*, Paris, 2005, pp. 214-15 for a similar example

24

**CHARLOTTE PERRIAND** 1903-1999

*Bench with side table and drawer, from the Cité Cansado, Mauritania, circa 1958*

Painted metal, mahogany, plastic-laminated wood, mahogany-veneered wood.

Editioned by Galerie Steph Simon, France.

18 1/2 x 99 1/4 x 29 7/8 in. (47 x 252.1 x 75.9 cm)

**Estimate** \$10,000-15,000

**PROVENANCE**

Cité Cansado, Mauritania





25

**CHARLOTTE PERRIAND** 1903-1999

*Sideboard, from the Cité Cansado, Mauritania, circa 1958*

Ash-veneered wood, oak, plastic-laminated plywood,  
painted metal.

28 $\frac{7}{8}$  x 62 $\frac{1}{4}$  x 18 $\frac{3}{4}$  in. (73.3 x 158.1 x 47.6 cm)

Produced by Métal Meuble, and editioned by Galerie Steph  
Simon, France.

**Estimate** \$15,000-20,000

**PROVENANCE**

Cité Cansado, Mauritania



**CHARLOTTE PERRIAND** 1903-1999*Dining table*, circa 1959

African teak.

28 x 34 x 78 in. (71.1 x 86.4 x 199 cm)

Produced by André Chetaille, and editioned by Galerie Steph Simon, France.

**Estimate** \$100,000-150,000**PROVENANCE**

Galerie Downtown, Paris, 2008

**EXHIBITED**

"Charlotte Perriand et le Japon," Museum of Modern Art, Kamakura, October 22, 2011-January 9, 2012, then traveled to: Hiroshima City Museum of Contemporary Art, January 21-March 11, 2012; Meguro Museum of Art, Tokyo, April 14-June 10, 2012

**LITERATURE**

*Charlotte Perriand: Un Art de Vivre*, exh. cat., Musée des Arts Décoratifs, Paris, 1985, pp. 48-49, figs. 33-34, p. 54, fig. 39, pp. 58-59, figs. 42-43

Mary McLeod, ed., *Charlotte Perriand: An Art of Living*, New York, 2003, p. 17, fig. 7, p. 77, fig. 11, p. 79, fig. 13, pp. 145-46, figs. 19-20, pp. 235, 239

Jacques Barsac, *Charlotte Perriand, Un art d'habiter, 1903-1959*, Paris, 2005, pp. 400, 402-03, 417, pp. 428, 432 for a Steph Simon prospectus

François Laffanour, *Steph Simon Retrospective 1956-1974: Prouvé, Perriand, Mouille, Jouve, Noguchi*, exh. cat., Galerie Downtown, Paris, 2007, pp. 16, 19, 21, pp. 72-73

Jacques Barsac, *Charlotte Perriand et le Japon*, Paris, 2008, pp. 234, 236, 238-39, 255, 273-74, 323, 327

*Charlotte Perriand et le Japon/Sharurotto Perian to Nihon*, Tokyo, 2011, p. 104, fig. 130, p. 130, fig. 192-1, p. 150, fig. 224



“At the time, Japan was the moon.”

CHARLOTTE PERRIAND

Charlotte Perriand conceived the present model dining table in 1935 for clients Paul and Ange Gutmann. The following year she included the model in the annual Exposition Internationale de l'habitation, organized by the journal *L'Architecture d'aujourd'hui*, at the Salon des Arts Ménagers, Paris. (Mary McLeod, ed., *Charlotte Perriand: An Art of Living*, New York, 2003, pp. 77, 79, 162). Years later, on her return to Japan in 1953, Perriand organized an exhibition at the Tokyo department store Takashimaya, titled “Synthesis of the Arts,” where she again presented the model accompanied by ten “Ombre” side chairs. In 1954 Perriand signed a contract with Galerie Steph Simon on Boulevard

Saint-Germain (which opened there in 1956), the exclusive retailer of her and Jean Prouvé's designs. An installation photograph taken at the gallery in 1956 illustrates the dining table in a format that resembles the Tokyo “Synthesis of the Arts” exhibition (McLeod, *ibid*, p. 146, fig. 20). There are two Galerie Steph Simon prospectuses (Jacques Barsac, *Charlotte Perriand, Un art d'habiter, 1903-1959*, Paris, 2005, pp. 428, 432): the earlier from 1956 that illustrates in plan the dining table design and available sizes representing the amount of dining placements, then the 1959 prospectus that introduces one further size measuring 199 cm long, the same scale as the present lot.



*Proposition d'une synthèse des arts, Paris 1955, Le Corbusier, Fernand Léger, Charlotte Perriand, Tokyo, 1955. Charlotte Perriand Artwork: © 2014 Artists Rights Society (ARS), New York / ADAGP, Paris.*





**CHARLOTTE PERRIAND** 1903-1999

*Set of four "Ombre" chairs*, designed 1954, produced 1996-2004

Ebonized bent plywood.

Each: 25¼ x 17⅝ x 19½ in. (64.1 x 44.8 x 49.5 cm)

Manufactured by Tendo Mokko, Japan. Underside of each chair impressed with *ChPerriand* and manufacturer's printed label *Perriand chair/Tendo* and numbered 02.50, 03.52, 03.54 and 04.140 respectively.

**Estimate** \$30,000-40,000

**PROVENANCE**

Private collection, Japan

**LITERATURE**

Mary McLeod, ed., *Charlotte Perriand: An Art of Living*, New York, 2003, pp. 145, 146, 233, 235

Jacques Barsac, *Charlotte Perriand, Un art d'habiter, 1903-1959*, Paris, 2005, pp. 400, 402-3, 405-7, 417, 501

*Charlotte Perriand et le Japon/Sharurotto Perian to Nihon*, Tokyo, 2011, p. 190, figs. 292-93





28

**SERGE MOUILLE** 1922-1988

*Three-armed wall light with “Moule” shades, designed 1953*

Painted aluminum, painted tubular steel, brass.

62 x 29 x 33 in. (157.5 x 73.7 x 83.8 cm)

Produced by Atelier Serge Mouille, and editioned by  
Galerie Steph Simon, France.

**Estimate** \$30,000-40,000

**LITERATURE**

Alan and Christine Counord, *Serge Mouille: Luminaires*,  
1953-1962, Paris, 1983, pp. 18, 42

Anthony Delorenzo, ed., *Jean Prouvé / Serge Mouille*,  
New York, 1985, pp. 130, 133

*Serge Mouille: Luminaires*, Bordeaux, 1993, n.p.

Pierre Émile Pralus, *Serge Mouille: A French Classic*, Saint  
Cyr au Mont d'Or, 2006, pp. 51, 162



**JEAN PROUVÉ** 1901-1984

*Guéridon, designed for the Établissements Solvay, Dombasle, 1941-1942*

Oak, oak-veneered oak, painted metal.

28½ in. (71.4 cm) high, 37 in. (94 cm) diameter

Manufactured by Les Ateliers Jean Prouvé, France.

**Estimate** \$18,000-25,000

**PROVENANCE**

Private collection, Paris

**LITERATURE**

Peter Sulzer, *Jean Prouvé: Œuvre complète / Complete Works, Volume 2: 1934-1944*, Basel, 2000, p. 278, fig. 882, p. 280, figs. 883.e, 2-3





30

**JEAN PROUVÉ** 1901-1984

*Rare "Semi-metal" chair, model no. 305, with desk, 1950s*

Molded plywood, oak, painted metal.

32½ x 19¾ x 26¾ in. (81.6 x 50.2 x 67.9 cm)

Manufactured by Les Ateliers Jean Prouvé, France.

**Estimate** \$30,000-40,000

**LITERATURE**

Peter Sulzer, *Jean Prouvé: Œuvre complète / Complete Works, Volume 3: 1944-1954*, Basel, 2005, pp. 208-11, figs. 1207.1-3, p. 268, figs. 1242.3,4 for the model without the desk  
Galerie Patrick Seguin, *Jean Prouvé, Volume 2*, Paris, 2007, pp. 234, 266-69 for the model without the desk



31

**SERGE MOUILLE** 1922-1988

*Two-armed wall light with "Casquette" shade, designed 1954*

Painted aluminum, painted tubular steel, brass.

34 in. (86.4 cm) high, 112 in. (284.5 cm) maximum width

Produced by Atelier Serge Mouille, and editioned by Galerie Steph Simon, France.

**Estimate** \$12,000-18,000

**LITERATURE**

Alan and Christine Counord, *Serge Mouille: Luminaires, 1953-1962*, Paris, 1983, p. 32

Anthony Delorenzo, ed., *Jean Prouvé / Serge Mouille*, New York, 1985, pp. 124-25, 134

*Serge Mouille: Luminaires*, Bordeaux, 1993, n.p.

Pierre Émile Pralus, *Serge Mouille: A French Classic*, Saint Cyr au Mont d'Or, 2006, pp. 66, 122, 171



32

PROPERTY OF A SAN FRANCISCO COLLECTOR

**ALVAR AALTO** 1898-1976

*Pair of door handles, 1952-1957*

Patinated bronze.

Each: 9 $\frac{7}{8}$  x 3 $\frac{3}{4}$  x 3 $\frac{1}{2}$  in. (25.1 x 9.5 x 8.9 cm)

Produced by Valaistustyö, Finland. Each impressed with AA and VALAISTUSTYÖ.

**Estimate** \$3,000-4,000

**LITERATURE**

Richard Weston, *Alvar Aalto*, London, 1955, p. 164, fig. 38  
Aarno Ruusuvuori, ed., *Alvar Aalto 1898-1976*, Helsinki, 1978, p. 145, fig. 202



**PIERRE JEANNERET** 1896-1967

*"Office" desk with bookcase, designed for the Secretariat and administrative buildings, Chandigarh, model no. PJ-BU-02-A, circa 1957-1958*

Teak, leather, aluminum.

28<sup>3</sup>/<sub>8</sub> x 48<sup>1</sup>/<sub>4</sub> x 33<sup>1</sup>/<sub>8</sub> in. (72 x 122.5 x 84 cm)

Estimate \$12,000-16,000

**PROVENANCE**

Chandigarh, India

Galerie Patrick Seguin, Paris

Phillips de Pury & Company, London, "Design," September 28, 2010, lot 9

Acquired from the above by the present owner

**LITERATURE**

Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret: The Indian Adventure - Design-Art-Architecture*, Paris, 2010, pp. 200-01, 572





34

**CHARLOTTE PERRIAND** 1903-1999

*Side chair, from the "L'Équipement de la Maison" series,*  
designed 1947

Oak.

27½ x 13½ x 15 in. (69.9 x 34.3 x 38.1 cm)

Manufactured by BCB, France.

**Estimate** \$6,000-9,000

**PROVENANCE**

Private collection, Paris

**LITERATURE**

Jacques Barsac, *Charlotte Perriand, Un art d'habiter*,  
1903-1959, Paris, 2005, pp. 275, 280, 335



35

**CHARLOTTE PERRIAND** 1903-1999

*Set of five wall lights, model no. CP1, 1960s*

Painted metal.

Each: 7 x 4 $\frac{7}{8}$  x 2 $\frac{5}{8}$  in. (17.8 x 12.4 x 6.7 cm)

Editioned by Galerie Steph Simon, France.

**Estimate** \$8,000-12,000

**EXHIBITED**

"Charlotte Perriand et le Japon," Museum of Modern Art, Kamakura, October 22, 2011-January 9, 2012, then traveled to: Hiroshima City Museum of Contemporary Art, January 21-March 11, 2012; Meguro Museum of Art, Tokyo, April 14-June 10, 2012

**LITERATURE**

*Charlotte Perriand: Un Art de Vivre*, exh. cat., Musée des Arts Décoratifs, Paris, 1985, p. 52, fig. 37

## 36

### **GRETE REICHARDT** 1907-1984

*Rare rug, for a child's room, designed 1929, produced 1940s*

Tapestry-woven wool.

60¼ x 38 in. (153 x 96.5 cm)

**Estimate** \$20,000-30,000

#### **PROVENANCE**

Private collection, Berlin

Thence by descent

#### **LITERATURE**

*Das Bauhaus Webt: Die Textilwerkstatt am Bauhaus*, Berlin  
1998, p. 173, cat. no. 197

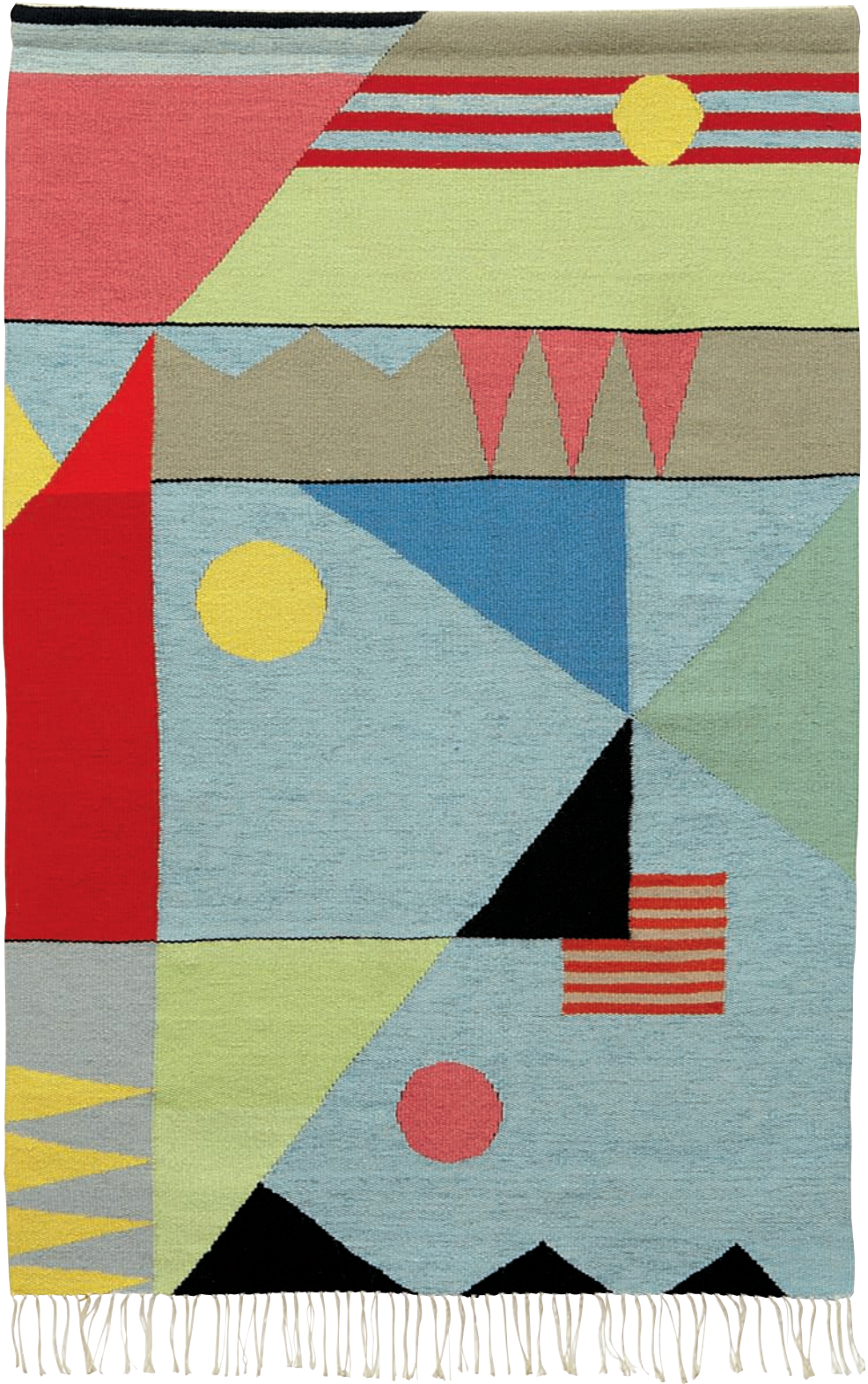
A student at the Bauhaus Dessau from 1925-1931, Grete Reichardt enrolled in the preliminary course taught by Josef Albers and László Moholy-Nagy and later specialized in the weaving workshop alongside textile designer Gunta Stölzl, among others. Having left the Bauhaus before it moved to Berlin, Reichardt worked as a graphic designer for Piet Zwart and later established her own weaving studio. In 1939 she received a Gold Medal at the Milan Triennale and a Golden Honorary Diploma from the Manufacture des Gobelins in 1951.

