THE WORLD OF MURIEL BRANDOLINI

21 **OCTOBER** 2011 450 PARK AVENUE **NEW YORK**

PHILLIPS
de PURY & COMPANY

Earlier this spring Muriel Brandolini contacted me saying she needed to see me urgently. I was thrilled to hear from her, as I hadn't seen her for ages, and as I'm extremely fond of her and her whole family—her husband, mother-in-law, her brothers and sisters-in-law, cousins and nieces. She went straight to the point: she wanted Phillips de Pury to stage a sale entirely curated and orchestrated by herself. It would coincide with the publishing of her Rizzoli book 'The World of Muriel Brandolini'. She came to us because she admires our gorgeous catalogs and our sense of fun and innovation. I was instantly thrilled by her idea.

To say that Muriel is a highly determined person is an understatement. She knows exactly what she wants and how she wants to implement it. She has created for herself, her friends and her clients a style all her own combined by mixing elements from all periods and origins. The result is highly sophisticated, refined and beautiful.

I'm most grateful to Muriel and my colleagues for staging a sale that is miles away from any stereotypical bland taste and that allows us collectors a chance to penetrate her enchanted world.

SIMON de PURY
CHAIRMAN, PHILLIPS de PURY & COMPANY

My best ideas come to me in the early hours of the day. One morning in December, thinking about my book launch, it struck me that now would be a wonderful time to have an auction of my collection, acquired during a lifetime of travel.

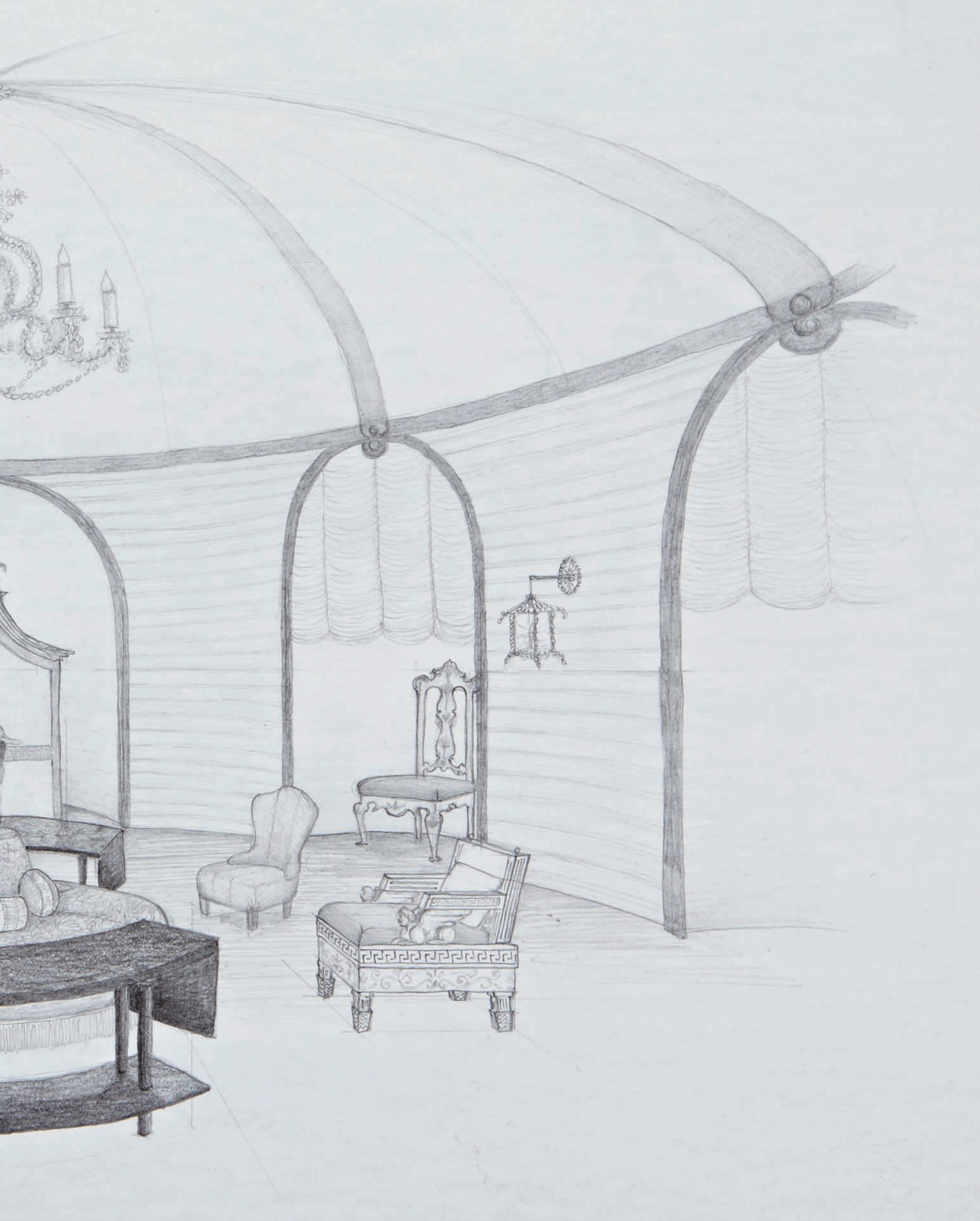
I imagined designing entire room settings, freely mixing styles and periods. Within weeks of this idea, I had met with Simon, and was grabbed by his enthusiasm for this concept. At Phillips de Pury & Company, I would have the chance to recreate my interiors for the public to experience.

As the idea took shape, it evolved into a broader vision of showing people that there are no rules in design. One doesn't have to be afraid to integrate contemporary design into a traditional home. I don't choose pieces because they fit a certain "look" but rather because I am attracted to their lines and materials. Great design remains great regardless of period, designer, or culture.

During my seventeen-year career, my eye has been informed by memories of a childhood spent in Vietnam and Martinique; by years spent as a young fashion stylist in Europe; and by my life now as a mother and decorator in New York.

I am constantly changing my own home, even if it means rearranging a few pieces of furniture. I dislike a room set in stone. It lacks spontaneity and comfort. People aren't static, why should their homes be?

MURIEL BRANDOLINI



CENTURY
MY GUEST
PIET MONDRIAN

THE WORLD OF

MURIEL BRANDOLINI

21 **OCTOBER** 2011 11AM 450 PARK AVENUE **NEW YORK**

VIEWING
October 8 – October 20

HOURS

Monday – Saturday	10am – 6pm
Sunday	12pm – 6pm

Catalogue Photography Kent Pell
Front Cover Max Snow
Illustrations Aurelie Hug
Interiors Courtesy of Rizzoli International

1 **R. LOUIS BOFFERDING** b. 1955

Custom armoire, 1997

Painted wood, wood, gilt metal.

92 x 45 1/8 x 22 5/8 in. (233.7 x 114.6 x 57.5 cm)

Estimate $6,000-8,000

PROVENANCE

Acquired directly from the artist

LITERATURE

Christopher Mason, "In the Realm of the Senses," *House & Garden*, October 1997, illustrated p. 109

Hamish Bowles, "Brandolini Bravura," *Vogue UK,* January 1998, illustrated p. 141

Muriel Brandolini, *The World of Muriel Brandolini,* New York, 2011, illustrated p. 48

2 **CHUCK PRICE** b. 1949
Mirror, ca. 1996
Cardboard, gesso, mirrored glass.
20 1/4 x 19 x 4 3/4 in. (51.4 x 48.3 x 12.1 cm)

Estimate $800-1,200

PROVENANCE
Acquired directly from the artist

3 **OBERTO GILI** b. 1946
"Pineapple Eaten by Japanese Beetle," 2010
Watercolor, gum arabic and potassium dichromate emulsion on paper.
One from an edition of one. Initialed and dated in paint on the recto.
46 3/4 x 40 in. (118.7 x 101.6 cm)

Estimate $5,000-7,000

4 **MARTIN SZEKELY** b. 1956
Custom "103 Silver Console," 2006
Stainless steel, painted wood.
Produced by Galerie kreo, France. Number six from the edition of eight plus two artist's proofs and two prototypes. Underside of gray console base signed in ink with "2006/6 / 8/ MSZ," underside of other bases signed in ink with "6 / 8" (5).
Each: 40 1/2 in. high (102.9 cm), 14 1/2 in. diameter (36.8 cm)

Estimate $25,000-35,000

PROVENANCE
Galerie kreo, Paris

LITERATURE
Clément Dirié, ed., *Martin Szekely,* Zurich, 2010, pp. 106-109 for a similar example

The *"103 Silver Console"* will be included as "MSZ-13-2006" in the forthcoming catalogue raisonné of limited editions by Martin Szekely, currently being prepared by Didier Krzentowski of Galerie kreo, France.

Due to specific colors chosen by Muriel Brandolini, this lot is unique within the edition.

5 **ELIZABETH GAROUSTE** b. 1949

Custom "Fantasia" stool, ca. 2007

Lacquered wood.

Produced by Galerie kreo, France. Number four from the edition of eight plus two prototypes and two artist's proofs. Together with a certificate of authenticity from Galerie kreo.

19 1/2 in. high (49.5 cm)

Estimate $10,000-15,000

PROVENANCE

Galerie kreo, Paris

LITERATURE

Sophie Lovell, *Limited Edition: Prototypes, One-Offs and Design Art Furniture,* Basel, 2009, p. 202

Muriel Brandolini, *The World of Muriel Brandolini,* New York, 2011, illustrated p. 158

The present lot is the only *"Fantasia"* stool in brown lacquer, which was chosen by Muriel Brandolini.

6

6 **PIERRE CHARPIN** b. 1962
Custom "Slice" modular armchair and two ottomans, ca. 1998
Fabric, wood.
Produced by Cinova, Italy. Comprising one armchair and two ottomans (3).
Overall: 29 x 62 x 33 1/2 in. (73.7 x 157.5 x 85.1 cm)

Estimate $4,000-6,000

PROVENANCE
Galerie kreo, Paris

LITERATURE
Michael Boodro, "Clear Vision," *Elle Décor,* February 2004, p. 146
"Riding on a Daydream," *House & Garden,* July 2006, p. 72
Chantal Prod'Hom et al., *Pierre Charpin: entre les vases/amidst the vases,* exh. cat., Musée de design et d'arts appliqués/contemporains, Basel, 2009, p. 109
Muriel Brandolini, *The World of Muriel Brandolini,* New York, 2011, pp. 83, 121-122, 125, 147 and 246

Due to specific colors chosen by Muriel Brandolini, this lot is unique.

7 **PIERRE CHARPIN** b. 1962
Custom "Slice" modular armchair and two ottomans, ca. 1998
Fabric, wood.
Produced by Cinova, Italy. Comprising one armchair and two ottomans (3).
Overall: 29 x 62 x 33 1/2 in. (73.7 x 157.5 x 85.1 cm)

Estimate $4,000-6,000

PROVENANCE
Galerie kreo, Paris

LITERATURE
Michael Boodro, "Clear Vision," *Elle Décor,* February 2004, p. 146
"Riding on a Daydream," *House & Garden,* July 2006, p. 72
Chantal Prod'Hom et al., *Pierre Charpin: entre les vases/amidst the vases,* exh. cat., Musée de design et d'arts appliqués/contemporains, Basel, 2009, p. 109
Muriel Brandolini, *The World of Muriel Brandolini,* New York, 2011, pp. 83, 121-122, 125, 147 and 246

Due to specific colors chosen by Muriel Brandolini, this lot is unique.