Historically overshadowed by their more prominent male peers, the women weavers of the Bauhaus have gained stature in recent years as new scholarship highlights their accomplishments and their dedication to a craft traditionally associated with the most basic functions. Reichardt is perhaps best known for the significant role she played in developing Eisengarn, a fabric employed

by Marcel Breuer and other leading Bauhaus furniture designers for their tubular steel furniture. While they were developing new textile technologies for mass production in the modernist vein, the designers of the weaving workshop were also producing studies in color theory and abstraction on their traditional looms. It is no coincidence that the size of a child's rug, such a popular product of the weaving workshops, also approximates the proportions of a painting.

The present design was produced in only four examples, the first three of which were made before World War II. Reichardt herself subsequently wove the present lot using the same loom employed earlier in the Bauhaus workshop, which she kept after the closing of the Bauhaus in Dessau in 1933. Examples of this rare design are in the permanent collection of both the Stiftung Bauhaus, Dessau and the Bauhaus Museum, Weimar.







PROPERTY FROM AN IMPORTANT MIDWEST COLLECTION

**CHARLOTTE PERRIAND** 1903-1999

*"Tunisie" bookcase, designed for the student rooms of La Maison de la Tunisie, Cité Internationale Universitaire de Paris, 1952*

Oak, pine, mahogany, painted diamond-point aluminum, painted metal.

53¼ x 139 x 20¾ in. (135.3 x 353.1 x 52.7 cm)

Manufactured by Les Ateliers Jean Prouvé, France.

**Estimate** \$80,000-120,000

**PROVENANCE**

La Maison de la Tunisie, Cité Internationale Universitaire de Paris

DeLorenzo 1950, New York

Alan Koppel Gallery, Chicago, acquired from the above, 1997

Acquired from the above by the present owner, 2003

**LITERATURE**

Alexander von Vegesack, et al., eds., *100 Masterpieces from the Vitra Design Museum Collection*, exh. cat., Weil am Rhein, 1996, pp. 186-87

Yvonne Brunhammer, *Le Mobilier Français 1930-1960*, Paris, 1997, p. 127

Mary McLeod, ed., *Charlotte Perriand: An Art of Living*, New York, 2003, pp. 143, 229

Jacques Barsac, *Charlotte Perriand, Un art d'habiter, 1903-1959*, Paris, 2005, p. 361 for a prototype, p. 363 for technical drawings, pp. 364-65 for renderings, pp. 383, 500 for the model *in situ*



**BARBRO NILSSON** 1899-1983

*“Falurutan blå” rug*, designed 1952, executed circa 1964

Handwoven wool on linen warp.

179 x 83 $\frac{5}{8}$  in. (454.7 x 212.4 cm)

Produced by Märta Måås-Fjetterström AB, Båstad,

Sweden, woven by Berta Nylander and Ingegärd

Johansson. Woven with manufacturer’s mark *AB MMF* and artist’s initials *BN*.

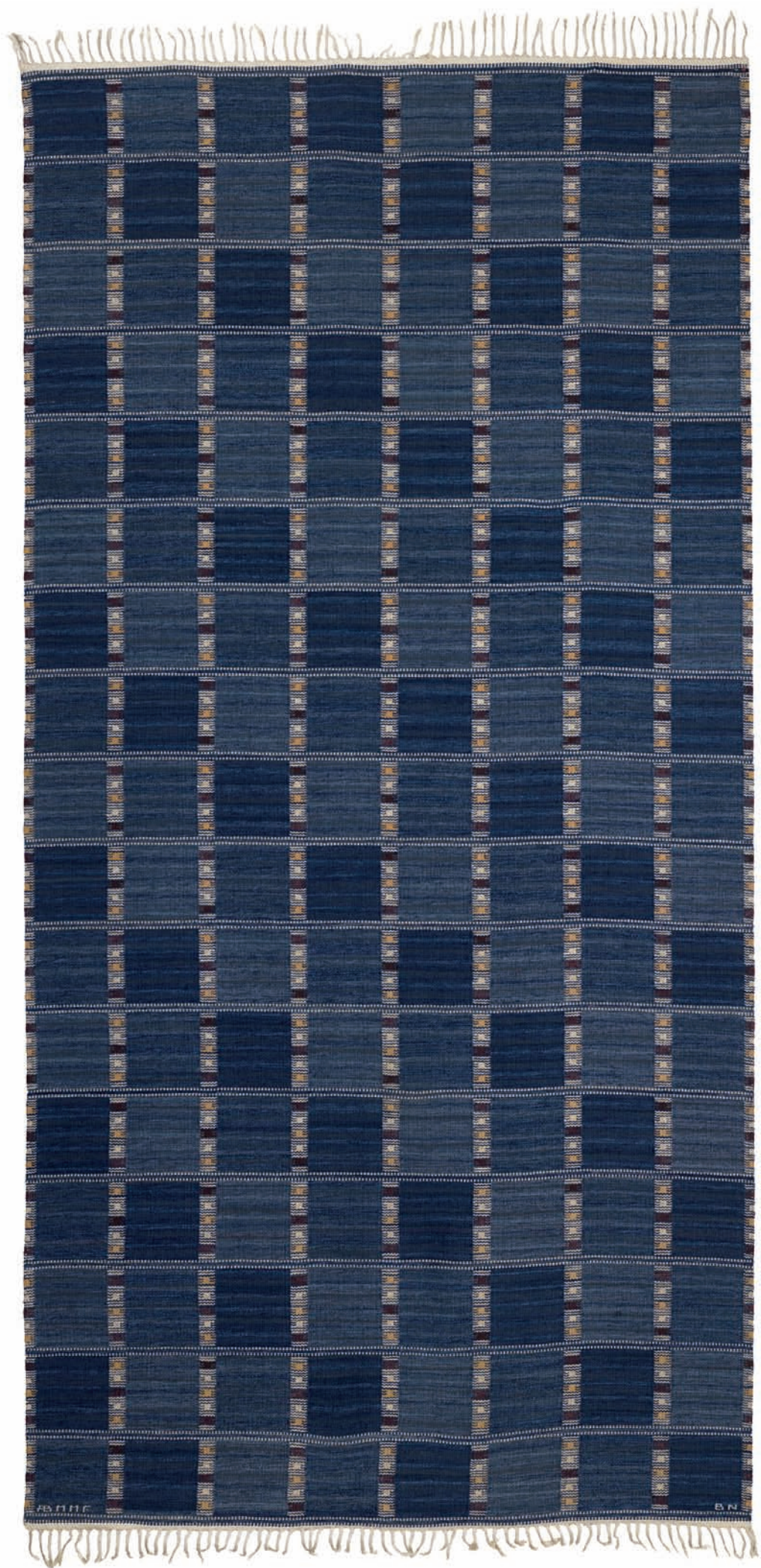
**Estimate** \$25,000-35,000

**LITERATURE**

Viggo Sten Møller, *En bok om Barbro Nilsson*, Stockholm, 1977, p. 68 for the design

*Märta Måås-Fjetterström: Märta flyger igen! 90 år med Märta Måås-Fjetterström*, exh. cat., Liljevalchs konsthall, Stockholm, 2009, p. 153 for the design





“I did not consider if others wanted to purchase the rugs, nor did I have the pretention that they would be regarded as art.”

BARBRO NILSSON







39

**ALBERTO GIACOMETTI** 1901-1966

*"Ossicle" floor lamp*, designed circa 1936

Patinated bronze, glass diffuser, paper shade.

Overall: 69 1/4 in. (175.9 cm) high

Cast base: 58 in. (147.3 cm) high

Cast by Diego Giacometti, France.

**Estimate** \$120,000-180,000

**PROVENANCE**

Pierre Matisse Gallery, New York

Private Collection, 1961

Private Collection, New York, 1998

DeLorenzo Gallery, New York, 2004

Private collection, New York, acquired from the above, 2005

Acquired from the above by the present owner

**LITERATURE**

Michel Butor, *Diego Giacometti*, Paris, 1985, pp. 95, 141

Léopold Diego Sanchez, *Jean-Michel Frank*, Paris, 1997, p. 170

Christian Boutonnet and Rafael Ortiz, *Diego Giacometti*, Paris, 2003, p. 41

Pierre-Emmanuel Martin-Vivier, *Jean-Michel Frank: The Strange and Subtle Luxury of the Parisian Haute-Monde in the Art Deco Period*, New York, 2006, p. 347

40

**ALBERTO GIACOMETTI** 1901-1966

*"Ossicle" floor lamp*, designed circa 1936

Patinated bronze, glass diffuser, paper shade.

Overall: 69 1/4 in. (175.9 cm) high

Cast base: 58 in. (147.3 cm) high

Cast by Diego Giacometti, France. Impressed with *DG*.

**Estimate** \$120,000-180,000

**PROVENANCE**

Private collection, France

Friedman Vallois, New York

Private collection, New York, acquired from the above, 2002

Acquired from the above by the present owner

**LITERATURE**

See previous lot





“These objects are functional, yet they retain their identity as sculpture.  
While they are used, they carry on with their own secret, independent lives.”

MICHAEL BRENSON







41

**CARLO SCARPA** 1906-1978

*Pair of important chandeliers, model no. 5428, circa 1930*

Cast *corteccia* glass, brass, painted metal.

Each: 11¼ in. (28.6 cm) drop, 23½ in. (59.7 cm) diameter

Produced by Venini, Italy.

**Estimate** \$25,000-35,000

**LITERATURE**

Franco Deboni, *Venini Glass, Its history, artists and techniques, Volume 1*, Turin, 2007, catalogo blu (no plate number)



42

**ÉMILE-JACQUES RUHLMANN** 1879-1933

*“Spirale” daybed, model no. 532AR/518NR, circa 1925*

Burl amboyna-veneered wood, fruitwood, celluloid,  
bronze, linen.

21¼ x 70⅞ x 36 in. (54 x 178.1 x 91.4 cm)

Branded with *Ruhlmann* underneath one bronze foot.

**Estimate** \$100,000-150,000

**PROVENANCE**

Christie’s, New York, October 4, 1980, lot 331

DeLorenzo Gallery, New York

Steven A. Greenberg, New York

**LITERATURE**

Florence Camard, *Jacques Émile Ruhlmann*, New York,  
2011, illustrated p.107





“Pure and rational form, translated in a beautiful material, is a requirement.”

ÉMILE-JACQUES RUHLMANN



43

**ÉMILE-JACQUES RUHLMANN** 1879-1933

*Bouillotte table lamp*, circa 1925

Brass, painted brass..

26 $\frac{7}{8}$  in. (68.3 cm) high, 14 $\frac{5}{8}$  in. (37.1 cm) diameter

Underside impressed twice with 25246.

**Estimate** \$60,000-70,000

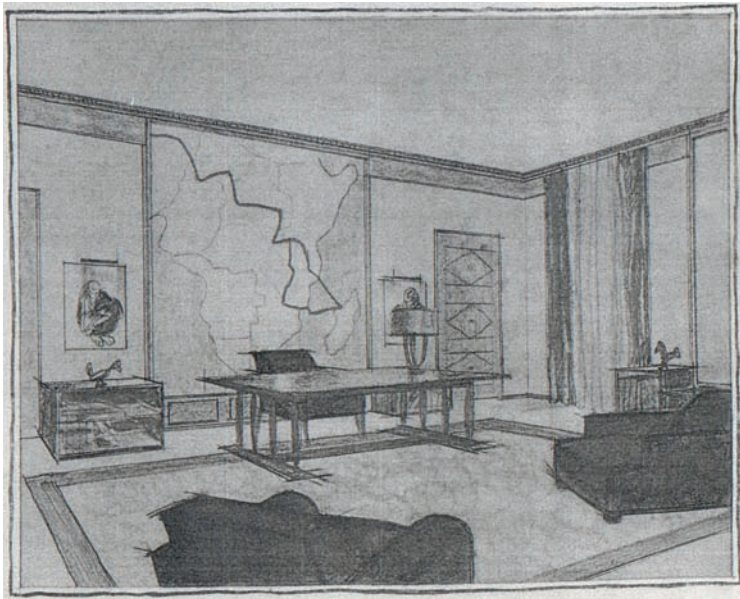
**LITERATURE**

Ernest Tisserand, "Chroniques de l'Art Decoratif, les projets de Mr Ruhlmann," *L'Art Vivant*, no. 22, November 1925, p. 27

Florence Camard, *Ruhlmann: Master of Art Deco*, New York, 1984, p. 123

*Ruhlmann: Un Genie de l'Art Deco*, France, 2001, p. 225 for a drawing

Florence Camard, *Jacques Émile Ruhlmann*, New York, 2011, pp. 320, 324, 325, 329, 427



The present model illustrated in Émile-Jacques Ruhlmann's *Bureau pour un Explorateur*, 1920s. *Répertoire du Goût Moderne*, Editions Albert Levy, plate 27.









44

**DIEGO GIACOMETTI** 1902-1985

*"Petit Bougeoir" table lamp, circa 1960*

Patinated bronze, paper shade.

Overall: 15 in. (38.1 cm) high

Cast base: 7¾ in. (19.7 cm) high

**Estimate** \$20,000-30,000

**PROVENANCE**

Jean-Paul Binet, acquired directly from the artist, circa 1960

Galerie L'Arc en Seine, Paris

Private collection, New York

Acquired from the above by the present owner

**LITERATURE**

Daniel Marchesseau, *Diego Giacometti*, Paris, 1986, p. 169

Christian Boutonnet and Rafael Ortiz, *Diego Giacometti*,  
exh. cat., L'Arc en Seine, Paris, 2003, p. 82



45

**BARBRO NILSSON** 1899-1983

*"Knappatång" tapestry, designed 1942*

Handwoven wool, jute with a fabric backing.

93¼ x 63½ in. (236.9 x 161.3 cm)

Produced by Märta Måås-Fjetterström AB, Båstad, Sweden.

Woven with manufacturer's mark *AB MMF* and artist's initials *BN*.

**Estimate** \$25,000-35,000

**LITERATURE**

Viggo Sten Møller, *En bok om Barbro Nilsson*, Stockholm, 1977, p. 21



“Do not concern yourself with my life, the circumstances of my existence, but look at what I did, what I produced, what I leave.”

EDGAR BRANDT

46

PROPERTY OF A NEW YORK COLLECTOR

**EDGAR BRANDT** 1880-1960

*“L’Âge d’Or,”* 1923

Patinated iron, gilt bronze.

106½ x 159¼ x 8 in. (270.5 x 404.5 x 20.3 cm)

The three medallions executed by Max Blondat (1872-1926). Retailed by Ferrobrandt Inc., New York. The garland of the single female figure signed *MAX-BLONDAT*.

**Estimate** \$700,000-900,000

**PROVENANCE**

Ferrobrandt, Inc., New York

Acquired from the above by John Woodman Higgins for the Higgins Armory Museum, Worcester, Massachusetts, 1935 Sotheby’s, New York, “Important 20th Century Decorative Arts,” November 22, 1991, lot 508

Claude and Simone Dray, Paris

Christie’s, Paris, “Collection Claude et Simone Dray,” June 8, 2006, lot 18

Acquired from the above

**EXHIBITED**

Salon d’Automne, Paris, 1923

International Exhibition of Architecture and Allied Arts,

Grand Central Palace, New York, April, 1925

Higgins Armory Museum, Worcester, Massachusetts, circa 1928-1986

**LITERATURE**

*The Studio*, vol. 88, December 1924, illustrated p. 349

Guillaume Janneau, *Le Fer: Ouvrages de Ferronnerie et de Serrurerie à des Artisans Contemporains*, Paris, 1924, illustrated pls. 11, 12

“The Architect’s Exhibition,” *The International Studio*, vol. 81, July 1925, illustrated p. 264

Emile Bayard, *L’Art appliqué français d’aujourd’hui*, Paris, 1925, illustrated p. 64

Ferrobrandt Inc., (catalogue), New York, 1926, illustrated pl. 3

Joan Kahr, *Edgar Brandt: Art Deco Ironwork*, Paris, 2010, illustrated front and back covers, pp. 93-94

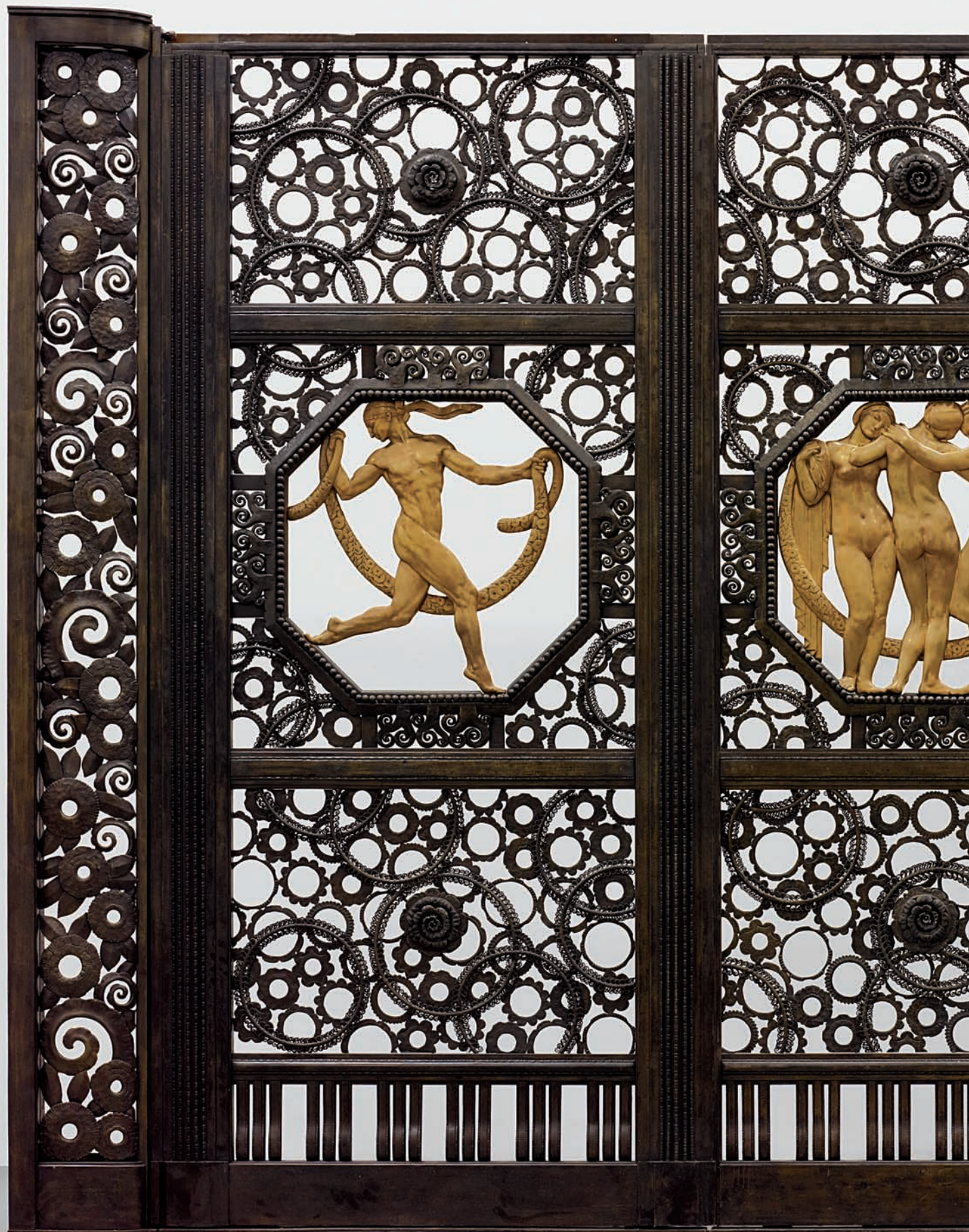


(reverse of the present lot)

















The present lot exhibited in the West Wing of the Great Hall  
at the Higgins Armory Museum, Worcester, Massachusetts.  
Higgins Armory Museum, Worcester, Massachusetts USA.



# ALCHEMY IN IRON

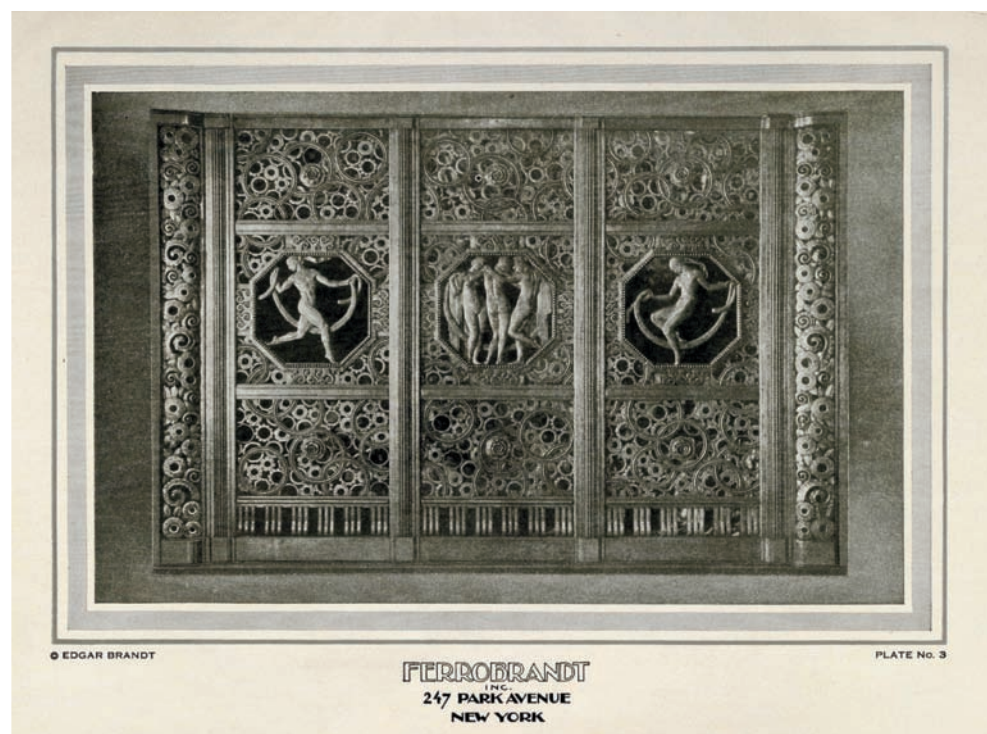
By Joan Kahr

The year was 1923; the event was the Salon d'Automne, where French decorative artists displayed their latest designs for carpets, textiles, furniture, silver, and ironwork. At the entrance to the decorative arts section, the enormous grille, *L'Âge d'Or* appeared, stopping viewers instantly. Wrought smithing was an ancient art, but under the hammer of the artist-blacksmith Edgar Brandt (1880-1960), it was revived. Brandt's own words tell us a great deal about the *Moderne* concept of the decorative arts during the early years of the twentieth century. Brandt said: "We are indeed living in the true Iron Age, and the powerful means of modern metallurgy, deployed for the execution of a work of art, conceived of and elaborated on the scale of those means, will provide an artistic spectacle of imposing grandeur." His dictum was that new techniques gave the artist greater latitude of expression. Brandt said: "Logic and reason point to the artist making use of all that science places at his disposal." It did not make sense to him to limit oneself to old methods.

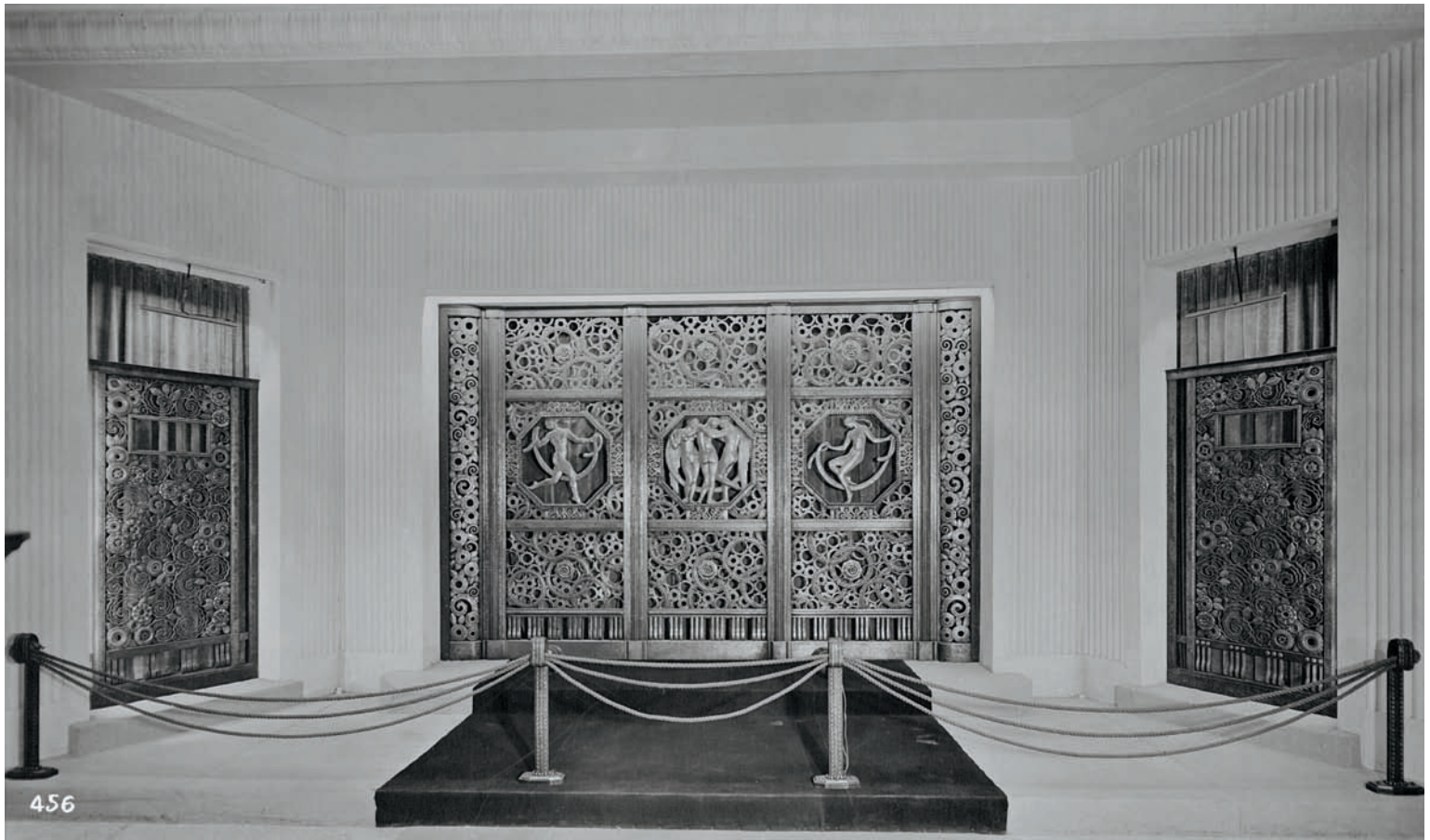
*L'Âge d'Or*, a colossal five-panel grille, is an artistic masterpiece that affirms the benefit of utilizing modern methods of ironsmithing. Brandt felt that purist or closed-minded blacksmiths (*feronniers*), who used only hammer and anvil, were turning out work that looked back to historicist styles. Therefore, when Brandt built his workshop on the Boulevard Murat in 1920, he employed

the latest tools, such as power hammers, stamping machines, milling machines, twisting bars and mechanical presses. He was prescient in adopting the oxy-acetylene welding torch, whereby the iron became its own joining material. The torch fused metallic parts without the older methods of hot and cold forging. Brandt was a consummate smith who mastered the ancient art of the *forgeron* while still in his teens, but later on, he aligned his personal artistic repertoire with modern industrial methods. By embracing new methods and tools, he augmented the possibilities of wrought iron. With this evolution, Brandt became a major figure in the history of French decorative art.

In the 1910s and 1920s Edgar Brandt fulfilled such prestigious commissions as the Mollien stairway in the Louvre (1914), the Grand Théâtre in Nancy (1909-1919), the Tomb of the Unknown Soldier under the Arc de Triumph (1920-1923), as well as the famous screen, *Les Cicognes d'Alsace* (1922). Additionally, his small objects such as firescreens, wall lights, andirons, torchères, jardinières, and chandeliers, all became coveted decorations for many fashionable homes on several continents. Brandt collaborated with the sculptor Max Blondat (1872-1926) on the grille *L'Âge d'Or*, which became his *chef d'oeuvre*.

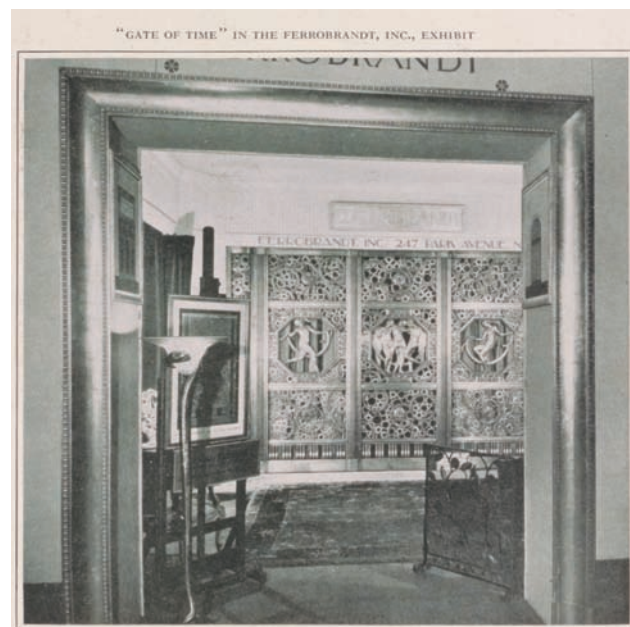


The present lot illustrated in the Ferrobrandt, Inc. catalogue, circa 1926. Brooklyn Museum Library Collections. BMA artist files.



The present lot exhibited in the *Salon d'Automne*, Paris, 1923. Archival image courtesy of Joan Kahr. Edgar Brandt Artwork: © 2014 Artists Rights Society (ARS), New York / ADAGP, Paris

During its installation at the *Salon d'Automne*, *L'Âge d'Or* was set in front of a fluted wall, a reference to the golden age of ancient Greece and to the long grooved columns of the Parthenon. The grille comprises nine rectangles forged from Swedish wrought iron. The middle section features three octagonal medallions containing five gilt-bronze neo-classical figures sculpted by Blondat. An athletic male figure and a graceful female, both holding garlands, flank the octagon of the Three Graces, encircled by drapery and a floral decoration. As the male figure appears to run and the female figure swings on the garland, they create a focal point for the stillness of the self-contained trio in the middle. These figures juxtaposed with Brandt's swirling constellation of circular gears and stylized flowers- spinning, whirling and bubbling-give the viewer a joyous sensation. The effervescence is as palpable as the bubbles in a glass of champagne. Looking carefully at the circles inside the rectangles, one sees that no two are alike as they entwine and overlap. Two narrow side panels offer more depictions of stylized flowers and leaves. All the large circular elements in the piece were made from a long bar of iron that was curled into a circle; other small florals were stamp cut and hand hammered on a bigorne. The opposite side of *L'Âge d'Or* is as beautiful as the front, and the entire work has that rich brown-gold patina, Brandt's special trademark.