8 **NAPOLEON III-STYLE BORNE SETTEE,** late 20th century
Fabric, wood.
38 in. (96.5 cm) high, 75 in. (190.5 cm) diameter

Estimate $15,000-20,000

PROVENANCE
Galerie Epoca, Paris

LITERATURE
Muriel Brandolini, *The World of Muriel Brandolini,* New York, 2011, illustrated pp. 113-115

9 **SEAN YOO** b. 1968

Three "Opus Incertum" shelving units, ca. 2006

Expanded polypropylene.

Manufactured by Casamania, Italy. Outside edge of each impressed with "OPUS INCERTUM/designed by Sean Yoo" (3).

Each: 39 3/8 x 39 3/8 x 13 3/4 in. (100 x 100 x 35 cm)

Estimate $800-1,200

PROVENANCE

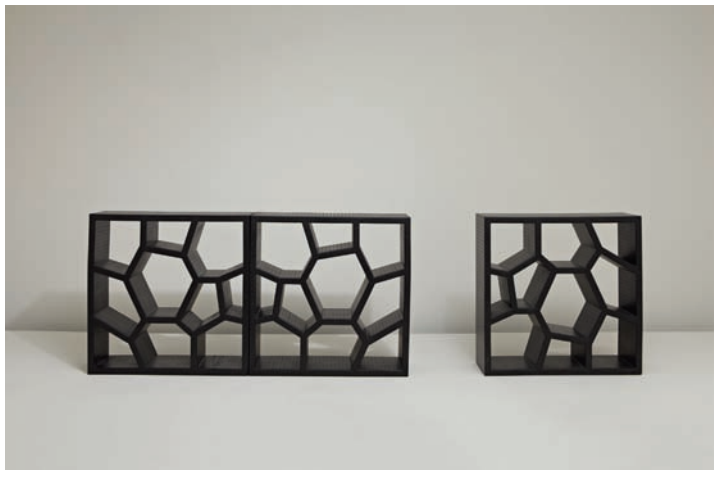
Moss, New York

LITERATURE

"What We Saw / London," *Dwell,* February 2007, p. 86

Muriel Brandolini, *The World of Muriel Brandolini,* New York, 2011, illustrated p. 101

The *"Opus Incertum"* won *I.D.* magazine's 2006 Annual Design Review Design Distinction Award.



Alternate configuration of the present lot

10 **MAX SNOW** b. 1984
"Untitled (Falcon)," 2010
Gelatin silver print.
Number three from the edition of three plus two artist's proofs. Signed and numbered 3/3 in ink on the reverse of the mount.
39 1/2 x 30 1/2 in. (100.3 x 77.5 cm)

Estimate $3,500-4,500

LITERATURE
Max Weintraub, *Max Snow: Black Magic,* exh. cat., Galerie Galerie Serieuze Zaken, Amsterdam, 2011, pl. 3

ATTRIBUTED TO

11 **JOSEF HOFFMANN** 1870-1956

Settee and pair of armchairs, first quarter 20th century
Stained beech, fabric.
Possibly manufactured by Jacob & Josef Kohn, Austria (3).
Settee: 29 1/2 x 49 1/2 x 22 1/2 in. (74.9 x 125.7 x 57.2 cm);
each armchair: 29 3/4 in. (75.6 cm) high

Estimate $2,000-3,000

PROVENANCE
Private collection, Parma

LITERATURE
Jacob & Josef Kohn, *Bugholzmobel: Der Katalog von 1916*, Munich, 1980, pp. 37-38 for similar examples
Derek E. Ostergard, ed., *Bent Wood and Metal Furniture: 1850-1946,* exh. cat., The American Federation of Arts, New York, 1987, pp. 257-260 for similar examples
Ghenete Zelleke, et al., *Against the Grain, Bentwood Furniture from the Collection of Fern and Manfred Steinfeld,* exh. cat., The Art Institute of Chicago, 1993, p. 88 for a similar example
Jiri Uhlir, *Vom Wiener Stuhl Zum Architektenmöbel: Jacob & Josef Kohn, Thonet und Mundus*, Vienna, 2009, p. 89 for similar examples

12 **WILLY RIZZO** b. 1928

Illuminated and refrigerated cocktail table, ca. 1970

Brushed steel, stainless steel, laminated wood, wood, plastic, Plexiglas.

Underside of table with paper label with "PER EVENTUELI RECLAIM/CIATURE IL SEGUIENTE NUMERO/31" and inner refrigerating unit with paper label with "FRIGOMATIC/riccio & pessa snc/ FRIGORIFERI SU MISURA/33170 PORDENONE/VIA C. Colombo, 10 TEL. (0434) 27758."

18 x 53 3/4 x 47 in. (45.7 x 136.5 x 119.4 cm)

Estimate $7,000-9,000

PROVENANCE

Galleria M.K., Milan

LITERATURE

Nick Kilner, *Willy Rizzo,* exh. cat., London, 2007, pp. 49 and 63 for a similar example

13 **TAKIS** b. 1925

"Plante d'Isis," 1996

Painted steel, painted metal, painted cork, magnet.

Each base with embossed artist's mark. Comprising six freestanding elements (6).

Tallest: 91.3 in. (231.9 cm) high

Estimate $80,000-120,000

PROVENANCE

Galerie Xippas, Paris

LITERATURE

Héléna and Nicolas Calas, *Takis Monographies,* Paris, 1984, for earlier related sculptures throughout

"Consequently Takis, gay laborer in magnetic fields and signal-man on powder trains." **MARCEL DUCHAMP**

14 **OBERTO GILI** b. 1946

"Mermaid Rose with Tropical Bugs," 2009

Watercolor, gum arabic and potassium dichromate emulsion on paper.
One from an edition of one. Initialed and dated in paint in the margin.
23 1/4 x 19 3/8 in. (59 x 19.4 cm)

Estimate $4,000-6,000

15 **OBERTO GILI** b. 1946

"Spring Onion With Butterflies and Artichokes Seeds," 2009

Watercolor, arabic gum, potassium dichromate emulsion on paper.
One from an edition of one. Initialed and dated in paint in the margin.
23 x 19 1/2 in. (58.4 x 49.3 cm)

Estimate $4,000-6,000

16 **FRANCESCA AMFITHEATROF** b. 1968

Unique "Butterfly" table, 2007

Oxidized brass, brass, silver-plated brass, gold-plated brass, black gold-plated brass.

18 in. (45.7 cm) high, 36 in (91.4 cm) diameter

Estimate $8,000-12,000

PROVENANCE

Acquired directly from the artist

LITERATURE

Muriel Brandolini, *The World of Muriel Brandolini,* New York, 2011, illustrated pp. 220-221

17 **ROSS BLECKNER** b. 1949

"Hearing Voices," 1996

Oil on linen.

Signed, titled and dated "Ross Bleckner 1996 Hearing Voices" on the reverse.

84 x 72 in. (213.4 x 182.9 cm)

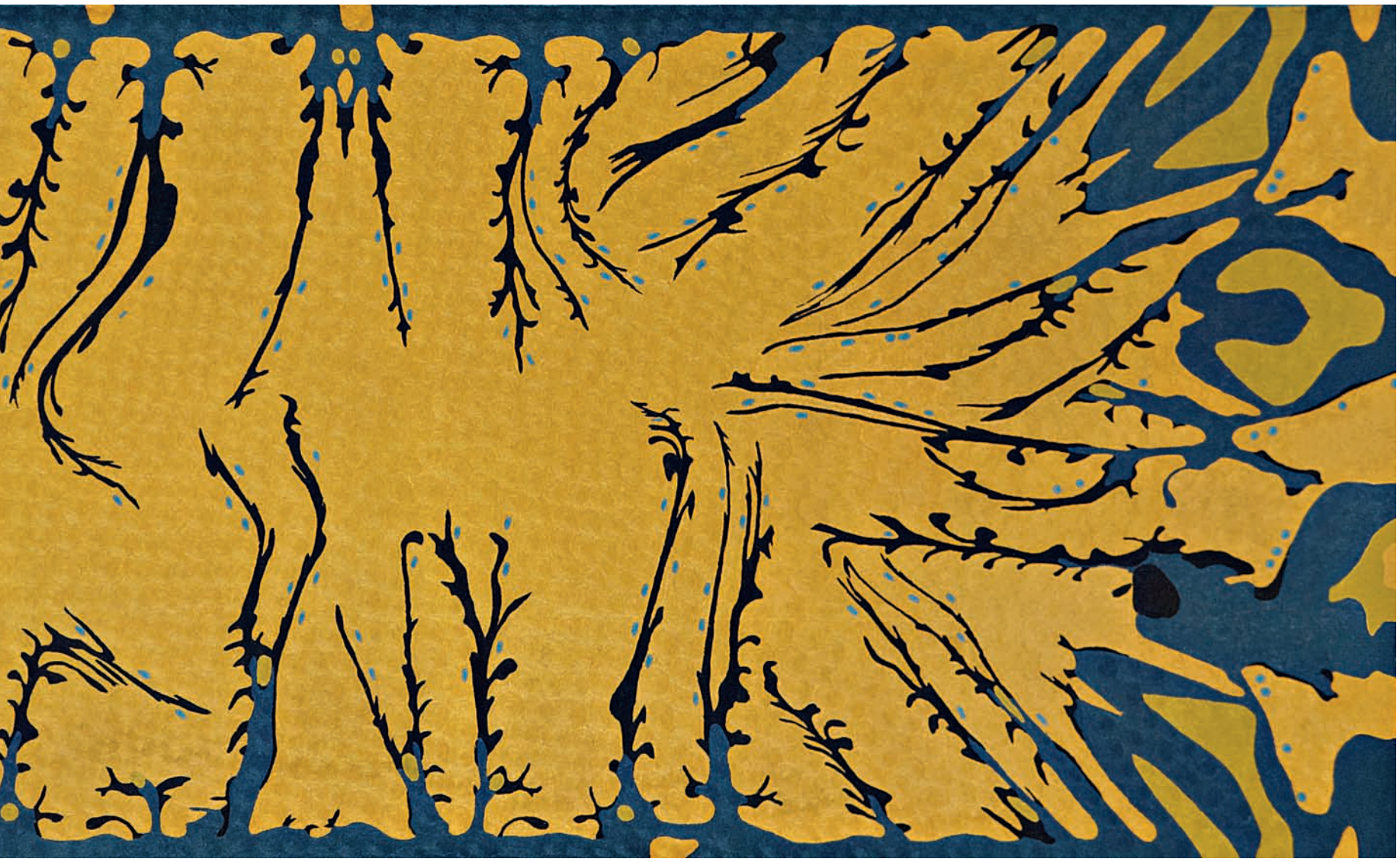
Estimate $80,000-120,000

PROVENANCE

Collection of the artist, Sagaponack, New York

LITERATURE

Richard Milazzo, *The Paintings of Ross Bleckner*, Brussels, 2006, pp. 165-179 for a discussion of "Yellow and Black Flowers, Dream and Do, and the Pre-Cell Paintings."