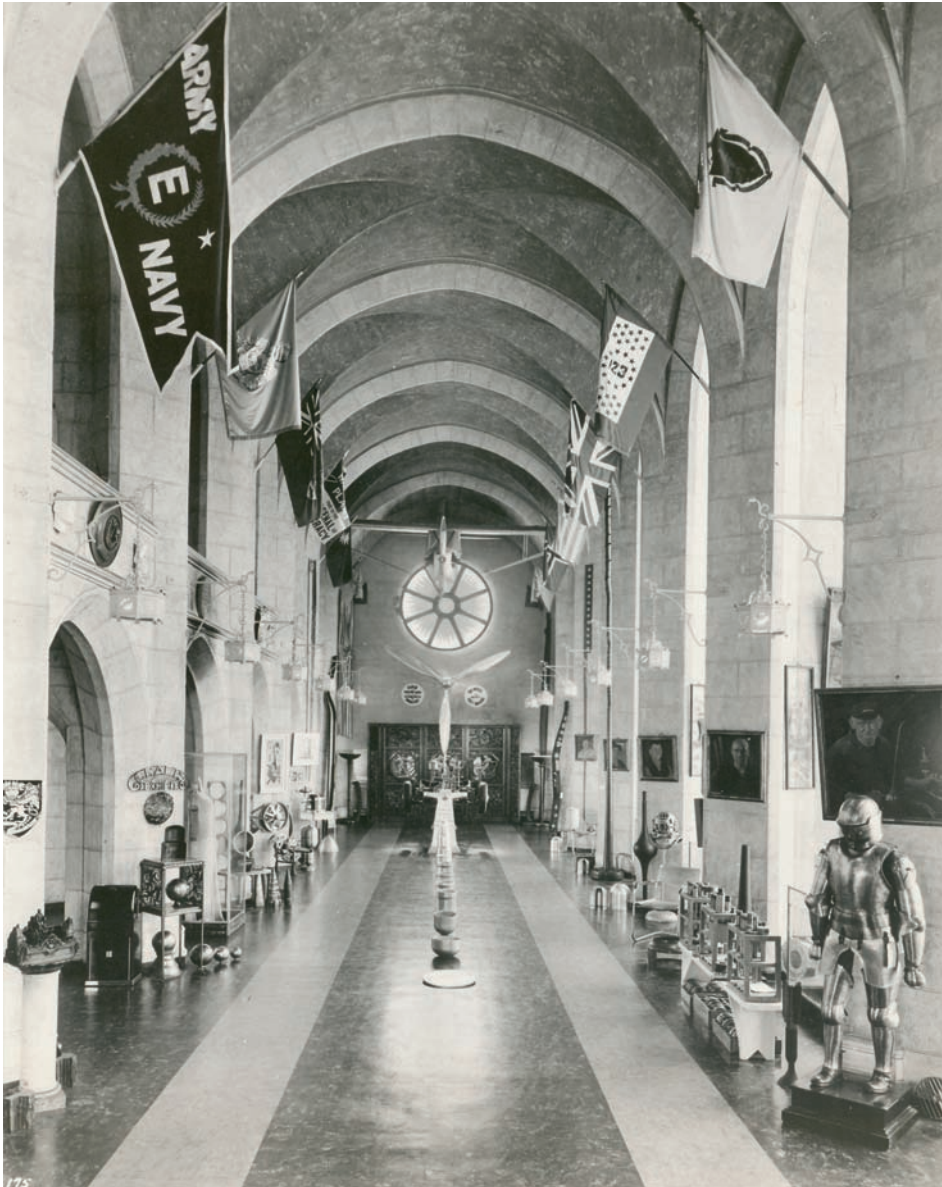


The present lot installed at the *International Exposition of Architecture and Allied Arts*, Grand Central Palace, New York. Published in *The International Studio*, vol. 81, July 1925, p. 264. Art & Architecture Collection. Miriam and Ira D. Wallach Division of Art Prints and Photographs, The New York Public Library, Astor, Lenox and Tilden Foundations.



“Simple logic and facts therefore bring us to the new Models, to the steadfast pursuit of modernism in art.”

EDGAR BRANDT



The present lot exhibited in the West Wing of the Great Hall at the Higgins Armory Museum, Worcester, Massachusetts. Higgins Armory Museum, Worcester, Massachusetts USA

The five sculpted figures refer to the artistry of ancient Greece, Brandt's favorite period. The sculptures also allude to the "The Golden Age" of the Renaissance, specifically to Sandro Boticelli's 15th-century painting *Primavera*. Octagonal frames, used frequently in ceiling frescoes of that period, became very popular again in the 1920s.

The six remaining rectangles merge around the middle register, thus emphasizing the duality of the grille. These two artists, Brandt and Blondat, provided equilibrium between the old and the new. The representational figures of Blondat and the overlapping gear-like forms forged by Brandt paid homage to the past while embracing the

aesthetic of modernism. The syncopation visible in the circular elements speaks to the faster pace of life in post-war France. As Brandt remarked, "On vie plus vite." *L'Âge d'Or*, Brandt's outstanding achievement, represents an artistic rebirth for wrought iron. The grille validates Brandt's precept of fusing industrial methods with time-honored skills and with the contemporary spirit. *L'Âge d'Or* captivates viewers because it represents a pinnacle of both technical achievement and aesthetic expression.

Joan Kahr, author of *Edgar Brandt: Art Deco Ironwork*, Harry N. Abrams, 1999 and *Edgar Brandt: Art Deco Ironwork*, Schiffer Publishing Ltd., 2010



47

**LOUIS KATONA** 1850-1933  
**and DAUM**

*Table lamp, circa 1925*

Painted iron, etched glass.

22½ in. (57.2 cm) high, 15½ in. (39.4 cm) diameter

Base produced by Louis Katona, shade produced by Daum, France. Shade wheel-engraved with *DAUM NANCY FRANCE* and the Croix-de-Lorraine, base impressed with *MADE IN FRANCE L. KATONA*, and with retailer's paper label *FURNISORUL CURTEI REGALE/GABRIEL MAZLIACH/& FIU/BUCURESTI*.

**Estimate** \$10,000-15,000





48

**ANDRÉ DUBREUIL** b. 1951

*Pair of "Perles" candle holders, circa 1997*

Painted iron, bronze, crystal.

Each: 24½ in. (62.2 cm) high

From the edition of 60.

**Estimate** \$15,000-25,000

**PROVENANCE**

Galerie Mougin, Paris

Private collection, New York

Acquired from the above by the present owner

**LITERATURE**

Jean-Louis Gaillemain, *André Dubreuil: Poète du Fer, Poet of Iron*, Paris, 2006, cat. nos. 127-28

Gareth Williams and Nick Wright, *Cut and Shut: The History of Creative Salvage*, London, 2012, p. 121



49

**PAULY & C.**

*Console*, circa 1940

Mirrored glass, wood.

32 $\frac{5}{8}$  x 51 $\frac{1}{2}$  x 16 $\frac{7}{8}$  in. (82.9 x 130.8 x 42.9 cm)

Produced by S.A.L.I.R., Italy.

**Estimate** \$12,000-18,000



## 50

### **JEAN DUNAND** 1877-1942

*Important dressing table with illuminated mirror*, circa 1930

Lacquered wood, sycamore, lacquered brass, patinated brass, mirrored glass.

44 x 62½ x 25 in. (111.8 x 158.8 x 63.5 cm)

Underside impressed four times with *JEAN/DUNAND/LACQUEUR* and *JEAN DUNAND*. Side of one hinged drawer stenciled with the Garde Meuble monogram *GM/E* and numbered 9381.

**Estimate** \$180,000-240,000

#### **PROVENANCE**

Ateliers Jean Dunand, Paris

Mobilier National, Paris, 1941

Collection of Mr. and Mrs. Robert Walker, circa 1972

Private collection

#### **EXHIBITED**

Salon des Artistes Décorateurs, Paris, 1930.

#### **LITERATURE**

*Le Salon des Artistes Décorateurs*, Paris, 1930, illustrated pl. 39

Yvonne Brunhammer and Suzanne Tise, *French Decorative Arts - The Société des Artistes Décorateurs 1900 - 1942*, Paris, 1990, illustrated pp. 156, 182

Felix Marcilhac, *Jean Dunand: His Life and Works*, New York, 1991, illustrated p. 118

Lisa Schlansker Kolosek, *The Invention of Chic: Lisa Schlansker Kolosek, Thérèse Bonney and Paris Moderne*, New York, 2002, illustrated p. 99





“I have always admired your work, but what I saw today showed complete mastery and confirmed in every way your greatness as an artist.”

JACQUES DOUCET

Jean Dunand exhibited the present lot in 1930 in his “Boudoir” at the Salon des Artistes Décorateurs in Paris. In 1941 the dressing table was acquired by the Mobilier National, the French state collection of furniture and tapestries, as part of a larger purchase from Jean Dunand’s atelier. The Mobilier National acquired the work in an effort to keep the firm’s artisans employed during the Second World War, thereby saving them from being sent to Germany under the terms of a Nazi work program. In 1972 the dressing table was officially sold or “vendue par les domaines.” The armchair designed for use with the dressing table and exhibited with it in 1930 remains in the collection of the Mobilier National.



The present lot exhibited in the vestibule and boudoir designed by Jean Dunand for *Les Salons des Artistes Décorateurs*, 1930. © 2014 Artists Rights Society (ARS), New York.











**ALBERT CHEURET** 1884-1966

*Chandelier*, circa 1925

Silvered bronze, alabaster.

28 1/2 in. (72.4 cm) drop, 34 in. (86.4 cm) diameter

Top of stem incised with *Albert Cheuret*, each wing impressed *MADE IN FRANCE* and each pair of wings numbered consecutively.

**Estimate** \$120,000-180,000

**PROVENANCE**

Private collection, Paris

DeLorenzo Gallery, New York, circa 1985

Private collection, Long Island, 1991

**LITERATURE**

*Lumières, je pense à vous*, exh. cat., Centre Georges

Pompidou, Paris, 1985, p. 124, fig. 22

Charlotte and Peter Fiell, eds., *1000 Lights, Vol. 1: 1879 to 1959*, Cologne, 2005, p. 214 for a similar example

Alastair Duncan, *Art Deco Complete*, New York, 2009, p. 235, for a similar example

Albert Cheuret was a sculptor and designer who is best known for his lighting designs that incorporate geometric elements with stylized birds. He was a frequent exhibitor at the salons and also designed a shop installation at the *Paris Exposition internationale des arts décoratifs et industriels modernes* of 1925.





PROPERTY OF A NEW YORK COLLECTOR

**ÉMILE-JACQUES RUHLMANN** 1879-1933

*Pair of "Ledroua" armchairs, model no. 67AR/101NR, designed for the Drouant restaurant, Paris, circa 1925*

Macassar ebony, silver-plated bronze, fabric.

Each: 33½ x 22½ x 26 in. (85.1 x 57.2 x 66 cm)

Together with the original Aubusson tapestry upholstery designed by Émile Gaudissart (1872-1956).

**Estimate** \$100,000-150,000

**PROVENANCE**

Sotheby's, Monaco, "Arts Décoratifs Styles 1900 et 1925,"

March 6, 1983 (part of a larger suite), lot 134

Sotheby's, London, "20th Century Decorative Arts & Design," July 3, 2002, lot 34

Private collection, New York

Phillips de Pury & Company, London, "Design," April 26, 2012, lot 11

Acquired from the above by the present owner

**EXHIBITED**

"Ruhlmann," Galerie Francine et Thierry Couvrat

Desvergnès, Paris, June 11-September 15, 1985

"Art Deco 1910-1939," Victoria and Albert Museum,

London, March 27-July 20, 2003 then traveled to: Royal

Ontario Museum, Toronto, September 20, 2003-January

4, 2004; California Palace of the Legion of Honor, San

Francisco, March 13-July 5, 2004; Museum of Fine Arts

Boston, August 22, 2004-January 9, 2005, National Gallery

of Victoria, Australia, June 28-October 5, 2008

**LITERATURE**

Florence Camard, *Ruhlmann: Master of Art Deco*, New

York, 1984, p. 266

*Ruhlmann: Un Genie de l'Art Deco*, France, 2001, pp. 196-97

Charlotte Benton, Tim Benton and Ghislaine Wood, eds.,

*Art Deco 1910-1939*, exh. cat., Victoria and Albert Museum,

London, 2003, illustrated p. 151

Florence Camard, *Jacques Émile Ruhlmann*, New York,

2011, p. 310 for a period image of the Drouant restaurant





Σ 53

**ÉMILE-JACQUES RUHLMANN** 1879-1933

*"Bas Ducharme" table, model no. 1044AR/1162NR, circa 1930*

Rosewood-veneered wood, mahogany.

23¼ in. (59.1 cm) high, 31¼ (79.4 cm) diameter

Produced by Porteneuve, France. Underside indistinctly impressed with *DESSINÉ PAR/RUHLMANN/PORTENEUVE*.

**Estimate** \$10,000-15,000

**PROVENANCE**

Private collection, New York

Private collection, California

Phillips de Pury & Company, New York, "Design," June 15, 2012, lot 28

Acquired from the above by the present owner

**LITERATURE**

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

Florence Camard, *Jacques Émile Ruhlmann*, New York, 2011, pp. 213-14, 326, 337, 345, 399



54

**PAOLO BUFFA** 1903-1970

*Ceiling light, 1940s*

Patinated bronze, opal glass.

41½ in. (104.5 cm) high, 12½ in. (30.8 cm) diameter

**Estimate** \$6,000-8,000

**PROVENANCE**

Private collection, Milan



**ANDRÉ SORNAY** 1902-2000*Console, 1920s*

Ebonized Oregon pine-veneered wood, mahogany, brass,  
brass *cloutage* decoration.

36½ x 43½ x 14⅜ in. (92.7 x 110.5 x 36.5 cm)

Reverse impressed with 3352. Together with a copy of the  
certificate of authenticity from Thierry Roche.

**Estimate** \$10,000-15,000

**LITERATURE**

Thierry Roche, *André Sornay*, Lyon, 2002, p. 132



**POUL HENNINGSSEN** 1894-1967

*Large ceiling light, type 6/5 shades, from the The National Museum of Denmark, circa 1926*

Opaque glass with painted rim, painted copper, brass, steel.

63 in. (160 cm) drop, 23½ in. (59.7 cm) diameter

Manufactured by Louis Poulsen, Denmark. Armature impressed with *P.H. -6* and *PATENTED*.

**Estimate** \$15,000-20,000

**PROVENANCE**

The National Museum of Denmark, Copenhagen

**LITERATURE**

Tina Jørstian and Poul Erik Munk Nielsen, eds., *Light Years Ahead: The Story of the PH Lamp*, Copenhagen, 1994, pp. 143, 159





“Flavio Poli’s conception of artistic form, refined color and purity of line have influenced the entire industry of Murano, opening up new horizons for home design, especially in the complex field of lighting, while retaining both decorative and functional qualities.”

JURY JUSTIFICATION, *COMPASSO D’ORO*, 1954



(detail of the present lot)



57

**FLAVIO POLI** 1900 - 1984

*Large ceiling light*, circa 1954

Colored glass, painted metal.

10¼ x 45½ x 31¼ in. (26 x 115.9 x 79.4 cm)

Produced by Seguso, Italy.

**Estimate** \$14,000-18,000

**PROVENANCE**

Private collection, Europe



58

**PIERO FORNASETTI** 1913-1988

*"Libri" cabinet, 1950s*

Lithographic transfer-printed wood, mahogany, pine,  
painted wood, brass.

51½ x 39¾ x 17¾ in. (129.9 x 100 x 45.1 cm)

Interior with roundel impressed and printed with studio's  
logo and *FORNASETTI/MILANO*.

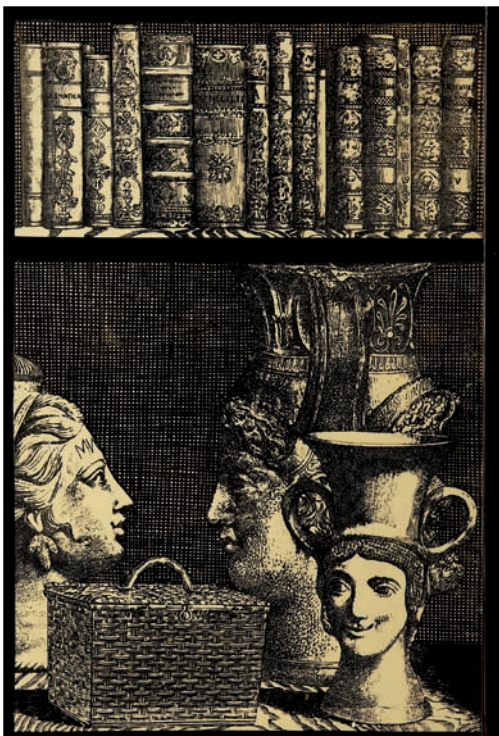
**Estimate** \$18,000-24,000

**LITERATURE**

Piero Fornasetti, Barnaba Fornasetti, Mariuccia Casadio,  
et. al., *Fornasetti: The Complete Universe*, New York, 2010,  
p. 369, fig. 82

Piero Fornasetti, *One Hundred Years of Practical Madness*,  
exh. cat., Triennale Design Museum, Milan, 2013 p. 109

The present design is used in the guest apartment of the  
Fornasetti home in Milan.



(detail from the side panel of the present lot)





**ICO and LUISA PARISI** 1916-1996, 1914-1990

*Unique sofa, from the XXX Fiera Campionaria, Milan, 1946*

Fabric, walnut.

37¼ x 95½ x 58¼ in. (94.6 x 242.6 x 148 cm)

Produced by Ariberti Colombo, Cantù, Italy. Together with a certificate of authenticity from Roberta Lietti.

**Estimate** \$15,000-20,000

**PROVENANCE**

Acquired at the *XXX Fiera Campionaria*, Milan, 1946

Thence by descent

**EXHIBITED**

*XXX Fiera Campionaria*, Milan, 1946

**LITERATURE**

Roberto Aloj, *Esempi: Di Arredamento Moderno, Di Tutto Il Mondo*, Milan, 1953, fig. 117

Flamino Gualdoni and Alberto Longatti, *Alberto Longatti, Ico Parisi 1992-1934 Zoo Mobile e Precedenti*, exh. cat., Roberta Lietti Arte Contemporanea, Como, 1992, illustrated p. 29



Ariberto Colombo stand, *XXX Fiera Campionaria*, 1946.  
Courtesy Eredi Ariberto Colombo.







60

**ICO and LUISA PARISI** 1916-1996, 1914-1990

*Unique low table, from the XXX Fiera Campionaria, Milan, 1946*

Incised and painted carrara marble, walnut.

16<sup>3</sup>/<sub>8</sub> in. (41.6 cm) high, 38<sup>1</sup>/<sub>6</sub> in. (98.3 cm) diameter

Produced by Ariberti Colombo, Cantù, Italy. Together with a certificate of authenticity from Roberta Lietti.

**Estimate** \$7,000-9,000

**PROVENANCE**

Acquired at the XXX Fiera Campionaria, Milan, 1946

Thence by descent

**EXHIBITED**

XXX Fiera Campionaria, Milan, 1946

**LITERATURE**

Roberto Aloï, *Esempi: Di Arredamento Moderno, Di Tutto Il Mondo*, Milan, 1953, illustrated fig. 117

Flamino Gualdoni and Alberto Longatti, *Alberto Longatti, Ico Parisi 1992-1934 Zoo Mobile e Precedenti*, exh. cat., Roberta Lietti Arte Contemporanea, Como, 1992, illustrated p. 29

**ICO and LUISA PARISI** 1916-1996, 1914-1990

*Pair of armchairs and footstools, from the XXX Fiera Campionaria, Milan, 1946*

Fabric, walnut.

Each armchair: 33 x 32½ x 32 in. (83.8 x 82.6 x 81.3 cm)

Each footstool: 13¾ in. (34.9 cm) high, 24¼ in.

(61.6 cm) diameter

Produced by Ariberti Colombo, Cantù, Italy. Together with a certificate of authenticity from Roberta Lietti.

**Estimate** \$15,000-20,000

**PROVENANCE**

Acquired at the XXX Fiera Campionaria, Milan, 1946

Thence by descent

**EXHIBITED**

XXX Fiera Campionaria, Milan, 1946

**LITERATURE**

Roberto Aloï, *Esempi: Di Arredamento Moderno, Di Tutto Il Mondo*, Milan, 1953, fig. 117

Flamino Gualdoni and Alberto Longatti, *Alberto Longatti, Ico Parisi 1992-1934 Zoo Mobile e Precedenti*, exh.

cat., Roberta Lietti Arte Contemporanea, Como, 1992, illustrated p. 29





62

**FONTANA ARTE**

*Mirror, 1957*

Glass, mirrored glass, nickel-plated brass, painted metal.  
23¼ x 14¾ x 3 in. (59.1 x 37.5 x 7.6 cm)  
Manufactured by Fontana Arte, Italy. Reverse of mirrored  
glass stamped with OALVANIT/FONTANA/1 MAR 1957/  
ITALY and with partial paper label.

**Estimate** \$7,000-9,000

63

**PIETRO CHIESA** 1892-1948

*Side table, circa 1936*

Mirrored glass, painted wood, brass.

28 in. (71.1 cm) high, 25½ in. (64.8 cm) diameter

Manufactured by Fontana Arte, Italy.

**Estimate** \$8,000-12,000

**LITERATURE**

*Domus*, no. 158, February 1941, p. XXXVI

Franco Deboni, *Fontana Arte: Gio Ponti, Pietro Chiesa, Max*

*Ingrand*, Turin, 2012, fig. 166 for similar examples

Sergio Montefusco, *Fontana Arte: repertorio 1933-1943*  
*dalle immagini dell'epoca*, Genoa, 2012, pp. 201-2







64

**SEGUSO**

*Ceiling light, circa 1948*

*Filigrana mezza glass, glass with gold leaf, brass.*

*28<sup>3</sup>/<sub>4</sub> in. (73 cm) drop, 13<sup>3</sup>/<sub>8</sub> in. (34 cm) diameter*

*Produced by Seguso, Italy.*

**Estimate \$7,000-9,000**

65

**ANDRÉ ARBUS** 1903-1969

*Pair of large consoles from the Boardroom of the  
Chambre Syndicale de la Sidérurgie Française, Paris,  
circa 1954*

Cherry-veneered wood, cherry, steel-plated bronze.

Each: 29½ x 110¼ x 27½ in. (74 x 280 x 69.9 cm)

From the production of 6.

**Estimate** \$80,000-120,000

**PROVENANCE**

Chambre Syndicale de la Sidérurgie Française, Paris  
Tajan, Paris, "Arts décoratifs du XXe siècle & design,"  
November 29, 2011, lot 115  
Private collection, New York  
Acquired from the above by the present owner

**LITERATURE**

Yvonne Brunhammer, *André Arbus, Architecte: décorateur  
des années 40*, Paris, 1996, p. 320







“This profession makes you an equal to god. He made man in his image. You make furniture in yours. He had clay, you have the forest.”

ANDRÉ ARBUS







66

**PAOLO BUFFA** 1903-1970

*Pair of sofas, circa 1948*

Walnut, fabric.

Each: 34¼ x 106½ x 29¾ in. (87 x 270.5 x 75.6 cm)

Underside of arms with metal labels incised 4 and 5 respectively.

**Estimate** \$12,000-18,000

**PROVENANCE**

Private collection, Milan

67

**GIO PONTI** 1891-1979

*Rare occasional table, circa 1936*

Mirrored glass, ebonized wood, wood, nickel-plated metal.

18¼ x 25½ x 16¼ in. (46.4 x 64.8 x 41.3 cm)

Produced by Fontana Arte, Italy. Together with a certificate of authenticity from the Gio Ponti Archives.

**Estimate** \$8,000-12,000





68

ATTRIBUTED TO

**GIOVANNI FERRABINI** 1909-1969

*Mirror, 1950s*

Mirrored glass, painted metal, brass.

62½ x 40 x 2 ½ in. (158.8 x 101.6 x 5.4 cm)

Estimate \$6,000-8,000



69

**MAX INGRAND** 1908-1969

*Set of three wall lights, model no. 1568, circa 1956*

Frosted and partially chiseled glass, brass,  
nickel-plated metal.

Each:  $23\frac{3}{4} \times 7\frac{15}{16} \times 7\frac{9}{16}$  in. (60.3 x 20.2 x 19.2 cm)

Manufactured by Fontana Arte, Italy.

**Estimate** \$24,000-28,000

**LITERATURE**

*Fontana Arte Illuminazione*, sales catalogue, Italy,  
1960s, p. 55

Franco Deboni, *Fontana Arte: Gio Ponti, Pietro Chiesa*,  
Max Ingrand, Turin, 2012, fig. 340

70

**PAOLO BUFFA** 1903-1970

*Coffee table, circa 1940s*

*Verdi Alpi marble, brass.*

18 $\frac{5}{8}$  in. (47.3 cm) high, 32 $\frac{3}{8}$  in. (82.2 cm) diameter

Produced by Angelo Marelli, Italy.

Estimate \$7,000-9,000





PROPERTY OF A FLORIDA COLLECTOR

**FULVIO BIANCONI** 1915-1996

*"A Macchie" vase, model no. 4323, circa 1950*

Amber glass with colored *a macchie* inclusions.

10¼ in. (26 cm) high

Produced by Venini, Italy. Underside acid-etched with  
*venini/murano/ITALIA*.

**Estimate** \$25,000-35,000

**LITERATURE**

*Domus*, no. 361, December 1959, p. 37 for examples from  
the "A Macchie" series

Rossana Bossaglia, *I Vetri di Fulvio Bianconi*, Milan,  
1993, pl. 34

Franco Deboni, *Venini Glass*, Milan, 1996, cat. no. 116

Helmut Ricke and Eva Schmitt, *Italian Glass Murano*, Milan  
1930-1970, Munich, 1997, p. 103, fig. 74

Anna Venini Diaz de Santillana, *Venini Catalogue Raisonne  
1921-1986*, Milan, 2000, p. 219 cat. no. 128.

Franco Deboni, *Venini Glass, Its history, artists and  
techniques, Volume 1*, Milan, 2007, p. 206

Franco Deboni, *Venini Glass, catalogue 1921-2007, Volume  
2*, Milan, 2007, pl. 224



72

**ANGELO LELII** 1915-1979

*Ceiling light*, 1950s

Painted aluminum, painted brass, brass, tubular brass,  
opaque glass.

35<sup>5</sup>/<sub>8</sub> x 36<sup>1</sup>/<sub>4</sub> x 36<sup>5</sup>/<sub>8</sub> in. (90.5 x 92.1 x 93 cm)

Manufactured by Arredoluce, Italy.

**Estimate** \$18,000-24,000





**CARLO MOLLINO** 1905-1973

Set of ten "Lutrario" armchairs, from the Lutrario Ballroom, Turin, 1959-1960

Painted iron, brass, walnut-veneered bent plywood, fabric.

Each: 29¼ x 24¾ x 21½ in. (74.3 x 61.9 x 54.6 cm)

Manufactured by Doro, Italy. Back of each chair with manufacturer's decal, four additionally with SC International paper label under seat.

Estimate \$25,000-35,000

**PROVENANCE**

Lutrario Ballroom, Turin

Galerie Downtown, Paris

Private collection

Phillips de Pury & Company, New York, "Design," June 9, 2010, lot 173

Acquired from the above

**LITERATURE**

Fulvio Ferrari, *Carlo Mollino Cronaca*, Turin, 1985, p. 140, fig. 234

*Carlo Mollino 1905-1973*, Torino, 1989, p. 270

Fulvio Ferrari and Napoleone Ferrari, *The Furniture of Carlo Mollino*, New York, 2006, pp. 153-55, 231

Fulvio Ferrari and Napoleone Ferrari, eds., *Carlo Mollino Arabesques*, exh. cat., Galleria Civica d'Arte Moderna e Contemporanea, Milan, 2007, pp. 95-96







74

**PAOLO BUFFA** 1903-1970

*Wall-mounted chest of drawers*, circa 1948

Painted glass, stained walnut.

23½ x 82¾ x 22⅞ in. (59.7 x 210.2 x 58.1 cm)

**Estimate** \$10,000-15,000

**PROVENANCE**

Private collection, Milan





75

**ANGELO LELII** 1915-1979

*Four-armed ceiling light, 1950s*

Brass, frosted glass.

11 x 57 x 31½ in. (27.9 x 144.8 x 80 cm)

Manufactured by Arredoluce, Italy.

**Estimate** \$10,000-15,000



76

**PAOLO BUFFA** 1903-1970

*Console*, circa 1940

Walnut, marble, brass.

35 $\frac{5}{8}$  x 69 x 15 $\frac{1}{8}$  in. (90.5 x 175.3 x 38.4 cm)

Executed by Serafino Arrighi, Cantù, Italy.

**Estimate** \$12,000-18,000

**LITERATURE**

Roberto Aloï, *Esempi: Di Arredamento Moderno, Di Tutto Il Mondo*, Milan, 1950, fig. 217 for a similar example





77

**CARLO SCARPA** 1906-1978

*Pair of mirrors, model no. 76, circa 1939*

*Filigrana sommersa* glass, mirrored glass, brass.

Each: 19¼ x 16¾ x 1½ in. (48.9 x 42.5 x 3.8 cm)

Produced by Venini, Italy. Each hanging bracket impressed with *VENINI/MURANO*.

**Estimate** \$18,000-24,000

**LITERATURE**

Franco Deboni, *Venini Glass, Its history, artists and techniques, Volume 1*, Turin, 2007, catalogo blu pl. 44C



78

**GAETANO SCOLARI**

*Adjustable wall light*, circa 1960

Painted metal, brass, lead weight, cord.

43 in. (109.2 cm) extension, 11¾ in. (29.8 cm) diameter of shade, variable drop

Manufactured by Stilnovo, Italy. Shade interior with manufacturer's decal *MILANO/STILNOVO/ITALY*.

**Estimate** \$4,000-6,000

**LITERATURE**

*Domus*, no. 353, April 1959, n.p. for an advertisement

Charlotte and Peter Fiell, eds., *Decorative Art 50s*, Cologne, 2000, p. 425

Ulrich Fiedler, *On/Off*, Köln, 2007, cat. no. 30

79

**GIO PONTI** 1891-1979

*Set of three tables*, circa 1959

Plastic-laminated wood, painted tubular metal.

Each: 15½ x 24½ x 20⅞ in. (38.4 x 61.3 x 53 cm)

Manufactured by ISA, Italy.

**Estimate** \$10,000-15,000



**GIO PONTI** 1891-1979

*Set of four dining chairs, circa 1940s*

Fabric, walnut, brass.

Each: 34¼ x 18¼ x 20¾ in. (87 x 46.4 x 52.7 cm)

Together with a certificate of authenticity from the Gio Ponti Archives.

**Estimate** \$7,000-9,000

**LITERATURE**

Roberto Aloï, *Esempi: Di Arredamento Moderno, Di Tutto Il Mondo*, Milan, 1950, figs. 134-34 for similar examples

Ugo La Pietra, ed., *Gio Ponti: L'arte si innamora dell'industria*, New York, 2009, p. 137, fig. 298 for a similar example







81

**STILNOVO**

*Pair of adjustable ceiling lights, 1960s*

Opaque acrylic, painted aluminum, brass, painted brass, painted metal.

Each: 24 in. (61 cm) diameter, variable drop

Manufactured by Stilnovo, Italy. Each with label printed *STILNOVO, MILANO, ITALY*.

**Estimate** \$6,000-8,000

**GIO PONTI** 1891-1979

*Pair of side tables, from the Villa La Quiete dell'Alpino, Stresa, circa 1951*

Walnut, mirrored glass, brass.

Each: 19 $\frac{7}{8}$  x 25 $\frac{1}{2}$  x 12 $\frac{15}{16}$  in. (50.5 x 64.8 x 32.9 cm)

Together with a certificate of authenticity from the Gio Ponti Archives.

**Estimate** \$8,000-12,000

**PROVENANCE**

Villa La Quiete dell'Alpino, Stresa





83

**GIO PONTI** 1891-1979

*Armchair, model no. 516, 1950s*

Maple, fabric.

33½ x 24¼ x 31¼ in. (85.1 x 61.6 x 79.4 cm)

Manufactured by Cassina, Italy. Together with a certificate of authenticity from the Gio Ponti Archives.

**Estimate** \$6,000-8,000



**GIOVANNI FERRABINI** 1909-1969

*Rare console, circa 1957*

Painted tubular iron, brass, tempered glass.

37 x 73½ x 22½ in. (94 x 186.7 x 57.2 cm)

Edge of glass acid-etched *TEMPERATO*.