18 **FEDERICA TONDATO** b. 1968

"Rios" rug, 2003
Chain-stitched wool.
Produced by Fedora Design, USA.
203 1/4 x 64 in. (516.3 x 162.6 cm)

Estimate $8,000-12,000

PROVENANCE
Fedora Design, New York

LITERATURE
Julie V. Iovine, "Singular Sensation," *Elle Décor,* January/February 2006, illustrated p. 68
Domanic Bradbury, "House Blend," *Vogue,* February 2007, illustrated p. 171
Angelika Taschen, *New New York Interiors,* Cologne, 2008, illustrated pp. 25-26
"A December to Remember," *Town and Country,* December 2009, illustrated pp.111 and 119
Muriel Brandolini, *The World of Muriel Brandolini,* New York, 2011, illustrated p. 56

19 **MAX SNOW** b. 1984
"Untitled (Cross II)," 2010
Gelatin silver print.
Number three from the edition of three plus two artist's proofs. SIgned and numbered 3/3 in ink on the reverse of the mount.
39 1/2 x 30 1/2 in. (100.3 x 77.5 cm)

Estimate $3,500-4,500

LITERATURE
Max Weintraub, *Max Snow: Black Magic,* exh. cat., Galerie Galerie Serieuze Zaken, Amsterdam, 2011, pl. 11

20 **RONAN and ERWAN BOUROULLEC** b. 1971, b. 1976

"Bells" floor lamp, 2004

Painted tubular metal, lacquered copper, leather.

Produced by Galerie kreo, France. Number two from the edition of eight plus two artist's proofs and two prototypes. Underside of table top impressed with "No 2 / 8·2004·R+E BOUROULLEC."

72 x 26 x 24 in. (182.9 x 66 x 61 cm)

Estimate $20,000-30,000

PROVENANCE

Galerie kreo, Paris

EXHIBITED

"Ronan and Erwan Bouroullec," Galerie kreo, Paris, January 8-February 26, 2005

LITERATURE

Assemblages, exh. cat. Galerie kreo, Paris, 2004, p. 1 for a similar example

Sophie Lovell, *Furnish: Furniture and Interior Design for the 21st Century,* Berlin, 2007, pp. 226-227 for similar examples

Robert Klasten et al., eds., *Desire: The Shape of Things to Come,* Berlin, 2008, pp. 72 and 74, fig. 2 for a similar example

The present model was produced in only two colors: aubergine and the present dark blue.

21 **MARTIN SZEKELY** b. 1956

"G.L. Desk," 2006

Corian, honeycomb aluminum, resin.

Number five from the edition of eight plus two artist's proofs and two prototypes. Produced by Galerie kreo, France. Underside of top drawer signed in ink with "Martin Szekely/5 / 8/2006."

29 1/4 x 55 x 24 3/4 in. (74.3 x 139.7 x 62.9 cm)

Estimate $25,000-30,000

PROVENANCE

Galerie kreo, Paris

LITERATURE

Christopher Mason, "In the Realm of the Senses," *House & Garden*, October 1997, illustrated p. 102

Clément Dirié, ed. *Martin Szekely,* Zurich, 2010, pp. 72-73

The *"G.L. Desk"* will be included as "MSZ-03-2006" in the forthcoming catalogue raisonné of limited editions by Martin Szekely, currently being prepared by Didier Krzentowski of Galerie kreo, France.

22 **PAIR OF VICTORIAN CHESTERFIELDS,** ca. 1870
Fabric, mahogany (2).
Each: 30 1/2 x 67 x 28 1/2 in. (77.5 x 170.2 x 72.4 cm)

Estimate $4,000-6,000

PROVENANCE
30 Bond, New York

LITERATURE
Christopher Mason, "In the Realm of the Senses," *House & Garden*, October 1997, illustrated p. 109
Muriel Brandolini, *The World of Muriel Brandolini,* New York, 2011, illustrated p. 85

23 **CARVED CONTINENTAL STOOL,** mid-19th century
Carved and stained wood, needlepoint fabric.
19 3/8 in. (49.2 cm) high

Estimate $1,000-1,500

PROVENANCE
Philippe Colangelo, Paris

LITERATURE
Christopher Mason, "In the Realm of the Senses," *House & Garden*, October 1997, illustrated p. 109

24 **PAIR OF SIDE CHAIRS,** second half 20th century
Painted wood (2).
Each: 33 3/4 in. (85.7 cm) high

Estimate $3,000-5,000

PROVENANCE
Madeleine Castaing, Paris

LITERATURE
Muriel Brandolini, *The World of Muriel Brandolini*, New York, 2011, illustrated pp. 82-83

25 **FRENCH CARVED BONE MIRROR,** late 19th century
Bone, mirrored glass, fabric.
Ribbon banner incised “SGOTORUM.”
33 x 20 3/8 x 2 in. (83.8 x 51.8 x 5.1 cm)

Estimate $10,000-15,000 Ω

PROVENANCE
Luc Ritter, Belgium

26 **NORTH ITALIAN PIETRA DURA INLAID SIDE TABLE,** ca. 1800
Walnut, burr walnut, specimen stones, brass.
28 x 20 x 29 in. (71.1 x 50.8 x 73.7 cm)

Estimate $35,000-45,000

PROVENANCE
Romain et Olivier Ginac Antiquaires, Nice

ATTRIBUTED TO

27 **ANGELO LELLI**

Floor lamp, ca. 1960

Painted metal, chrome-plated metal, marble.

Possibly manufactured by Arredoluce, Italy. Switch with paper label with “OFFNEN.”

73 3/4 in. (187.3 cm) high

Estimate $2,000-3,000

PROVENANCE

Galerie kreo, Paris

28 **FRANCESCA AMFITHEATROF** b. 1968

Unique "Discs" fire screen, 2007

Oxidized brass, silver-plated brass, steel.

40 x 51 x 8 in. (101.6 x 129.5 x 20.3 cm)

Estimate $3,000-4,000

PROVENANCE

Acquired directly from the artist

LITERATURE

Muriel Brandolini, *The World of Muriel Brandolini,* New York, 2011, illustrated pp.140-141

29 **GINO SARFATTI** 1912-1985
Ceiling light, model no. 2042/6, designed 1963
Frosted glass, painted metal, aluminum.
Manufactured by Arteluce, Italy.
11 3/4 in. drop (29.8 cm), 31 5/8 in. diameter (80.3 cm)

Estimate $3,000-4,000

PROVENANCE
Galerie kreo, Paris

LITERATURE
Galerie Christine Diegoni, *Gino Sarfatti,* Paris, 2008, p. 87

30 **CARLO BUGATTI** 1855-1940

Center table, 1890-1905

Ebonized wood, walnut, pewter, bone, copper.

Underside of table top with rectangular paper label "_____/ANTIQUAIRE."

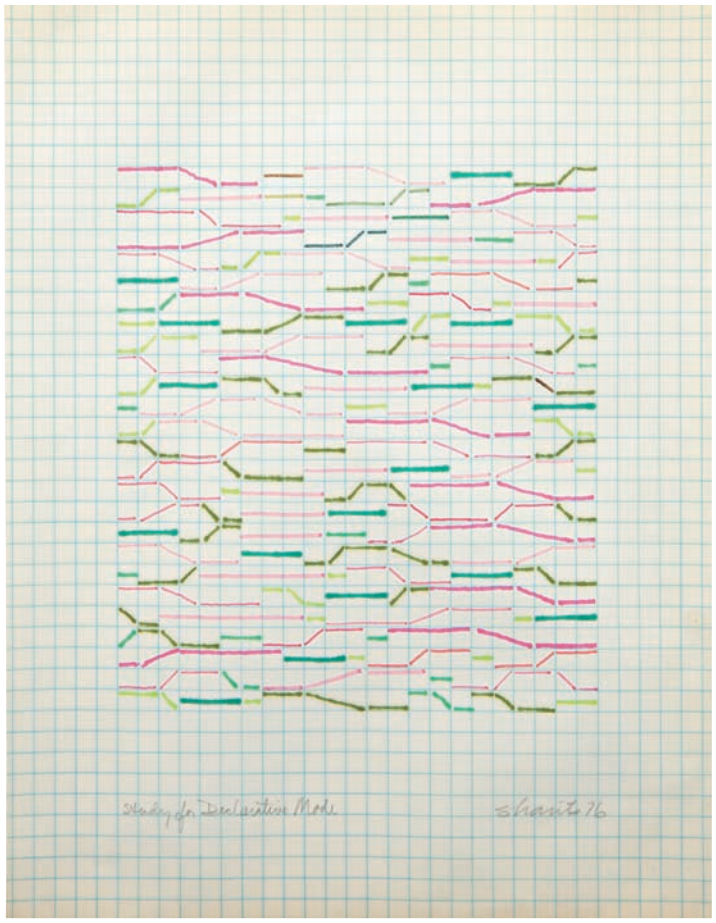
29 3/8 x 28 1/2 x 28 in. (74.6 x 72.4 x 71.1 cm)

Estimate $5,000-7,000 Ω

PROVENANCE

Harter Antiquities, Nice

31



32

(detail)

31 **PAUL SHARITS** 1943-1993
"Study for Declarative Mode," 1976
Colored felt tip pen on paper.
Signed, titled and dated "Study for Declarative Mode, Sharits 76" lower left.
11 x 8 1/2 in. (27.9 x 21.6 cm)

Estimate $4,500-6,500

32 **PAUL SHARITS** 1943-1993
Untitled, ca. 1975
Colored felt tip pen on paper.
Sheet: 8 x 5 7/8 in. (20.3 x 14.9 cm)

Estimate $3,500-4,500

33 **PAUL SHARITS** 1943-1993
"27A Continues: White Light of Tunisia, 27B Souk of Tunis," 1980s
Colored felt tip pen on paper.
Titled "27A Continues: White Light of Tunisia 27B Souk of Tunis" lower left.
17 1/4 x 22 1/4 in. (43.8 x 56.5 cm)