**Estimate** \$15,000-20,000

**LITERATURE**

"Il 'Securit nell'architettura," *Domus*, no. 333, August, 1957, p. 57





85

**C. F. OTTO MÜLLER**

*"Sistrah" ceiling light, model no. ZP3, circa 1932*

Nickel-plated brass, clear glass, opaque glass.

12 in. (30.5 cm) diameter, variable drop

Manufactured by Sistrah-Licht GmbH, Germany. With manufacturer's decal.

**Estimate** \$4,000-6,000

**LITERATURE**

Charlotte and Peter Fiell, eds., *1000 Lights, Vol. 1: 1879 to 1959*, Cologne, 2005, pp. 319-320 for similar examples

C.F. Otto Müller was the German distributor of Poul Henningsen's lights. He developed his own highly functional lighting line employing a single stepped glass shade that prevented glare and was easy to clean. Called "Sistrah" (she who shines brightly) in Germany, the series was marketed under the name "Megaphos" elsewhere. ZP in the model number stands for *Zug Pendel* (pulling pendular) and as with Henningsen's lighting, the number corresponds to the overall diameter of the shade.

86

**ICO PARISI** 1916-1996

*Two wall-mounted consoles, commissioned for the Apartment T., Malgrate, Italy, circa 1954*

Beech-veneered wood, beech, mirrored glass, nickel-plated metal.

Each: 5¾ x 47¼ x 19¾ in. (14.6 x 120 x 50.2 cm)

Manufactured by Spartaco Brugnoli, Italy.

**Estimate** \$12,000-18,000

**PROVENANCE**

Apartment T., Malgrate, circa 1954





**GEORGE NAKASHIMA** 1905-1990

*Extendable "Conoid" dining table, designed circa 1961*

American black walnut.

Extended: 29½ x 101½ x 42½ in. (74 x 256.9 x 108 cm)

**Estimate** \$30,000-40,000

**LITERATURE**

George Nakashima, *The Soul of a Tree, A Woodworker's Reflections*, Tokyo, 1981, p. 181 for a drawing

Mira Nakashima, *Nature, Form & Spirit: The Life and Legacy of George Nakashima*, New York, 2003, pp. 147, 174 and 223 for similar examples



**GEORGE NAKASHIMA** 1905-1990

*Set of six "Conoid" dining chairs, designed 1969*

American black walnut, hickory.

Each: 35½ x 19⅞ x 21½ in. (90.2 x 50.5 x 54.6 cm)

Underside of each signed in black marker with *Hoffmann*.

**Estimate** \$25,000-35,000

**LITERATURE**

George Nakashima, *The Soul of a Tree, A Woodworker's Reflections*, Tokyo, 1981, pp. 32, 38, 149, 153, 167, 169, 177, 183, 184, 187, 191, pp. 108, 143 for drawings

Derek E. Ostergard, *George Nakashima, Full Circle*, exh. cat., American Craft Museum, New York, 1989, p. 155, fig. 27

Mira Nakashima, *Nature, Form & Spirit: The Life and Legacy of George Nakashima*, New York, 2003, pp. 173-75, 226-27



89

**HARRY BERTOIA** 1915-1978

*"Sonambient" sounding sculpture*, 1960s

Beryllium copper, bronze.

14½ x 4¼ x 4¼ in. (36.8 x 10.8 x 10.8 cm)

Together with a certificate of authenticity from Val Bertoia.

**Estimate** \$22,000-28,000

**LITERATURE**

Nancy N. Schiffer and Val O. Bertoia, *The World of Bertoia*,  
Atglen, 2003, pp. 10, 191, 206 for similar examples







90

PROPERTY FROM A LONG ISLAND COLLECTION

**VLADIMIR KAGAN** b. 1927

*Swivel boudoir chair*, circa 1950

Stained oak, original Jack Lenor Larsen "Silk Carrara" damask.

29 x 24 x 24 in. (73.7 x 61 x 61 cm)

Manufactured by Kagan-Dreyfuss, USA.

**Estimate** \$2,000-3,000

**PROVENANCE**

Commissioned directly from the designer by the present owner

91

PROPERTY FROM A LONG ISLAND COLLECTION

**VLADIMIR KAGAN** b. 1927

*Unique chess table*, circa 1950

Walnut, walnut veneers, nickel-plated bronze.

20 in. (50.8 cm) high, 28 $\frac{7}{8}$  in. (73.3 cm) diameter

Manufactured by Kagan-Dreyfuss, USA.

**Estimate** \$6,000-8,000

**PROVENANCE**

Commissioned directly from the designer by the present owner

**LITERATURE**

Vladimir Kagan, *The Complete Kagan*, New York, 2004, illustrated p. 159 *in situ*



**GEORGE NAKASHIMA** 1905-1990

*Single-arm rocking chair, 1974*

Persian walnut, hickory.

33 $\frac{7}{8}$  x 32 x 28 $\frac{1}{2}$  in. (86 x 81.3 x 72.4 cm)

Underside signed in black marker with *Studio Rocker*.

Together with a copy of a letter of authenticity from Mira Nakashima and a copy of the original order card.

**Estimate** \$12,000-18,000

**PROVENANCE**

Hayahiko Takase, Los Angeles, acquired directly from the designer, 1974

Thence by descent

Acquired from the above by the present owner

**LITERATURE**

George Nakashima, *The Soul of a Tree, A Woodworker's Reflections*, Tokyo, 1981, p. 150 for a drawing

Mira Nakashima, *Nature, Form & Spirit: The Life and Legacy of George Nakashima*, New York, 2003, p. 112

The present lot was originally owned by Hayahiko Takase, a Harvard-trained architect who gained fame for designing landmark buildings that would come to make up the Little Tokyo Historic District in Los Angeles. At the center of one of the largest Japanese-American populations in North America, Little Tokyo was declared a National Historic Landmark District in 1995.





**VLADIMIR KAGAN** b. 1927

*"Swan Back" sofa, model no. 507, circa 1960*

Velvet, polished steel, painted steel.

28½ x 107 x 72 in. (72.4 x 271.8 x 182.9 cm)

Manufactured by Kagan-Dreyfuss, USA.

**Estimate** \$15,000-20,000

**LITERATURE**

*Vladimir Kagan Designs catalogue*, New York, 1970, p. 47

Vladimir Kagan, *The Complete Kagan: Vladimir Kagan: a Lifetime of Avant-garde Design*, New York, 2004, pp. 104-5, 264







94

PROPERTY FROM THE ESTATE OF MIKE O'CONNOR

**PETER VOULKOS** 1924-2002

*Large charger, 1978*

Gas-fired wheel-thrown and manipulated stoneware with porcelain pass-throughs, drawing and punctures with cobalt slip/oxide and clear glaze.

22¾ in. (57.8 cm) diameter

Underside painted in glaze with *VOULKOS 78*.

**Estimate** \$8,000-12,000

**PROVENANCE**

Garth Clark Gallery, London, circa 1986

**EXHIBITED**

"The International Contemporary Ceramics Salon," Garth Clark Gallery, London, 1986

**LITERATURE**

Rose Slivka, *Peter Voulkos: A Dialogue With Clay*, exh. cat., New York Graphic and American Crafts Council, 1978, pp. 96, 97, 116 for similar examples  
Frank Lloyd, *Peter Voulkos in L.A.: Time Capsule*, exh. cat., Frank Lloyd Gallery, Los Angeles, 2012, p. 4 for a similar example



**FREDRIK A. KAYSER** 1924-1968*Sofa*, 1960s

Linen, teak.

26 x 75 x 31½ in. (66 x 190.5 x 80 cm)

Manufactured by Vatne Møbler, Norway.

**Estimate** \$6,000-8,000

Born in the small town of Bergen on Norway's west coast, Fredrik A. Kayser mastered his craft at an early age; his father, Trygve Kayser, owned a furniture business and had encouraged his son to pursue the same profession. Following in his father's footsteps, the younger man opened his own factory in 1948. Although this venture failed to be a commercial success, Kayser went on to work for the manufacturing company Rastad & Relling in Oslo. A highly skilled craftsman with a vision for soft and organic forms, Kayser began designing for Vatne Møbler in 1956, where he would create his most classic designs. Kayser demonstrates these proficiencies in his elegant execution of a form that mimics a human smile.





96

**HARRY BERTOIA** 1915-1978

*"Spray" sculpture, 1960s*

Steel, aluminum.

26<sup>3</sup>/<sub>4</sub> in. (67.9 cm) high, 36 in. (91.4 cm) diameter

**Estimate** \$10,000-15,000

**LITERATURE**

Nancy N. Schiffer and Val O. Bertoia, *The World of Bertoia*,  
Atglen, 2003, pp. 161-62 for similar examples

**PAUL EVANS** 1931-1987

*Dining table, from the "Sculptured Metal" series, circa 1968*

Welded and painted steel, bronze, glass.

29<sup>3</sup>/<sub>8</sub> x 94<sup>3</sup>/<sub>8</sub> x 47<sup>3</sup>/<sub>4</sub> in. (74.6 x 239.7 x 121.3 cm)

Produced by Paul Evans Studio and retailed by Directional Furniture Company, USA.

**Estimate** \$30,000-40,000

**LITERATURE**

Jeffrey Head, *Paul Evans: Designer & Sculptor*, Atglen, PA, 2012, p. 79 for a similar example

Constance Kimmerle, ed., *Paul Evans: Crossing Boundaries and Crafting Modernism*, exh. cat., James A. Michener Art Museum, Doylestown, 2014, p. 26 for examples from the series illustrated in the Directional catalogue





## TWO UNIQUE WORKS BY SHIRO KURAMATA FOR TETSUO ISHIDATE, TOKYO

The following two works formed part of Shiro Kuramata's 1970 commission for the Tokyo apartment of Tetsuo Ishidate, a renowned Japanese actor and close friend of the designer. (Deyan Sudjic, *Shiro Kuramata: Catalogue of Works*, London, 2013, p. 230, no. 096). That same year, prior to designing Ishidate's apartment, Kuramata continued work on his series, "Furniture with Drawers Vol.2, no. 6" (Sudjic, 2013, *ibid*, p. 257, no. 070), which relates closely to the present bookcase.

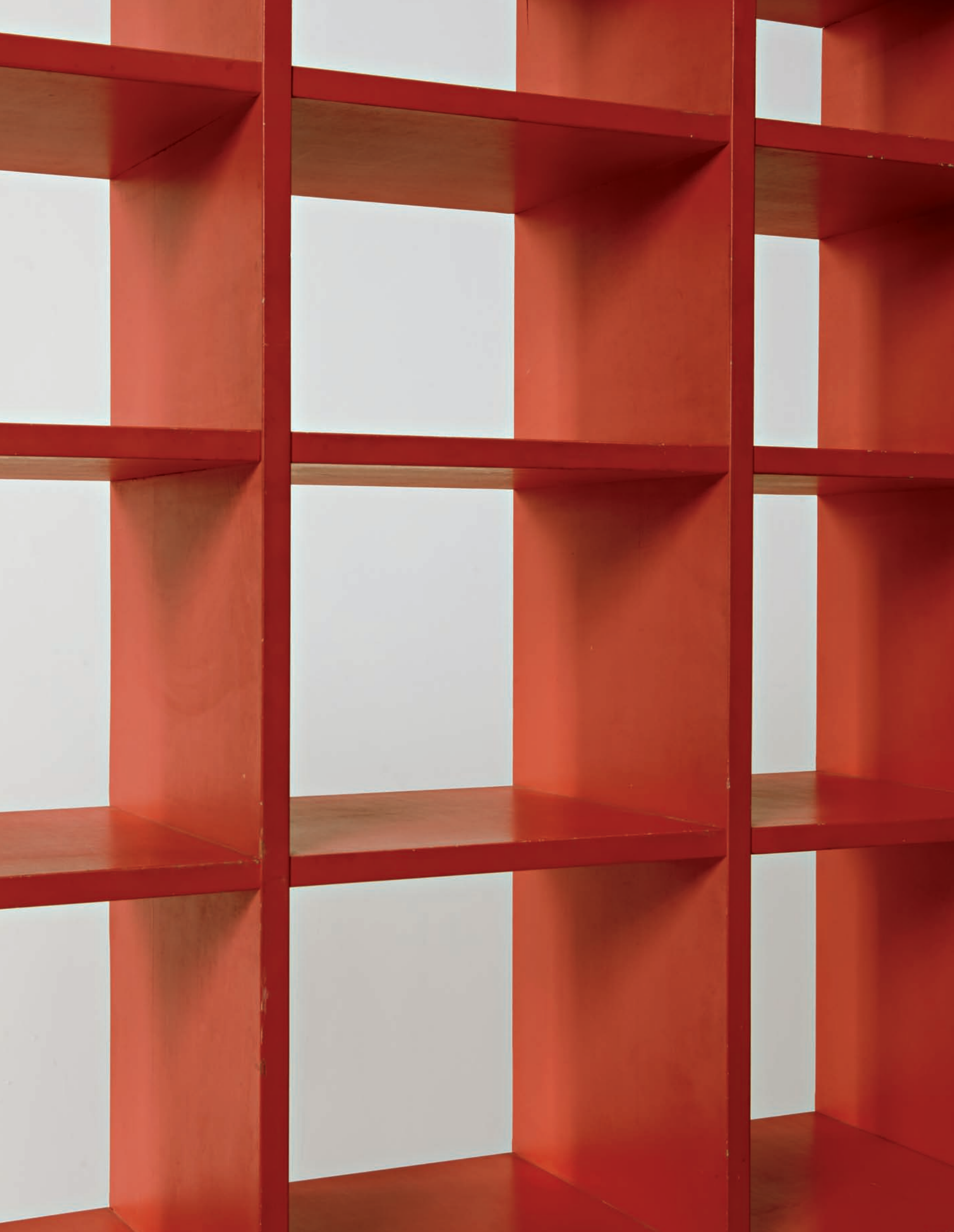
The "Furniture with Drawers" series can be considered the inspiration for this bookcase, comprising 49 shelves, which in turn is the progenitor of the later "64 Book Shelves" (Sudjic, 2013, *ibid*, p. 257, no. 070), produced by Kato Furniture, Japan, in 1972. The present bookcase follows the same format of individual sections that run in an opposite directional gradation to the design for "Furniture with Drawers Vol.2, no. 6". The varying configurations of the above three designs simultaneously suggest an

increase and decrease in scale, an expanding or shrinking of space; engendering an oneiric state where objects can exist contiguously within the diminishing and amplified compartments.

Kuramata remarks "I believe that a chest of drawers is the kind of furniture that most strongly communicates with man, even psychologically" (Shitsunai, January, 1972). The physical factors of design are almost tertiary to Kuramata, as he wishes only to suggest the material; it is communication and psychological effects that appear to be far more intriguing concepts to him. Even though the compartments of the bookcase are not closed by drawer fronts, they each have a discrete continuity in the differentiation of their scale; the presence of objects would then conceal their respective spaces. The permanence of the design is exemplified by its simplicity, and the gradation of the grid suggests the infinite.



The present lot *in situ*, Ishidate Residence, Setagaya-ku, Tokyo



“I’m designing all of these objects for myself whether or not I’m living surrounded by these pieces of furniture. In my head, when I’m able to feel the form, the furniture already exists there.”

SHIRO KURAMATA

98

**SHIRO KURAMATA** 1934-1991

*Unique bookcase, designed for the Ishidate Residence,  
Setagaya-ku, Tokyo, 1970*  
Painted wood.

78½ x 78 x 11½ in. (199.4 x 198.1 x 29.2 cm)

**Estimate** \$50,000-70,000

**PROVENANCE**

Ishidate Residence, Setagaya-ku, Tokyo

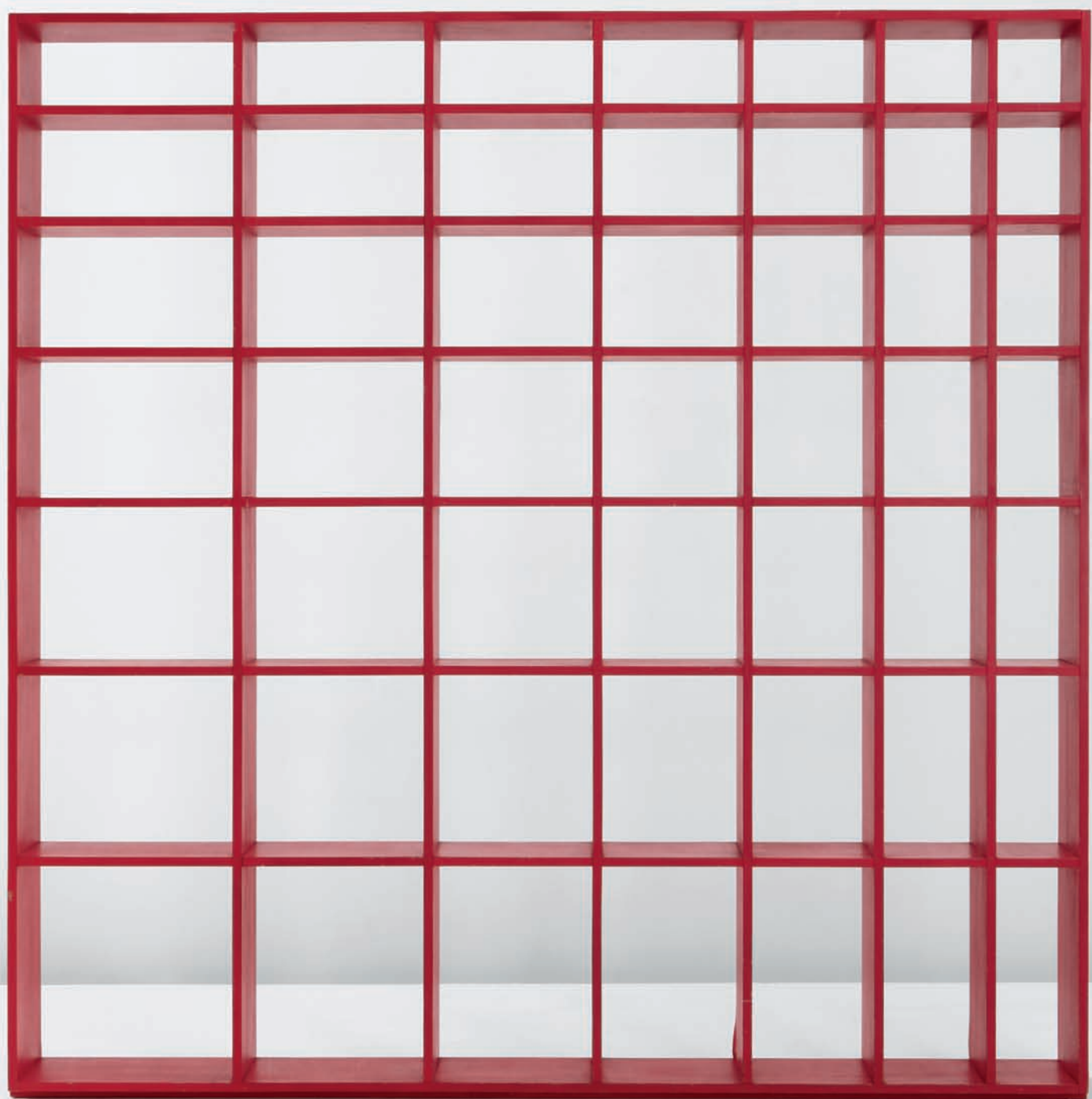
**EXHIBITED**

“Early Housing of Shiro Kuramata,” Gallery SIGN, Tokyo,  
May 23-June 28, 2009

**LITERATURE**

*Shiro Kuramata 1967-1987*, Tokyo, 1988, p. 40 for the “64 Book Shelves” example  
*Shiro Kuramata 1934-1991*, exh. cat., Hara Museum of Contemporary Art, Tokyo, 1996, p. 137, fig. 3 for the “64 Book Shelves” example  
Yasuko Seki, *Kuramata Shiro Ettore Sottsass*, Tokyo, 2010, p. 121, fig. 06 for the “64 Book Shelves” example  
Deyan Sudjic, *Shiro Kuramata: Essays & Writings*, London, 2013, p. 182 for the “64 Book Shelves” example  
Deyan Sudjic, *Shiro Kuramata: Catalogue of Works*, London, 2013, p. 271, no. 122 for the “64 Book Shelves” example





99

**SHIRO KURAMATA** 1934-1991

*Unique wall unit with folding table, designed for the  
Ishidate Residence, Setagaya-ku, Tokyo, 1970*

Painted plywood, painted wood.

93 $\frac{3}{8}$  x 88 x 55 $\frac{1}{8}$  in. (237.2 x 223.5 x 140 cm) with table  
fully extended

Together with Thonet chair specified by Shiro Kuramata.

**Estimate** \$20,000-30,000

**PROVENANCE**

Ishidate Residence, Setagaya-ku, Tokyo

**EXHIBITED**

“Early Housing of Shiro Kuramata”, Gallery SIGN, Tokyo,  
May 23-June 28, 2009



The present lot *in situ*, Ishidate Residence, Setagaya-ku, Tokyo







100

**MARC NEWSON** b. 1963

*"Wicker" chair, designed 1988*

Wicker, powder-coated aluminum, chromium-plated aluminum.

30 x 26 x 38 in. (76.2 x 66 x 96.5 cm)

Manufactured by Idée, Japan.

**Estimate** \$2,000-3,000

**LITERATURE**

Alice Rawsthorn, *Marc Newson*, London, 1999, p. 60

101

**SHIGERU UCHIDA** b. 1943

*"Okazaki" chair, circa 1991*

Oak.

30¼ x 15 x 19½ in. (76.8 x 38.1 x 49.5 cm)

Manufactured by Pastoe, the Netherlands. From the production of 4.

**Estimate** \$3,000-4,000

**LITERATURE**

Gert Staal and Anne van der Zwaag, *Pastoe 100 years of design innovation*, Rotterdam, 2013, p. 220





102

**MAARTEN VAN SEVEREN** 1956-2005

*Unique and early wall-mounted shelf, 1995*

Aluminum.

16 x 140½ x 14½ in. (40.6 x 356.9 x 35.9 cm)

Produced by Maarten Van Severen Meubelen, Belgium.

**Estimate** \$8,000-12,000

**PROVENANCE**

Phillips de Pury & Company, New York, "Design," May 24, 2007, lot 272

Acquired from the above

**LITERATURE**

Maarten van Severen and Rolf Fehlbaum, *Maarten Van Severen: Werken*, Oostkamp, 2004, pp. 234-35, 249 for a similar example

“I have a temperament of order and disorder.”

GUY DE ROUGEMONT

Guy de Rougemont began his career studying at l'École Nationale Supérieure des Arts Décoratifs in Paris. Recognized for his use of vivid colors and geometric patterns, De Rougemont imbues his work with tension and controversy while incorporating painterly gestures and sculptural forms. De Rougemont's use of bold industrial materials such as acrylic and metals furthers his aim to create design that permeates its surroundings. “I came to furniture because I wanted to bestow a function on the volumes of sculpture, yet forfeit none of their ambiguity; is it function or not function?” (Bony, *Furniture & Interiors*

*of the 1970s*, p. 102). Reminiscent of Henri Matisse's *Snail* (1953), the present lot conveys a whimsical and painterly attitude while staying true to De Rougemont's goal of disruptive forms in space.

Together with Éric Seydoux, De Rougemont formed the Atelier Populaire in 1968 at the École Beaux-Arts, Paris. He would later become a member in 2002. His public commissions include a large fresco in the forecourt of the Musée d'Orsay and a sculptural installation at the Hakone Open Air Museum in Japan.



103

**GUY DE ROUGEMONT** b. 1935

*Unique cabinet, in three parts, circa 1971*

Plastic-laminated wood, painted wood, brushed steel-covered wood, chromium-plated metal.

87 x 144 x 65 $\frac{3}{8}$  in. (221 x 365.8 x 166.1 cm)

Together with a letter of authenticity signed by the artist.

**Estimate** \$50,000-70,000

**PROVENANCE**

Gérard Laubie, Paris





104

**ANGELO MANGIAROTTI** 1921-2012

*"Loico" bookcase, circa 1970*

Carrara marble.

59¼ x 85½ x 13¼ in. (150.5 x 217.2 x 33.7 cm)

Manufactured by Skipper, Italy.

**Estimate** \$10,000-15,000

**PROVENANCE**

Phillips de Pury & Company, New York, "Design," December 13, 2007, lot 213

Private collection, California

Phillips de Pury & Company, New York, "Design," December 12, 2012, lot 269

Acquired from the above by the present owner

105

**JOE COLOMBO** 1930-1971

*"Sella 1001" lounge chair, circa 1965*

Painted bent plywood, steel, hide.

23 x 27½ x 25 in. (58.4 x 69.9 x 63.5 cm)

Manufactured by Comfort, Italy.

**Estimate** \$5,000-7,000

**PROVENANCE**

Phillips de Pury & Company, London, "Design," September 25, 2008, lot 89

Acquired from the above

**LITERATURE**

"Nuovi Disegni Italiani," *Domus*, no. 433, December 1969, n.p.

Ignazia Favata, *Joe Colombo Designer 1930-1971*, Milan, 1988, pp. 38-39

Mateo Kries, *Joe Colombo Inventing the Future*, Weil am Rhein, 2005, p. 147, fig. 90



PROPERTY OF A FRENCH COLLECTOR

**MARTIN SZEKELY** b. 1956

*"M.L." table with black top, 2002*

Nextel-coated aluminum, steel.

27½ in. (69.9 cm) high, 78¾ in. (200 cm) diameter

Editioned by Galerie kreO, Paris. Number 7 from the edition of 8 plus 2 artist's proofs and 2 prototypes. Underside inscribed in marker with *m. Szekely* and *2002 No 7/8 Editions KREO*.

**Estimate** \$60,000-80,000

**PROVENANCE**

Galerie kreO, Paris

**LITERATURE**

Claire Fayolle, Alison M. Gingeras, and Christian Schlatter, *Martin Szekely*, Paris, 2003, pp. 44-45, 59

Clément Dirié, ed., *Martin Szekely*, Zurich, 2010, pp. 93-95  
Françoise Guichon, Philippe-Alain Michaud, Martin Szekely, *Martin Szekely: Ne plus dessiner*, exh. cat., Centre Georges Pompidou, Paris, 2011, p. 13





107

PROPERTY FROM A LONDON COLLECTION

**EDMUND DE WAAL** b. 1964

*"A Long Line West,"* 1999

Porcelain, celadon and cobalt glazes.

Tallest: 10½ in. (26.7 cm) high

An installation comprising seventeen lidded jars.

**Estimate** \$60,000-80,000

**PROVENANCE**

Acquired directly from the artist, London, 2000

**EXHIBITED**

"The New White," Victoria and Albert Museum, London,  
April, 1999

"Modern Home - an Intervention by Edmund de Waal," High  
Cross House, Devon, UK, 11 September-29 October, 1999



“The rows of graduated things from chemical laboratories,  
the beakers for dissolving solutions nesting inside each  
other, all attesting to a brave new world of infinite repetition.”

PHILIP JOHNSON





**RON ARAD** b. 1951

*“Tom Block” chair*, 2006

Polished aluminum.

34<sup>3</sup>/<sub>8</sub> x 38<sup>3</sup>/<sub>4</sub> x 37<sup>5</sup>/<sub>8</sub> in. (87.3 x 98.5 x 95.5 cm)

Edited by The Gallery Mourmans, the Netherlands.

Number 5 from the edition of 6. Incised with *Ron Arad* and 5 / 6.

**Estimate** \$40,000-60,000

**PROVENANCE**

Acquired directly from Ron Arad Studio, London

Private collection, London

**LITERATURE**

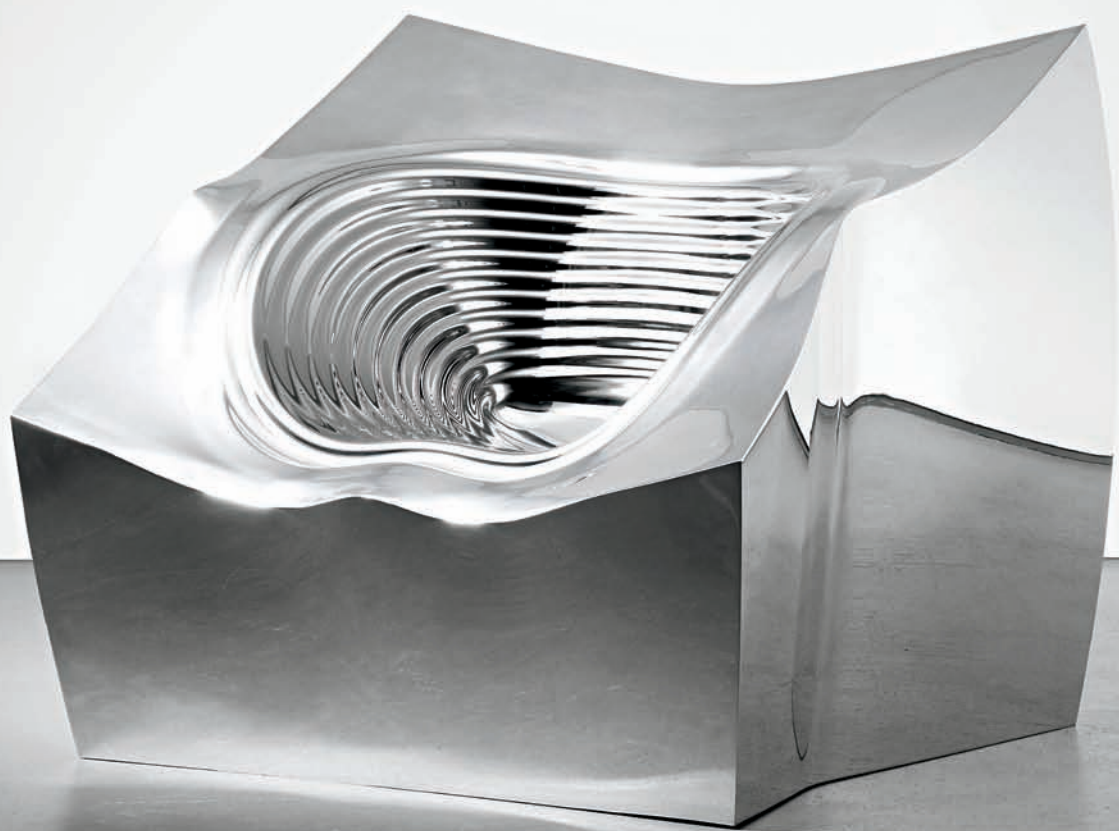
*Ron Arad: The Dogs Barked*, exh. cat., Phillips de Pury &

Luxembourg, Zurich, 2006, front cover

Marie-Laure Jousset, Sir Christopher Frayling and Jonathan

Safran Foer, et al., *Ron Arad No Discipline*, exh. cat., Centre

Georges Pompidou, Paris, 2008, p. 107



“It is entirely self-determining. I don’t draw it.”

MARTIN SZEKELY

109

PROPERTY OF A FRENCH COLLECTOR

**MARTIN SZEKELY** b. 1956

*“T5” bookshelf, from the “Des Étagères” collection,  
in “bleu-clair,” 2004*

Nextel-coated aluminum.

101⅞ x 135½ x 18⅞ in. (258.8 x 344.2 x 46 cm)

Editioned by Galerie kreio, and produced by Tolerie Fine de  
Précision, France. Number 3 from the edition of 8. Metal  
plaque incised with *m Szekely, “étagè T5” 2004, NO 3/8,  
Édition galerie kreio.*

**Estimate** \$50,000-70,000

**PROVENANCE**

Galerie kreio, Paris

**LITERATURE**

Christian Schlatter and Bernard Chauveau, *Martin Szekely:  
Des Étagères*, Paris, 2005, pp. 18-19

Patricia Urquiola, ed., *The International Design Yearbook*,  
London, 2007, p. 79

Clément Dirié, ed., *Martin Szekely*, Zurich, 2010, pp. 184-85

Françoise Guichon, Philippe-Alain Michaud, Martin  
Szekely, *Martin Szekely: Ne plus dessiner*, exh. cat., Centre  
Georges Pompidou, Paris, 2011, p. 11

An industrial designer living and working out of Paris,  
Martin Szekely is widely known for his designs for Hermès,  
Dom Perignon, and Perrier. The diversity of his design  
capabilities is evident in his portfolio, with projects ranging  
from an electric pylon for the French utility company EDF to  
a leather satchel for Belgian clothier Delvaux.