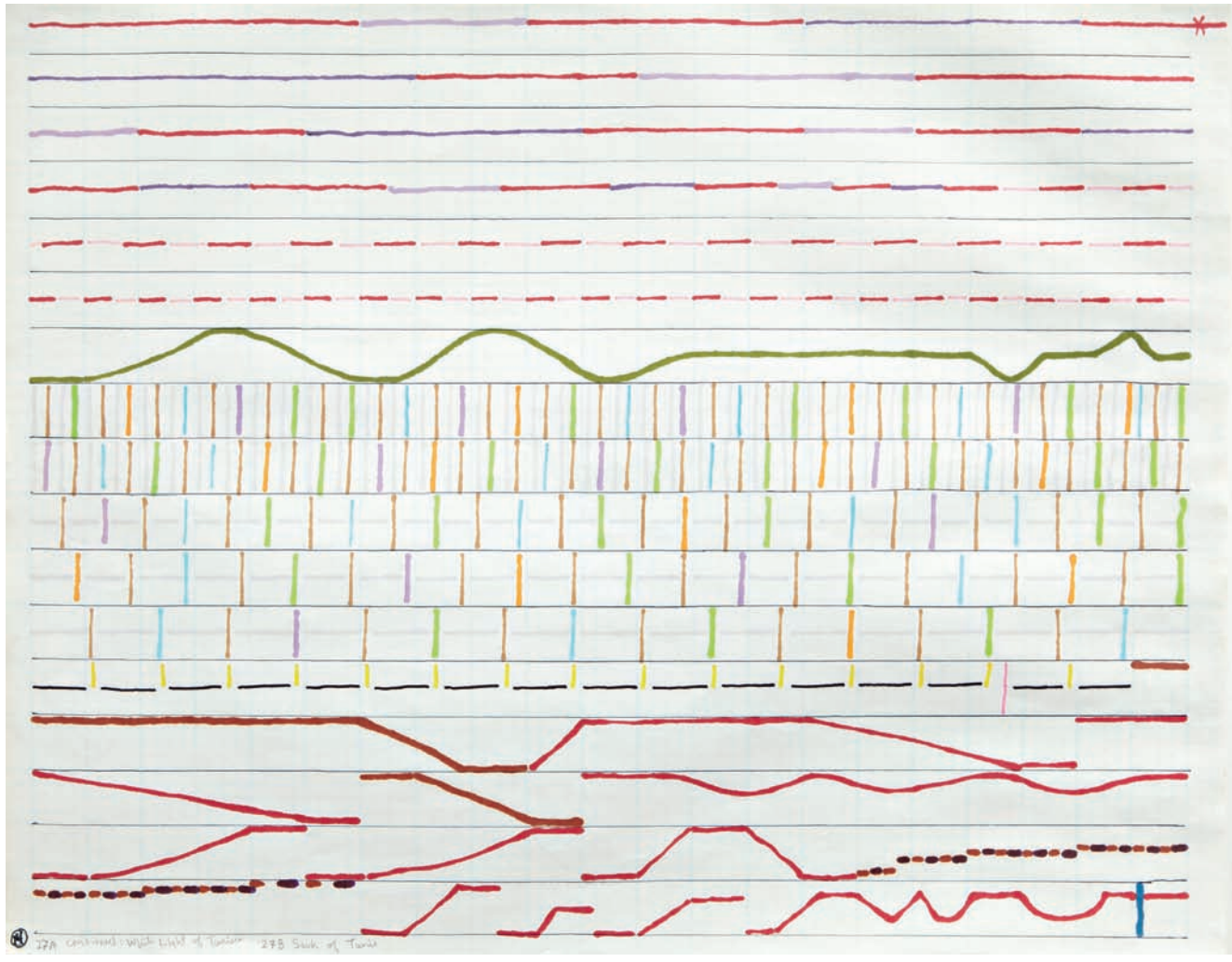
Estimate $6,000-8,000

34 **PAUL SHARITS** 1943-1993
"Sexuality I #30 (end)," 1989
Colored felt tip pen and pencil on paper.
Signed, titled and dated "'Sexuality 1' #30 (End), Sharits '89" along the lower margin.
17 1/4 x 22 1/4 in. (43.8 x 56.5 cm)

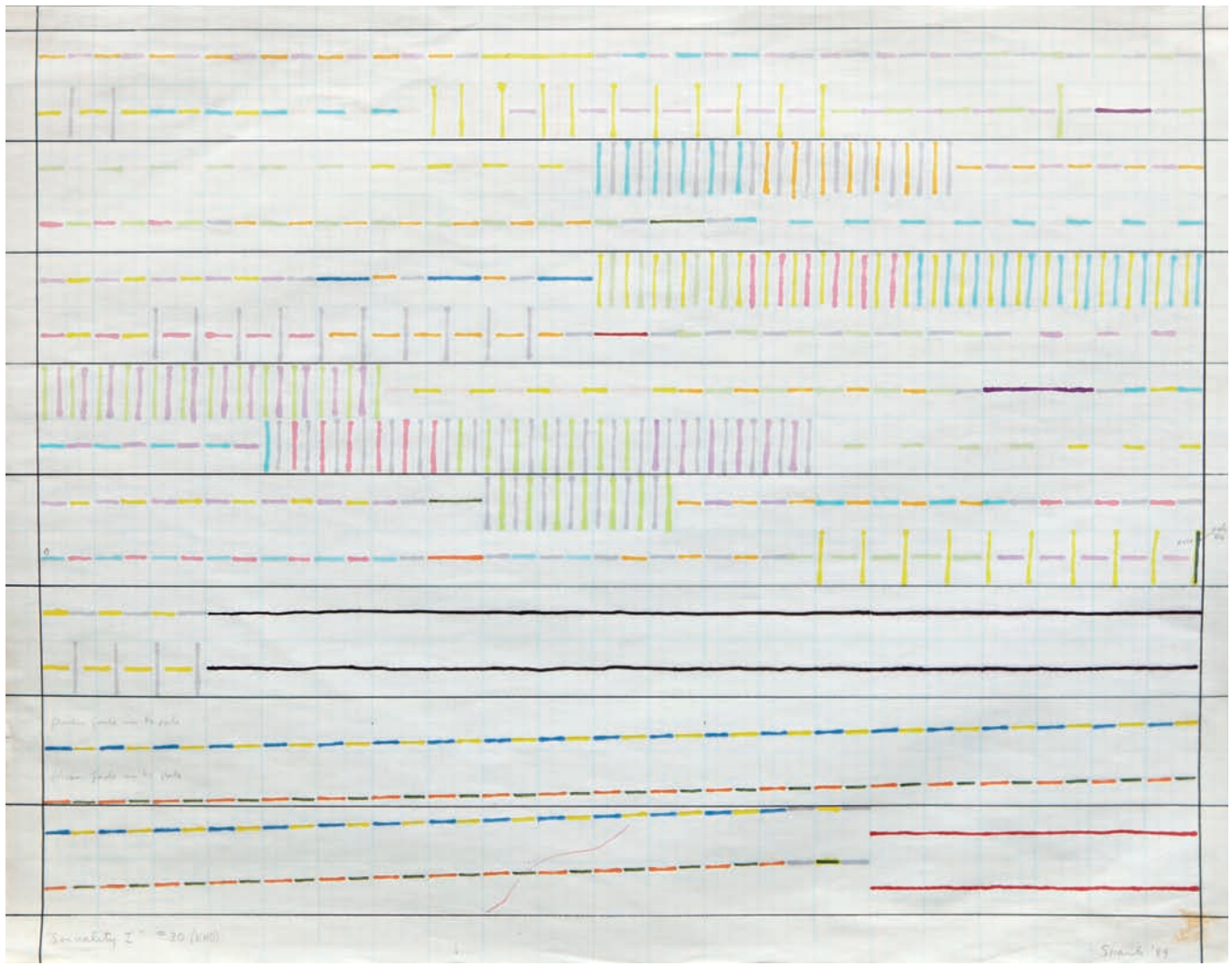
Estimate $6,000-8,000

Among the most precocious artists of the 60s and 70s, Paul Sharits redefined the art of cinema by investigating its fundamental parts, including color, sound, and projected light. Widely known for his structural films, Sharits pioneered the use of multiple projectors, extended film loops, experimental soundtracks, and filmstrip interventions in order to realize a more elemental mode of presentation. Sharits was widely acknowledged during his lifetime with shows at the Bykert Gallery, the Albright-Knox Art Gallery, and the Walker Art Center, among other institutions. His work has been exhibited posthumously at the Whitney Museum, the Museum of Modern Art, and the Burchfield-Penney Art Center. Sharits's wide-ranging practice included an extensive body of works on paper, including abstract film scores, fashion drawings, and hallucinogenic illustrations. Often relating to his film work, these pictures break down the act of drawing into constituent parts—color and line—while simultaneously stitching them back together, like film frames on an editor's table. Indeed, the interlocking forms of *Study for Declarative Mode* set the stage for a subsequent film that comprised two 16mm projectors, their rays of light directed on top each other. In other works, such as *Lines for Shelley,* unruly waves of color take on a more literary appearance. Sharits's drawings are at once themselves and yet always affiliated with a wider network of media and ideas.

33



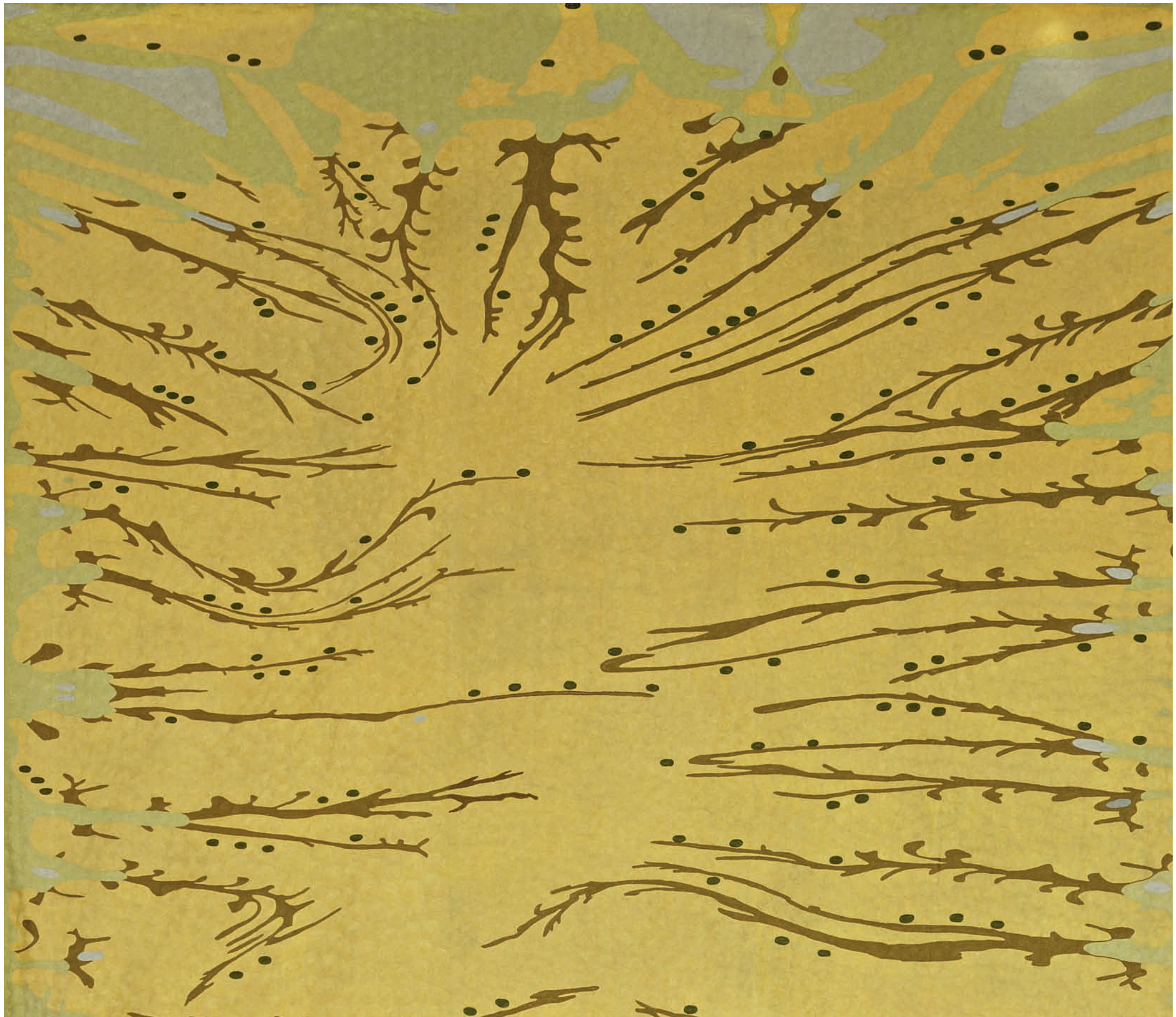
34



35 **FEDERICA TONDATO** b. 1968
"Rios" rug, 2004
Chain-stitched wool.
Produced by Fedora Design, USA.
220 1/8 x 153 1/2 in. (559.1 x 389.9 cm)

Estimate $10,000-15,000

PROVENANCE
Fedora Design, New York



36 **KIM MOLTZER** b. 1938

Adjustable "Bamboo" floor lamp, ca. 2000

Painted bronze, painted metal.

77 1/2 in. (196.9 cm) high; base: 17 1/2 in. (44.5 cm) diameter

Estimate $3,000-4,000

PROVENANCE

Acquired directly from the artist

LITERATURE

Michael Boodro, "Clear Vision," *Elle Décor,* February 2004, p. 141

Eric Boman, "Dark Victory," *Elle Décor,* October 2009, p. 188

Muriel Brandolini, *The World of Muriel Brandolini,* New York, 2011, illustrated pp. 157 and 235

IN THE STYLE OF

37 **CARLO BUGATTI** 1855-1940
Set of four side chairs, 20th century
Ebonized wood, walnut, pewter, bone, copper (4).
Each: 40 1/4 in. (102.2 cm) high

Estimate $8,000-12,000 Ω

PROVENANCE
Harter Antiquities, Nice

LITERATURE
Marie-Madeleine Massé, *Carlo Bugatti au Musée d'Orsay: Catalogue Sommaire Illustré du Fonds d'Archives et des Collections,* Paris, 2001, p. 71, fig. 6.28 and p. 96, fig. 8.41 for similar examples

38 **PAGODA-FORM TESTER BED,** late 19th century
Maple-veneered wood, rosewood-veneered wood, fabric.
105 x 71 x 86 in. (266.7 x 180.3 x 218.4 cm)

Estimate $18,000-22,000 Ω

PROVENANCE
Countess Cristiana Brandolini d'Adda, Italy

The hand block-printed fabric in the present lot has been designed by Muriel Brandolini.

39 **RICHARD FAUGUET** b. 1963
Ceiling light, 2009
Opaque glass, colored glass, painted metal, metal.
42 in. (106.7 cm) drop

Estimate $6,000-8,000

LITERATURE
Muriel Brandolini, *The World of Muriel Brandolini,* New York, 2011, pp. 174 and 216 for similar examples

40 **RICHARD FAUGUET** b. 1963
Ceiling light, 2009
Opaque glass, colored glass, painted metal, metal.
35 in. (88.9 cm) drop

Estimate $6,000-8,000

LITERATURE
Muriel Brandolini, *The World of Muriel Brandolini,* New York, 2011, pp. 174 and 216 for similar examples

41 **RICHARD FAUGUET** b. 1963
Ceiling light, 2009
Opaque glass, colored glass, painted metal, metal.
41 in. (104.1 cm) drop

Estimate $6,000-8,000

LITERATURE
Muriel Brandolini, *The World of Muriel Brandolini,* New York, 2011, pp. 174 and 216 for similar examples

39

40

41

42 **NAPOLEON III-STYLE UPHOLSTERED SOFA,** last quarter 20th century
Fabric, painted wood.
37 x 110 x 38 1/2 in. (94 x 279.4 x 97.8 cm)

Estimate $10,000-15,000

PROVENANCE
Sotheby's, *The Collection of Alberto Pinto,* New York, March 29, 1999, lot 415

LITERATURE
Julie V. Iovine, "Singular Sensation," *Elle Décor,* January/February 2006, illustrated cover and pp. 65-67, Dominic Brandbury, "House Blend," *Vogue,* January 2007, illustrated p. 170, Angelika Taschen, *New New York Interiors,* Cologne, 2008, illustrated p. 27
Muriel Brandolini, *The World of Muriel Brandolini,* Rizzoli, New York, 2011, illustrated pp. 40 and 53-55

43 **ALESSANDRO ALBRIZZI** 1934-1994
Dining table, 1968-1971
Perspex, glass, stainless steel.
28 1/4 x 60 x 60 in. (71.8 x 152.4 x 152.4 cm)

Estimate $3,000-4,000

PROVENANCE
Albrizzi Design, New York

Phillips de Pury & Company would like to thank Peter Vaughn of Albrizzi Design for his assistance cataloguing this lot.

44 **VICTORIAN WRITING TABLE,** ca. 1890
Bamboo, rattan.
40 5/8 x 29 1/2 x 22 1/4 in. (103.2 x 74.9 x 56.5 cm)

Estimate $1,000-2,000

PROVENANCE
Galerie Epoca, Paris

LITERATURE
Gillian Walkling, *Antique Bamboo Furniture,* London, 1979, pp. 57 and 75 for similar examples
Christopher Mason, "In the Realm of the Senses," *House & Garden*, October 1997, illustrated p. 109

45 **OLE WANSCHER** 1903-1985

Pair of armchairs, ca. 1950

Walnut, leather.

Manufactured by A.J. Iverson, Denmark (2).

Each: 33 7/8 in. (86 cm) high

Estimate $5,000-7,000

PROVENANCE

Dansk Møbelkunst, Paris

LITERATURE

Bodil Busk Laurse and Christian Holmsed Olesen, eds., *Mesterværker: 100 års dansk møbelsnedkeri,* Copenhagen, 2000, p. 156

Julie V. Iovine, "Singular Sensation," *Elle Décor,* January/February 2006, illustrated pp. 73 and 75

Domanic Bradbury, "House Blend," *Vogue,* January 2007, illustrated p. 169

Mitchell Owens, "A Peaceable Kingdom," *Architectural Digest,* March 2011, illustrated p. 171

Muriel Brandolini, *The World of Muriel Brandolini,* New York, 2011, illustrated p. 61

46 **MARTIN SZEKELY** b. 1956

Prototype "F.D.G." console, 2006
Woven stainless steel, Vinalmont limestone.
Produced by Galerie kreo, France. First prototype from the edition of eight plus two artist's proofs and two prototypes. Underside of one base signed in ink with "PROTO 1/2006." Underside of other signed in ink with "PROTO 1/Martin Szekely/2006" and incised "B" (2).
Each: 34 x 24 x 19 in. (86.4 x 61 x 48.3 cm)

Estimate $30,000-40,000

PROVENANCE
Galerie kreo, Paris

EXHIBITED
"Group Show," Galerie kreo, Paris, January 27-March 10, 2007

The *"F.D.G. console"* will be included as "MSZ-17-2006" in the forthcoming catalogue raisonné of limited editions by Martin Szekely, currently being prepared by Didier Krzentowski of Galerie kreo, France.

47 **PIERRE PAULIN** b. 1927

"Élysée" dining suite, ca. 1973

Table: painted cast aluminum, smoked glass; each seat: painted cast aluminum, fabric. Manufactured by Alpha International, France. Comprising one table, six chairs, and six stools (13).

Table: 28 1/2 x 57 1/2 x 47 in. (72.4 x 146.1 x 119.4 cm); each chair: 29 3/4 in. (75.6 cm) high; each stool: 17 7/8 in. (45.4 cm) high

Estimate $15,000-20,000

PROVENANCE

Sotheby's, New York, *Important Twentieth Century Design,* December 12, 2003, Lot 699

LITERATURE

Élisabeth Vedrenne and Anne-Marie Fèvre, *Pierre Paulin,* Paris, 2001, p. 36 and fig. 13

Barry Bergdoll, *Pierre Paulin: Designer,* exh. cat., Paris, 2008, pp. 49, 214-215

48 **FEDERICA TONDATO** b. 1968
"Geisha" rug, 2004
Chain-stitched wool.
Produced by Fedora Design, USA.
302 1/4 x 167 3/4 in. (767.7 x 426.1 cm)

Estimate $12,000-18,000

PROVENANCE
Fedora Design, New York

49 **FRENCH CAST IRON BED,** 19th century
Cast iron, painted metal.
39 x 78 1/2 x 49 in. (99.1 x 199.4 x 124.5 cm)

Estimate $4,000-6,000

PROVENANCE
Galerie Epoca, Paris

50 **PAIR OF HANGING LANTERNS,** late 20th century
Wood, painted wood, fabric (2).
Each: 59 1/2 in. (151.1 cm) drop, 32 in. (81.3 cm) diameter

Estimate $2,500-3,500

PROVENANCE
Hulsey-Kelter Antiques, Hudson, New York

LITERATURE
Julie V. Iovine, "Singular Sensation," *Elle Décor,* January/February 2006, p. 64 for a similar example, Angelika Taschen, *New New York Interiors,* Cologne, 2008, p. 25 for a similar example Muriel Brandolini, *The World of Muriel Brandolini,* Rizzoli, New York, 2011, illustrated p. 85

51 **BIANCA SFORNI** b. 1963
"Manhattan Brocade Study," 2009-2010
Pigment print mounted on honeycomb aluminum.
Each panel signed "Bianca Sforni" on a label affixed to the reverse.
Comprising eight panels (8).
Each panel: 70 x 25 in. (177.8 x 63.5 cm); overall: variable dimensions

Estimate $20,000-25,000

52 **SWAMI ANAND and MARZIO RUSCONI**
"Hari" table and three "Om" chairs, ca. 1990
Fiberglass-reinforced polyester.
Produced by Kundalini, Italy. Underside of each chair impressed with "KUNDALINI/OM" and underside of table impressed with "KUNDALINI/HARI" (4).
Table:19 1/4 x 55 1/8 x 55 1/8 in. (49 x 140 x 140 cm); each chair: 19 1/2 in. (49.5 cm) high

Estimate $800-1,200

PROVENANCE
Property, New York

53 **SET OF THREE NAPOLEON III BORNE SETTEES,** ca. 1870
Fabric, painted wood (3).
Overall: 38 3/4 in. (98.4 cm) high, 48 in. (121.9 cm) diameter

Estimate $6,000-8,000

PROVENANCE
Galerie Réfractaire, Paris

54 **MADELEINE CASTAING** 1894–1992
Two side tables, ca. 1970
Lacquered wood (2).
Each: 24 1/2 x 71 1/2 x 24 in. (62.2 x 181.6 x 61 cm)

Estimate $2,000-3,000

LITERATURE
Adam Lewis, *The Great Lady Decorators: The Women Who Defined Interior Design 1870-1955,* New York, 2009, pp. 216-217
Emily Eerdmans, *The World of Madeleine Castaing,* New York, 2010, pp. 243 and 252-253

55 **MAX SNOW** b. 1984
"Untitled (Shroud)," 2011
Gelatin silver print.
Number three from the edition of three plus two artist's proofs. Signed and numbered 3/3 in ink on the reverse of the mount.
30 1/2 x 39 1/2 in. (77.5 x 100.3 cm)

Estimate $3,500-4,500

LITERATURE
Max Weintraub, *Max Snow: Black Magic*, exh. cat., Galerie Galerie Serieuze Zaken, Amsterdam, 2011, pl. 14

56 **NAPOLEON III 'INDISCRET,'** ca. 1870
Fabric, walnut.
43 3/4 x 81 x 28 in. (111.1 x 205.7 x 71.1 cm)

Estimate $12,000-18,000

PROVENANCE
2001 Pavilion des Arts & du Design, Tuileries, Paris

LITERATURE
Eric Boman, "Blind to Beige," *World of Interiors*, July 2009, illustrated pp. 94-95
Muriel Brandolini, *The World of Muriel Brandolini*, New York, 2011, illustrated pp. 94-95

"A material economy leading to a visual economy. Not much to see, and the gaze glides over it." **MARTIN SZEKELY**

57 **MARTIN SZEKELY** b. 1956
"T5" bookshelf, 2004
Painted aluminum.
Produced by Tolerie Fine de Precision, France. From the "Des Étagères" collection. Number eight from the edition of eight plus two artist's proofs and two prototypes. Interior of one upright with two metal labels with "REALISATION/TRU" and another with "M.SZEKELY/ étagère TS 2004/ No 8 / 8/ Edition galerie Kreo."