The present lot was designed in 2004 as part of the *des  
étagères* series. The concept of a borderline informs the  
work both physically and formally. The design was conceived  
as an engineering challenge that would test the limits of  
minimal use of material. In *Ne plus dessiner*, the publication  
related to Szekely’s 2012 exhibition at the Centre Georges  
Pompidou in Paris of the same name, the rationale and  
success of the construction is explained: “Keeping a  
structure upright means thinking about bracing—the use of  
triangulation to cancel out vertical and horizontal forces. *Des  
étagères* uses a simple small triangle, its base placed along  
the vertical strut and its summit lying along the underside  
of the shelf. The combined force of all the small triangular  
pieces stabilizes the whole structure whatever is placed on  
it.” Says Szekely, “The shelves have their own rules, dictated  
by the functional specificity of the way it is put together  
rather than by subjective aesthetic decisions.”





PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

**KRUECK + SEXTON ARCHITECTS**

*Unique dining table, designed for the residence of Joan Weinstein, Chicago, 1985*

Brass, patinated bronze, beveled glass, Rosso Velanto marble.

32 x 153¼ x 86 in. (81.3 x 389.3 x 218.4 cm)

Produced by Tesko, USA.

**Estimate** \$30,000-40,000

**PROVENANCE**

Joan Weinstein, Chicago, 1985

Private collection, Chicago

Wright, Chicago, "Modernist 20th Century," June 6, 2004, lot 203

**LITERATURE**

*Krueck + Sexton: Architects*, New York, 1997, illustrated pp. 96-97





“We look at material as an artist might look at paint; it’s what we use to express our projects.”

MARK SEXTON

As the founder of Ultimo, an influential Chicago fashion boutique, Joan Weinstein was known for her exacting sense of style, which she brought not only to the curation of her shop but also to the re-design of her Stanford White residence on the Gold Coast, an historic neighborhood in Chicago’s Near North Side. In 1985 Weinstein commissioned architects Ron Krueck and Mark Sexton to reconcile the classicism of White’s architecture with her own desire for a minimalist, “spartan” interior.

Krueck+Sexton Architects gained prominence in 1981 with their first project, ‘A Steel and Glass House’, the first and only private residence to grace the cover of *Progressive Architecture*. In subsequent years, they firm honed its ability to sensitively restore and adapt earlier architectural works while remaining at the forefront of innovative contemporary design. Krueck + Sexton often employed glass as the medium of choice to bridge this divide: “We look at material as an artist might look at paint; it’s what we use to express our projects.”

In describing their intention to restore Weinstein’s residence to its original grand proportions, the architects realized a fundamental goal: to harmonize the relationship between the container and the contained. In their telling, their use of curves throughout the interior of White’s 1891 structure was a counterpoint to the rigidity of its period architecture, much in the spirit of Le Corbusier’s Villa Savoye.

The serpentine, resolutely contemporary form of the present table, designed specifically for Weinstein, is tempered by the use of solemn materials often associated with both classicist and modernist interiors.







The present lot *in situ*, the residence of Joan Weinstein, Chicago. Timothy Hursley.



**GABRIELLA CRESPI** b. 1922

Rare "Quick-Change" lounge set, from the "Plurimi" series, 1973-1979

Brass-anodized aluminum, suede.

Sofa: 34 x 87¼ x 40½ in. (86.4 x 221.6 x 102.9 cm)

Each chair: 34½ x 29¾ x 38 in. (87.6 x 75.6 x 96.5 cm)

Comprising a sofa and pair of lounge chairs. Produced by Gabriella Crespi, Italy. Each frame signed *Gabriella Crespi BREV*, each chair additionally with second signature below applied artist's logo and impressed 53 and 63 respectively. Together with a certificate of authenticity from the Archivio Gabriella Crespi.

Estimate \$12,000-18,000

**LITERATURE**

"Una Guida un Carnet Dove," *Casa Vogue*, May 1973, no. 21, p. 143

*Gabriella Crespi: il segno e lo spirito: mobili, plurimi, sculture e gioielli*, Milan, 2011, pp. 23, 40 for similar examples



"I Plurimi di Gabriella Crespi," Museo della Scienza e della Tecnica di Milano, September 1982. Archivio Gabriella Crespi



“I was inspired only by the universe.”

GABRIELLA CRESPI

Intended as a tribute to Venetian postwar artist Emilio Vedova, Gabriella Crespi's "Plurimi" series comprised metamorphic works such as "Tavolo 2000", "Tavolo Dama", "Divano Quick-change", and "Puzzle Table." These models, including the present lot, were designed to explore the expressive, evolutionary possibilities of changeable forms, thereby creating continually evolving spaces. Easily manipulated, Crespi's "Plurimi" series provided a practical, space-saving solution for the modern interior.









112

**ETTORE SOTTASS, JR.** 1917-2007

*Two "Onde" vases, model nos. 629 and 630, 1969*

Glazed earthenware.

Each: 11½ in. (29.2 cm) high

Produced by the Società Ceramica Toscana di Figline for Galleria Il Sestante, Italy. Each underside inscribed in marker with SOTTASS, IL SESTANTE, 629, ITALY and SOTTASS, IL SESTANTE, 630, ITALY respectively.

**Estimate** \$7,000-9,000

**LITERATURE**

Nanda Pivano, "Ettore Sottsass: Ceramiche dal 1955 al 1970," *Domus*, no. 749, May 1993, p. 72  
 Fulvio Ferrari, *Ettore Sottsass: Tutta la Ceramica*, Turin, 1996, p. 166, cat. nos. 748, 749

**OSCAR NIEMEYER** 1907–2012

*Working prototype dining table, from the editioned series for the firm Móveis Teperman Ltda., Brazil, circa 1990*

Stainless steel, glass.

29¼ x 88⅝ x 41⅜ in. (74.3 x 225.1 x 105.1 cm)

Produced by Móveis Teperman Ltda., Brazil.

**Estimate** \$15,000–20,000

**PROVENANCE**

Oscar Niemeyer Foundation, Brazil

Private collection, Brazil, acquired from the above

Phillips de Pury & Company, New York, "Design," May 24, 2007, lot 203

Acquired from the above

**LITERATURE**

Juli Capella and Quim Larrea, *Designed by Architects in the 1980s*, New York, 1988, p. 122 for a similar example

Jean Petit, *Niemeyer: Poète D'Architecture*, Lugano, 1995, pp. 361, 364, 384





114

**MARIA PERGAY** b. 1930

*"Vague" bench*, circa 1970

Stainless steel.

15½ x 47¼ x 15¾ in. (39.4 x 120 x 40 cm)

Produced by Design Steel, France.

**Estimate** \$15,000-20,000

**LITERATURE**

"Société de Création et de Diffusion de Meubles Contemporains," Design Steel catalogue, Paris, ref. no. 031

Suzanne Demisch, *Maria Pergay: Between Ideas and Design*, Verona, 2006, pp. 30, 36, 43, 73-77, 141-42

Patrick Favardin and Guy Bloch-Champfort, *Les Décorateurs des années 60-70*, Paris, 2007, p. 268

Suzanne Demisch and Stéphane Danant, *Maria Pergay: Complete works 1957-2010*, Bologna, 2011, pp. 111-12



115

**YVES KLEIN** 1928-1962

*"Table d'Or,"* editioned 1963

22-karat gold leaf, Perspex, glass, steel, wood.

14½ x 39½ x 49¼ in. (36.8 x 100.3 x 125.1 cm)

Underside with label signed *R. Klein Moquay*.

**Estimate** \$20,000-30,000

**PROVENANCE**

Marianne and Pierre Nahon, Paris

Sotheby's, Paris, "Le Jardin Secret de Marianne et Pierre

Nahon," July 18, 2004, lot 221



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Bids may be executed during the auction in person by paddle or by telephone or prior to the sale in writing by absentee bid. Proof of identity in the form of government issued identification will be required, as will an original signature. We may also require that you furnish us with a bank reference.

#### Bidding in Person

To bid in person, you will need to register for and collect a paddle before the auction begins. New clients are encouraged to register at least 48 hours in advance of a sale to allow sufficient time for us to process your information. All lots sold will be invoiced to the name and address to which the paddle has been registered and invoices cannot be transferred to other names and addresses. Please do not misplace your paddle. In the event you lose it, inform a Phillips staff member immediately. At the end of the auction, please return your paddle to the registration desk.

#### Bidding by Telephone

If you cannot attend the auction, you may bid live on the telephone with one of our multi-lingual staff members. This service must be arranged at least 24 hours in advance of the sale and is available for lots whose low pre-sale estimate is at least \$1,000. Telephone bids may be recorded. By bidding on the telephone, you consent to the recording of your conversation. We suggest that you leave a maximum bid, excluding the buyer's premium and any applicable taxes, which we can execute on your behalf in the event we are unable to reach you by telephone.

#### Absentee Bids

If you are unable to attend the auction and cannot participate by telephone, Phillips will be happy to execute written bids on your behalf. A bidding form can be found at the back of this catalogue. This service is free and confidential. Bids must be placed in the currency of the sale. Our staff will attempt to execute an absentee bid at the lowest possible price taking into account the reserve and other bidders. Always indicate a maximum bid, excluding the buyer's premium and any applicable taxes. Unlimited bids will not be accepted. 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.

#### Employee Bidding

Employees of Phillips 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.

# PHILLIPS



## EDITIONS EVENING & DAY

AUCTIONS 12 JUNE 2PM & 6PM LONDON  
VIEWING 3 - 12 JUNE  
ENQUIRIES ROBERT KENNAN [rkennan@phillips.com](mailto:rkennan@phillips.com)  
T +44 20 7318 4075

KEITH HARING *Totem*, 1988  
Estimate £50,000 - 70,000

PHILLIPS.COM

**Bidding Increments**

Bidding generally opens below the low estimate and advances in increments of up to 10%, subject to the auctioneer’s discretion. Absentee bids that do not conform to the increments set below may be lowered to the next bidding increment.

\$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
\$30,000 to \$50,000	by \$2,000s, 5,000, 8,000
\$50,000 to \$100,000	by \$5,000s
\$100,000 to \$200,000	by \$10,000s
above \$200,000	auctioneer’s discretion

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

**3 THE AUCTION**

**Conditions of Sale**

As noted above, the auction is governed by the Conditions of Sale and Authorship Warranty. All prospective bidders should read them carefully. They may be amended by saleroom addendum or auctioneer’s announcement.

**Interested Parties Announcement**

In situations where a person allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot or a party providing or participating in a guarantee on the lot, Phillips will make an announcement in the saleroom that interested parties may bid on the lot.

**Consecutive and Responsive Bidding; No Reserve Lots**

The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller up to the amount of the reserve 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.

**4 AFTER THE AUCTION**

**Payment**

Buyers are required to pay for purchases immediately following the auction unless other arrangements are agreed with Phillips in writing in advance of the sale. Payment must be made in US dollars either by cash, check drawn on a US bank or wire transfer, as noted in Paragraph 6 of the Conditions of Sale. It is our corporate policy not to make or accept single or multiple payments in cash or cash equivalents in excess of US\$10,000.

**Credit Cards**

As a courtesy to clients, Phillips will accept American Express, Visa and Mastercard to pay for invoices of \$100,000 or less. A processing fee will apply.

**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 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 Park Avenue, New York, New York for collection within 30 days following the date of the auction. We will levy removal, interest, storage and handling charges on uncollected lots.

**Loss or Damage**

Buyers are reminded that Phillips 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 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. 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 does not accept liability for errors or for failing to mark lots containing protected or regulated species.



# PHILLIPS



## CONTEMPORARY ART DAY SALE

AUCTION 3 JULY LONDON | VIEWING 21 JUNE - 2 JULY

ENQUIRIES HENRY HIGHLEY [hhighley@phillips.com](mailto:hhighley@phillips.com) T+44 20 7318 4061 M+44 78 7635 0905

GEORGE CONDO *The Young Sailor*, 2012

Estimate £150,000 - 250,000

[PHILLIPS.COM](http://PHILLIPS.COM)

## 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 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 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 and the seller contract with the buyer.

### 2 PHILLIPS AS AGENT

Phillips acts as an agent for the seller, unless otherwise indicated in this catalogue or at the time of auction. On occasion, Phillips may own a lot directly, in which case we will act in a principal capacity as a consignor, or a company affiliated with Phillips may own a lot, in which case we will act as agent for that company, or Phillips or an affiliated company 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 in relation to each lot is partially dependent on information provided to us by the seller, and Phillips 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 is available for inspection by prospective buyers prior to the auction. Phillips 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 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. 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 in our absolute discretion. Neither Phillips 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 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.

(b) As a convenience to bidders who cannot attend the auction in person, Phillips 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. 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. Telephone bidding is available for lots whose low pre-sale estimate is at least \$1,000. Phillips 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 before the commencement of the auction that the bidder is acting as agent on behalf of an identified third party acceptable to Phillips 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 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 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 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 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. The auctioneer may accept bids made by a company affiliated with Phillips provided that the bidder does not know the reserve placed on the lot.

(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 \$100,000, 20% of the portion of the hammer price above \$100,000 up to and including \$2,000,000 and 12% of the portion of the hammer price above \$2,000,000. Phillips 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.

(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 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 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 Park Avenue 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." If payment is sent by mail, please send the check or banker's draft to the attention of the Client Accounting Department at 450 Park Avenue, New York, NY 10022 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. 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  
Account no.: 58347736

Please reference the relevant sale and lot number.

(d) As a courtesy to clients, Phillips will accept American Express, Visa and Mastercard to pay for invoices of \$100,000 or less. A processing fee will apply.

(e) Title in a purchased lot will not pass until Phillips has received the Purchase Price for that lot in cleared funds. Phillips 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 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 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, 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 will upon request transfer on a bi-weekly basis purchased lots suitable for hand-carry back to our premises at 450 Park Avenue, 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 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 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. 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 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, the buyer will incur a late collection fee of \$10 per day for each uncollected lot. Additional charges may apply to oversized lots. 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, upon notice, to arrange a resale of the item by auction or private sale, with estimates and a reserve set at Phillips'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 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 may in our sole discretion exercise one or more of the following remedies: (i) store the lot at Phillips'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 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 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 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 and our affiliated companies, Phillips 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 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 will notify the buyer if the buyer's property has been delivered to an affiliated company by way of pledge.

## 10 RESCISSION BY PHILLIPS

Phillips 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's election to rescind the sale, the buyer will promptly return the lot to Phillips, 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 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 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 supply of auction related services and other products and services, or as required by law, Phillips may ask clients to provide personal information about themselves or in certain cases (such as to conduct credit checks, verify identity or prevent fraud) obtain information about clients from third parties. Phillips may also occasionally use personal details provided by clients to send them marketing communications about our products, services or events. By agreeing to these Conditions of Sale and providing Phillips with personal details, clients agree that Phillips and our affiliated companies may use those details for the above purposes. If clients would like further information about our privacy policy or how to correct their data or opt-out from receiving further marketing communications, please contact us at +1 212 940 1228.

## **13 LIMITATION OF LIABILITY**

(a) Subject to subparagraph (e) below, the total liability of Phillips, 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, 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 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 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, our affiliated companies and the seller to the fullest extent permitted by law.

(d) Subject to subparagraph (e) below, none of Phillips, 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 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 relating to a lot, including the contents of this catalogue, is and shall remain at all times the property of Phillips and such images and materials may not be used by the buyer or any other party without our prior written consent. Phillips 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 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.

(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, 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.



## AUTHORSHIP WARRANTY

Phillips warrants the authorship of property in this auction catalogue described in headings in **BOLD** or **CAPITALIZED** type for a period of five years from date of sale by Phillips, subject to the exclusions and limitations set forth below.

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4-10 June

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**Inside back cover** Edmund de Waal, “A Long Line West,” 1999, lot 107 (detail)

**Back cover** Jean Prouvé, Set of six “Semi-Metal” chairs, circa 1953 and “Compas” cafeteria table, circa 1953, lot 19 and 20



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