Estimate $45,000-55,000

PROVENANCE
Galerie kreo, Paris

LITERATURE
Patricia Urquiola , ed., *The International Design Yearbook,* London, 2007, p. 80
Clément Dirié, ed., *Martin Szekely,* Zurich, 2010, pp. 183, 186-188

The *"T5" bookshelf* will be included as "MSZ – 24-2004" in the forthcoming catalogue raisonné of limited editions by Martin Szekely, currently being prepared by Didier Krzentowski of Galerie kreo, France.

58 **HERVÉ VAN DER STRAETEN** b. 1965

Custom "Palme" chandelier, 2006

Patinated bronze, frosted glass.

101 in. (256.5 cm) drop, 78 in. (198.1 cm) diameter

Estimate $12,000-18,000

PROVENANCE

Acquired directly from the artist

LITERATURE

Eric Boman, "Dark Victory," *Elle Décor,* October 2009, p. 189 for a similar example

Muriel Brandolini, *The World of Muriel Brandolini,* New York, 2011, pp. 154,176, and 237 for similar examples

59 **HERVÉ VAN DER STRAETEN** b. 1965
Pair of "Petale" wall lights, ca. 2005
Patinated bronze, grass cloth (2).
Each: 31 3/4 x 19 1/2 x 7 in. (80.6 x 49.5 x 17.8 cm)

Estimate $2,000-3,000

PROVENANCE
Acquired directly from the artist

LITERATURE
Domanic Bradbury, "House Blend," *Vogue,* February 2007, illustrated pp. 170 and 173
Eric Broman, "Dark Victory," *Elle Décor,* October 2009, pp. 187-188
Muriel Brandolini, *The World of Muriel Brandolini,* New York, 2011, pp. 134-135, 158-159, 174, 231, and 233

60 **CONTINENTAL SIDE TABLE,** mid-20th century
Carved and stained beech.
29 3/4 in. (75.6 cm) high, 18 1/2 in. (47 cm) diameter

Estimate $1,000-1,500

PROVENANCE
20th Century, Hudson, New York

61 **HERVÉ VAN DER STRAETEN** b. 1965
Custom "Palme" chandelier, 2006
Patinated bronze, frosted glass.
101 in. (256.5 cm) drop, 78 in. (198.1 cm) diameter

Estimate $12,000-18,000

PROVENANCE
Acquired directly from the artist

LITERATURE
Eric Boman, "Dark Victory," *Elle Décor,* October 2009, p. 189 for a similar example
Muriel Brandolini, *The World of Muriel Brandolini,* New York, 2011, pp. 154,176, and 237 for similar examples

62 **HERVÉ VAN DER STRAETEN** b. 1965
Custom "Palme" chandelier, 2006
Patinated bronze, frosted glass.
101 in. (256.5 cm) drop, 78 in. (198.1 cm) diameter

Estimate $12,000-18,000

PROVENANCE
Acquired directly from the artist

LITERATURE
Eric Boman, "Dark Victory," *Elle Décor,* October 2009, p. 189 for a similar example
Muriel Brandolini, *The World of Muriel Brandolini,* New York, 2011, pp. 154,176, and 237 for similar examples

63 **PAIR OF SLIPPER CHAIRS,** ca. 2000
Wood, fabric (2).
Each: 29 1/2 in. (74.9 cm) high

Estimate $1,000-2,000

PROVENANCE
Conil, Paris

LITERATURE
Eric Boman, "Blind to Beige," *World of Interiors,* July 2009, illustrated p. 92
Muriel Brandolini, *The World of Muriel Brandolini,* New York, 2011, illustrated p. 85

64 **JACQUES ADNET** 1901-1984
Pair of twin beds, ca. 1950
Leather, brass (2).
Each: 28 1/2 x 76 1/2 x 36 1/4 in. (72.4 x 194.3 x 92.1 cm)

Estimate $8,000-12,000

PROVENANCE
Conil, Paris

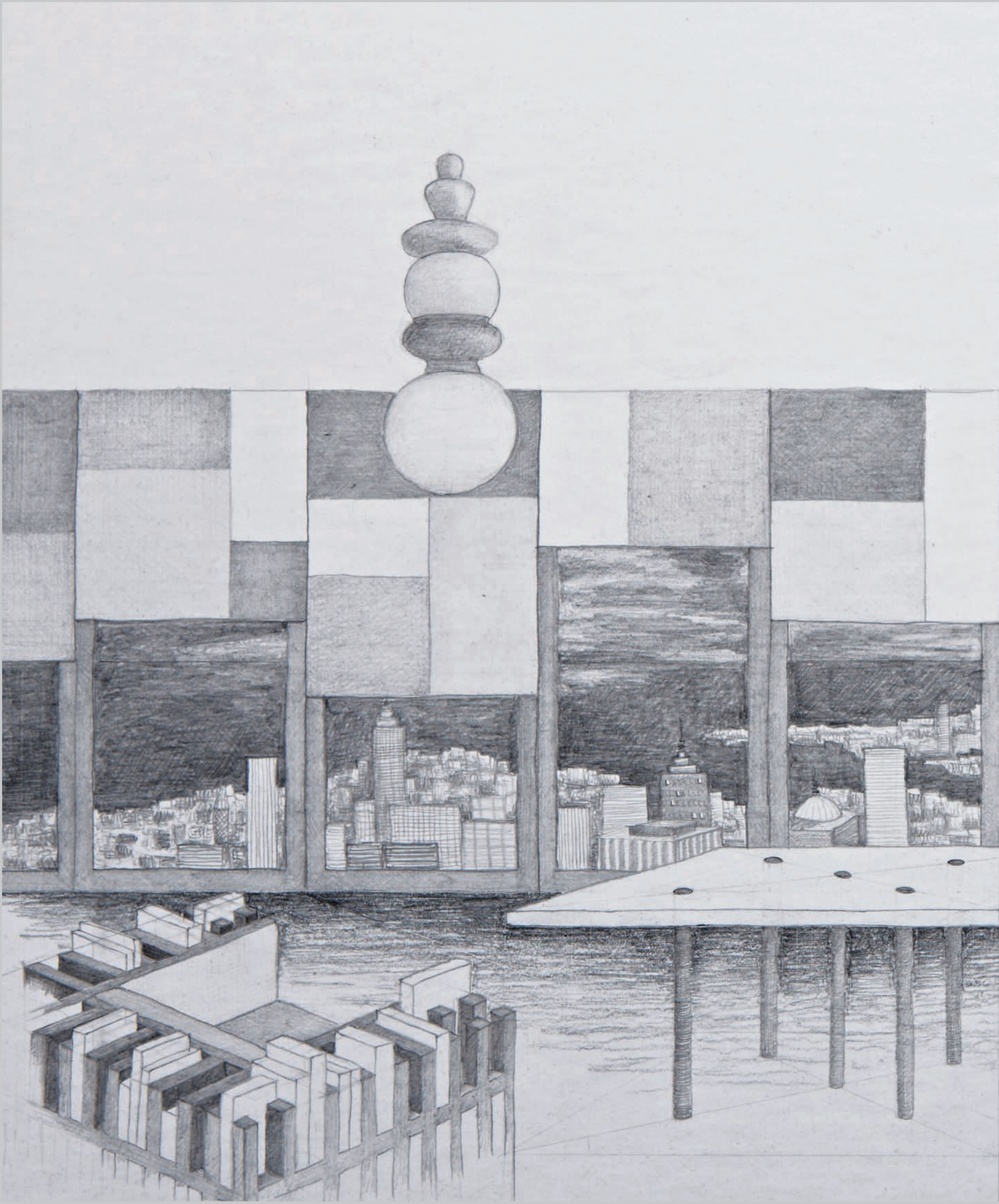
LITERATURE
Alain-René Hardy, *Jacques Adnet,* Paris, 2009, pp. 127, 192-193, 211, 223, 226-227, 245-246 for similar examples

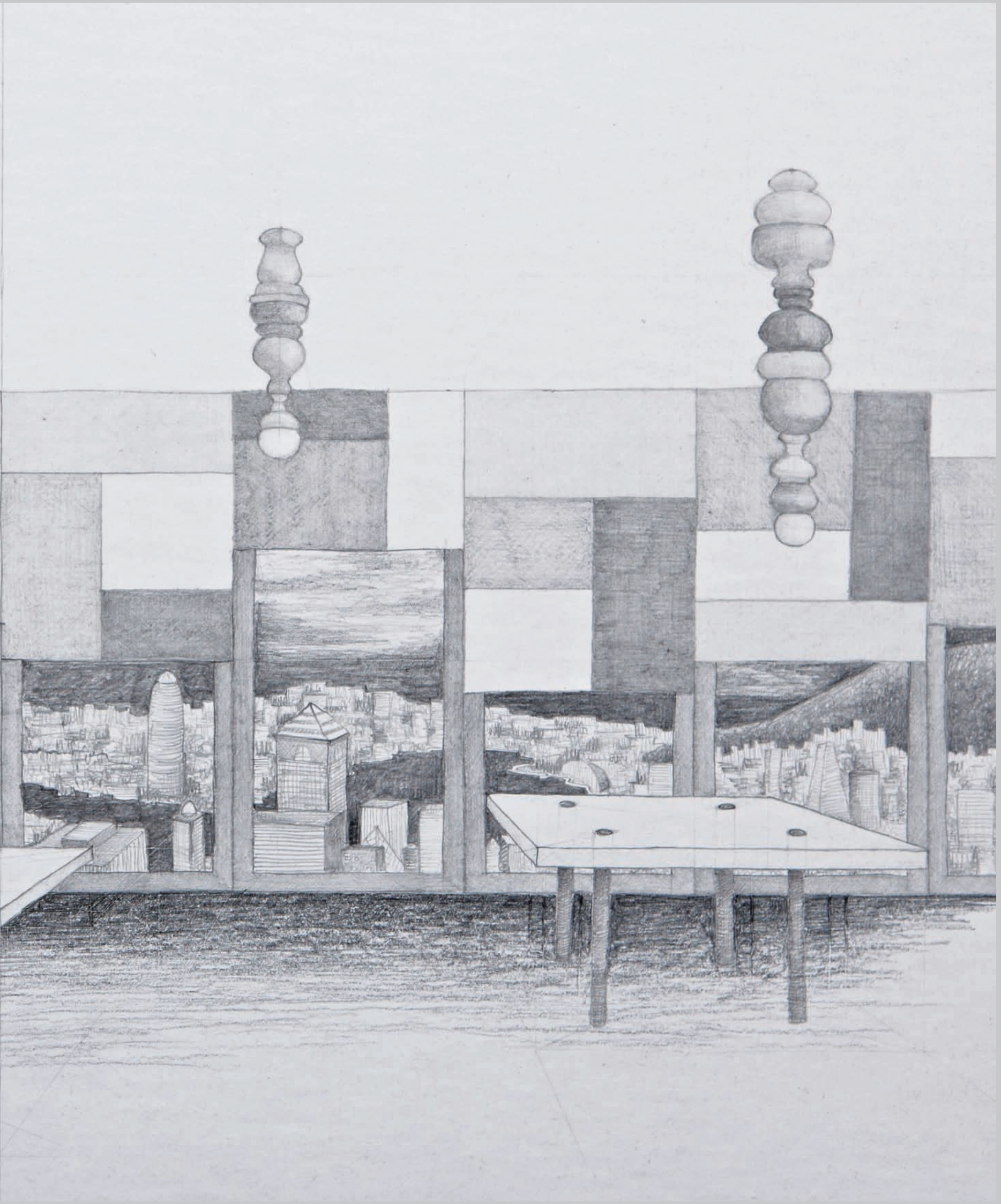
65 **C.B. HANSENS**

Center table, last quarter 19th century
Walnut, walnut-veneered wood.
Underside of table top with metal label with "Kungl.Kug.Mobelfabr/C.B.Hansens.Etabl. Kobenhavn."
31 x 53 1/8 x 35 1/4 in. (78.7 x 134.9 x 89.5 cm)

Estimate $10,000-15,000

PROVENANCE
Galerie Danbon-Pokorny, Paris





Illustrations Aurelie Hug

Encyclopedia Universalis
BAUHAUS

66 **THREE-PANEL BOUDOIR SCREEN,** late 19th century
Fabric, clear glass.
48 x 46 x 1 in. (121.9 x 116.8 x 2.5 cm), fully extended

Estimate $3,000-5,000

PROVENANCE
Kim Moltzer, Paris

LITERATURE
Julie V. Iovine, "Singular Sensation," *Elle Décor,* Janurary/February 2006, illustrated p. 68
Angelika Taschen, *New New York Interiors,* Cologne, 2008, illustrated p. 26
Muriel Brandolini, *The World of Muriel Brandolini,* New York, 2011, illustrated p. 56

67 **CLAIRE CORMIER-FAUVEL** b. 1956

Ceiling light, ca. 2005

Painted shell, brass, painted metal, painted paper, painted cardboard.

34 1/4 in. (87 cm) drop, 24 in. (61 cm) diameter

Estimate $5,000-7,000

PROVENANCE

Acquired directly from the artist

LITERATURE

Christopher Mason, "In the Realm of the Senses," *House & Garden*, October 1997, illustrated p. 102

Julie V. Iovine, "Singular Sensation," *Elle Décor,* January/February 2006, illustrated p. 75

Muriel Brandolini, *The World of Muriel Brandolini,* New York, 2011, illustrated p. 47

68 **MAISON JANSEN**

Retractable dining table, 1950s

Lacquered wood, patinated metal, bronze.

29 1.4 x 76 7/8 x 38 7/8 in. (77.2 x 195.3 x 98.7 cm), fully extended

Estimate $18,000-22,000

PROVENANCE

Private collection, Paris

Luc Debreuille, Paris

LITERATURE

Patrick Favardin and Guy Bloch-Champfort, *Les Décorateurs des années 60-70,* Paris, 2007, p. 221

James A Abbott, *Jansen Furniture,* New York, 2007, p. 232

Muriel Brandolini, *The World of Muriel Brandolini,* New York, 2011, illustrated p. 86

69 **RON ARAD** b. 1951

"Reinventing the Wheel 180," ca. 1996

Patinated steel.

Produced by Ron Arad Associates, Italy. Number 13 from the edition of 20 plus five artist's proofs. Outside edge incised with "Ron Arad 13 / 20."

70 3/4 x 69 1/2 x 13 3/4 in. (176.5 x 34.9 cm)

Estimate $50,000-70,000

PROVENANCE

Galerie kreo, Paris

LITERATURE

Michael Boodro, "Clear Vision," *Elle Décor,* February 2004, illustrated p. 144

Paola Antonelli, *Ron Arad: No Discipline,* New York, 2009, p.129 for a similar example

70

70 **VERA LUTTER** b. 1960
"Stone in Water, Erie Basin, Red Hook: September 19, 2003"
Unique gelatin silver print.
Signed, titled and dated in pencil on the verso.
19 3/4 x 23 7/8 in. (50.2 x 60.6 cm)

Estimate $6,000-8,000

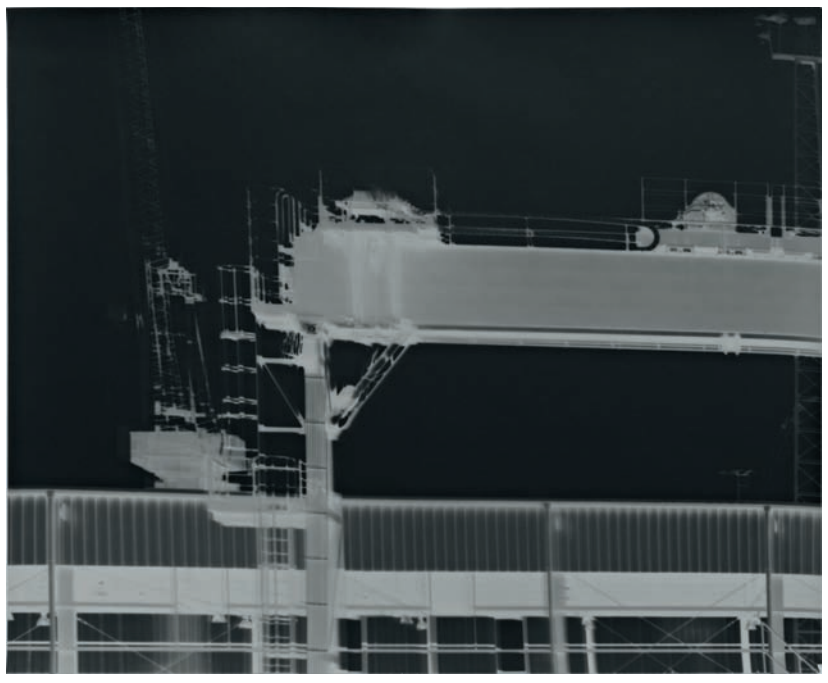
PROVENANCE
Galerie Xippas, Paris

71 **VERA LUTTER** b. 1960
"Warnemunde, July 7, 1997"
Unique gelatin silver print.
Signed, titled and dated in pencil on the verso.
23 1/8 x 18 7/8 in. (58.7 x 47.9 cm)

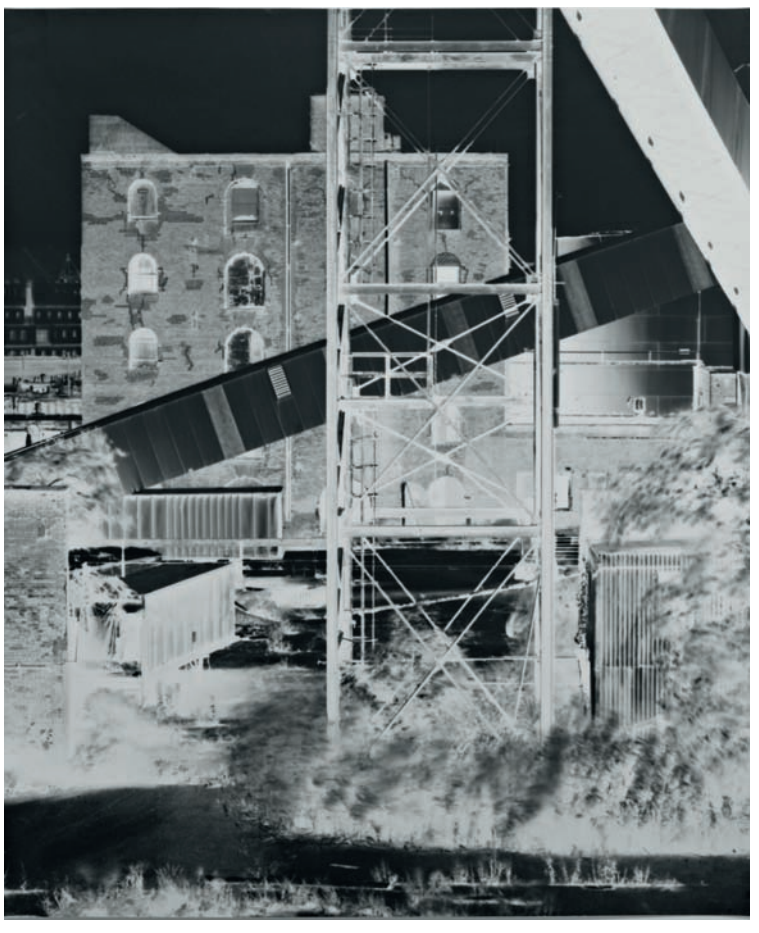
Estimate $6,000-8,000

PROVENANCE
Galerie Xippas, Paris

71



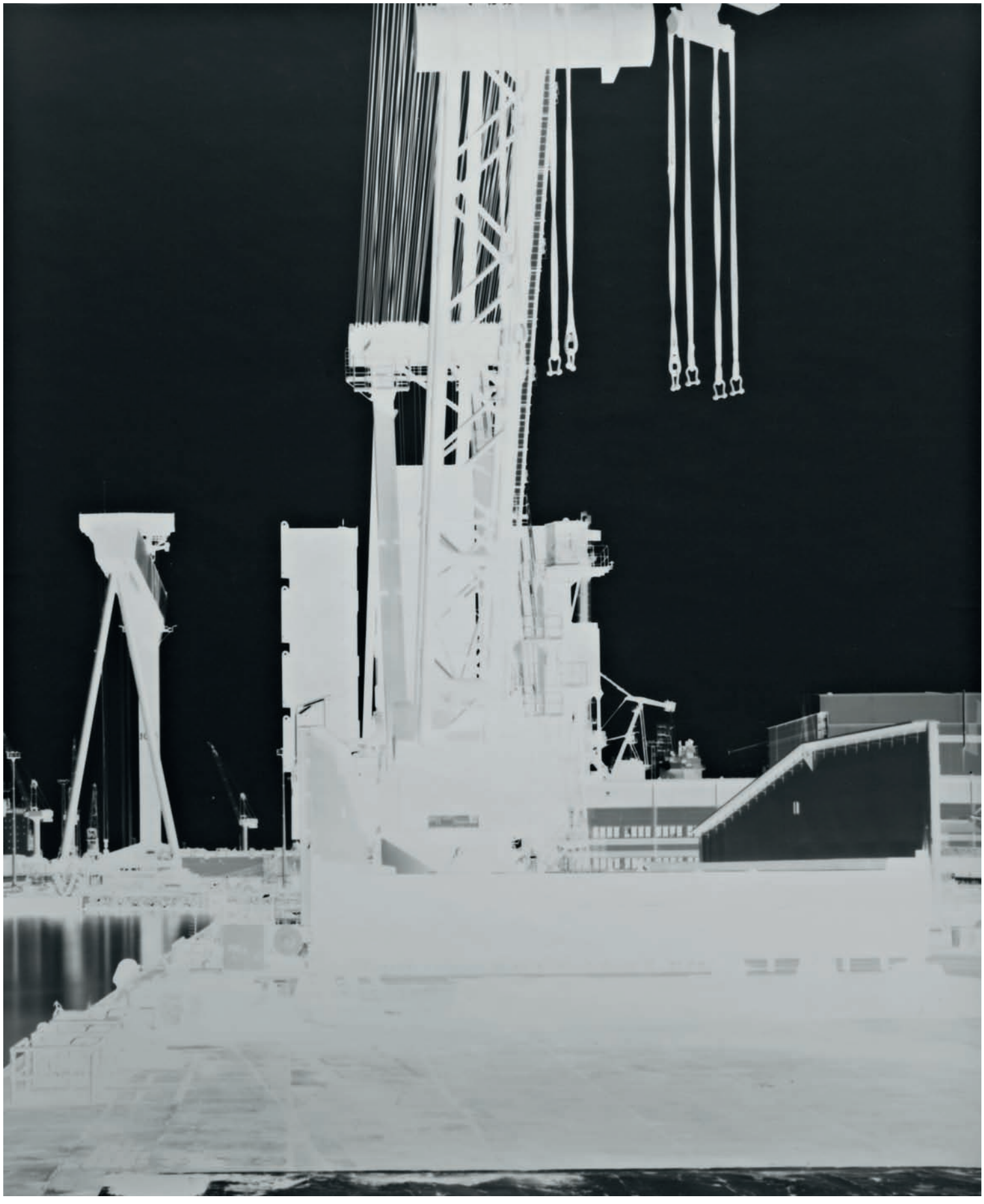
72



72 **VERA LUTTER** b. 1960
"House, Erie Basin, Red Hook: September 24, 2003"
Unique gelatin silver print.
Signed, titled and dated in pencil on the verso.
23 3/4 x 19 3/4 in. (60.3 x 50.2 cm)

Estimate $6,000-8,000

PROVENANCE
Galerie Xippas, Paris



73 **VERA LUTTER** b. 1960
"Kvaerner Werft: November 2000"
Unique gelatin silver print.
Signed, titled and dated in pencil on the verso.
18 3/4 x 22 7/8 in. (47.6 x 58.1 cm)

Estimate $6,000-8,000

PROVENANCE
Galerie Xippas, Paris

74 **CHRISTOPHER BROOKS** b. 1959
Untitled, 2011
Mixed media on paper. Signed and dated "Christopher Brooks, 2011" on the reverse.
24 x 24 in. (61 x 61 cm)

Estimate $3,000-4,000

75 **CHRISTOPHER BROOKS** b. 1959
Untitled, 2011
Mixed media on paper. Signed and dated "Christopher Brooks, 2011" on the reverse.
24 x 23 in. (61 x 58.4 cm)

Estimate $3,000-4,000

74

75

76 **GRUPPO NP2**
NERONE CECCARELLI and GIOVANNI PATUZZI 1937-1996, b. 1932
Coffee table, ca. 1975
Marble, metal, painted metal.
Table top embossed with “NP2 neRonE · Patuzzi.”
15 x 47 x 37 1/2 in. (38.1 x 119.4 x 80 cm)

Estimate $3,000-4,000

PROVENANCE
Galerie Refractaire, Paris

LITERATURE
Muriel Brandolini, *The World of Muriel Brandolini,* New York, 2011, illustrated pp.101 and 248-249

"I adore this exercise that consists in sculpting in a given environment, fill myself with the taste of its residents, recreating space, playing with the luminosity, modifying volumes..." **YONEL LEBOVICI**

77 **YONEL LEBOVICI** 1937-1998
"Colonne Lumineuse," ca. 1971
Chrome-plated steel, methacrylate, fluorescent lights.
From the edition of 50.
83 1/2 in. (212.1 cm) high

Estimate $18,000-22,000

PROVENANCE
Cyril Grizot, Paris

LITERATURE
Michèle Chartier, *Yonel Lebovici: Sculpteur de haut niveau,* Paris, 1995, p. 41
Delphne and Yorane Lebovici, *Yonel Lebovici: 1937-1998,* exh. cat., Paris, 2003, p. 53

78 **PEPE LÓPEZ** b. 1966

"Piaroa Ball Z," 2006

Acrylic on tirite and chiquichique.

Reverse of each signed, titled and dated in black paint with "Piaroa Ball Z N1/Pepe Lopez/2006" through "Piaroa Ball Z N7/Pepe Lopez/2006" (7).

Largest: 43 in. (109.2 cm) diameter; overall: variable dimensions

Estimate $7,000-9,000

PROVENANCE

Galeria Fernando Zubillaga, Caracas

LITERATURE

Domanic Bradbury, "House Blend," *Vogue,* February 2007, illustrated p. 170

Woven *manares* baskets similar to those comprising the present lot are used by Venezuala's indigenous peoples to sift yucca flour in the making of *casabe*, a traditional flat bread. *Manares* often bear symbolic imagery relating to local folk tales. While traveling in the suburbs of Puerto Ayacucho, the capital of Amazonas State, artist Pepe López observed the popularity of *Dragon Ball Z*, a Japanese *anime* series based on the adventures of Son Goku, a young boy with supernatural powers. Goku's narrative, a hero's journey, bears similarities—enchanted worlds, illuminated warriors—to the mythology of local cultures such as the Piaroa, who live along the banks of the Orinoco River. In *"Piaroa Ball Z,"* López literally and figuratively illustrates the vital conjunction of traditional practices and beliefs with those of contemporary popular culture.

79 **WILLIAM KATAVOLOS, DOUGLAS KELLY, ROSS LITTELL and ALTON KELLEY** b. 1924, b. 1928, 1924-2000, b. 1940
Pair of "T-chairs," model no. 3LC, ca. 1952
Chrome-plated tubular steel, painted steel, leather.
Manufactured by Laverne International, USA. From the "New Furniture Group" (2).
Each: 32 in. (81.3 cm) high

Estimate $1,800-2,200

LITERATURE
Charlotte and Peter Fiell, *Modern Chairs,* Cologne, 1993, p. 72
Charlotte and Peter Fiell, 1000 Chairs, Cologne, 1997, p. 313

80 **GRETA MAGNUSSON GROSSMAN** 1906-1999

Desk, model no. 6200, ca. 1952

Plastic-laminated wood, walnut-veneered wood, painted tubular metal, painted metal.

Manufactured by Glenn of California, USA.

28 1/4 x 47 5/8 x 24 in. (71.8 x 121 x 61 cm)

Estimate $5,000-7,000

PROVENANCE

R20th Century, New York

LITERATURE

Julie V. Iovine, "Singular Sensation," *Elle Décor,* January/February 2006, illustrated p. 75

Brett Littman and Evan Snyderman, *Greta Magnusson Grossman: Furniture and Lighting,* exh. cat., The Drawing Center, 2008, p. 12

Angelika Taschen, *New New York Interiors,* Cologne, 2008, illustrated p. 30

Hamish Bowles, "In the Mix," *Vogue,* June 2010, p. 17

81 **PAIR OF CONTINENTAL GREEK REVIVAL ARMCHAIRS,** first half 20th century
Carved and painted wood, embroidered fabric (2).
Each: 28 in. (71.1 cm) high

Estimate $25,000-35,000

PROVENANCE
Galerie Eric Philippe, Paris
Barry Friedman, New York

LITERATURE
Julie V. Iovine, "Singular Sensation," *Elle Décor,* January 2006, illustrated p. 71
Angelika Taschen, *New New York Interiors,* Cologne, 2008, illustrated p. 31
Eric Boman, "Blind to Beige," *World of Interiors,* July 2009, illustrated pp. 88 and 90
Muriel Brandolini, *The World of Muriel Brandolini,* New York, 2011, illustrated pp. 15, 59 and 160-161

82 **MURIEL BRANDOLINI** b. 1959
Unique dining table, ca. 2000
Oak, stained oak, brass.
Produced by City Joinery, USA.
28 1/2 x 120 x 48 in. (72.4 x 304.8 x 121.9 cm)

Estimate $40,000-50,000

83 **FEDERICA TONDATO**

"Caleydo" rug, 2003
Chain-stitched wool.
Produced by Fedora Design, USA.
196 x 139 in. (497.8 x 353.1 cm)

Estimate $10,000-15,000

PROVENANCE
Fedora Design, New York

LITERATURE
Julie V. Iovine, "Singular Sensation," *Elle Décor,* January/February 2006, illustrated cover and pp. 66-67
Angelika Taschen, *New New York Interiors,* Cologne, 2008, illustrated p. 27
Eric Boman, "Blind to Beige," *World of Interiors,* July 2009, illustrated pp. 89-90
Muriel Brandolini, *The World of Muriel Brandolini,* New York, 2011, illustrated pp. 54-55

84 **FRANÇOIS BAUCHET** b. 1948

Custom "Stonehenge," ca. 2005
Lacquered wood, steel.
Produced by Galerie kreo, France.
Number two from the edition of eight plus two artist's proofs and two prototypes.
Comprising seven cabinets (7).
Overall: 45 3/4 x 88 3/4 x 16 1/2 in. (116.2 x 225.4 x 41.9 cm)

Estimate $15,000-20,000

PROVENANCE
Galerie kreo, Paris

LITERATURE
Muriel Brandolini, *The World of Muriel Brandolini,* New York, 2011, pp. 216, 239 and 260-261

Due to specific colors chosen by Muriel Brandolini, this lot is unique within the edition.

85 **MURIEL BRANDOLINI** b. 1959
Custom adjustable bookshelves, ca. 2000
Oak, oak-veneered wood.
Produced by City Joinery, USA. Together with a set of nine Kim Moltzer *"Coffee" wall lights*, ca. 1980 (10).
Bookshelves: 160 x 226 x 20 in. (406.4 x 574 x 50.8 cm);
each wall light 21 x 11 x 11 in. (53.3 x 27.9 x 27.9 cm)

Estimate $65,000-75,000

PROVENANCE
Wall lights acquired directly from the artist

LITERATURE
Michael Boodro, "Clear Vision," *Elle Décor,* February 2004, p. 144 for a similar example of the bookshelves
Muriel Brandolini, *The World of Muriel Brandolini,* New York, 2011, pp. 124 and 176-177 for similar example of the bookshelves

86 **GUSTAV SIEGEL** 1880-1970

Set of 12 dining chairs, model no. 715, ca. 1900
Beech, brass, fabric.
Manufactured by Jacob & Josef Kohn, Austria (12).
Each: 30 1/4 in. (76.8 cm) high

Estimate $15,000-20,000

PROVENANCE
Yves Macaux, Brussels

LITERATURE
Derek E. Ostergard, ed., *Bent Wood and Metal Furniture: 1850 - 1946,* exh. cat., The American Federation of Arts, New York, 1987, p. 58, pp. 97 and 105 for sales catalogue illustrations, and pp. 114 and 237
Ghenete Zelleke, et al., *Against the Grain, Bentwood Furniture from the Collection of Fern and Manfred Steinfeld,* exh. cat., The Art Institute of Chicago, 1993, p. 78 for a similar example
Michael Boodro, "Clear Vision," *Elle Décor,* February 2004, illustrated p. 141
Chiara and Giovanni Renzi, *Thonet: La nascita del Design tra Biedermeier e Secessione Viennese,* Milan, 2005, p. 36
Jiri Uhlir, *Vom Wiener Stuhl Zum Architektenmöbel: Jacob & Josef Kohn, Thonet und Mundus*, Vienna, 2009, p. 80 for similar examples

Gustav Siegel designed the present model armchair for Viennese furniture manufacturer Jacob & Josef Kohn, where he was the director of the design department. The firm displayed this and other bentwood furnishings in the Austrian pavilion at the 1900 Exposition Universelle in Paris. Several years later, ca. 1905, architect Otto Wagner adapted Siegel's design for the board room armchairs of his Österreichische Postsparkasse (Austrian Postal Savings Bank).

87 **PAIR OF REGENCY-STYLE BANQUETTES,** 2003
Fabric, wood, bronze, brass.
Manufactured by Furniture Masters Inc., USA. Top of each seat with fabric label with "FURNITURE/MASTERS/BKLYN N.Y." (2).
Each: 32 x 35 1/2 x 29 in. (81.3 x 90.2 x 73.7 cm)

Estimate $8,000-10,000

PROVENANCE
Hiram Williams, New York

LITERATURE
Julie V. Iovine, "Singular Sensation," *Elle Décor,* January 2006, illustrated cover and pp. 65 and 68
Dominic Brandbury, "House Blend," *Vogue,* February 2007, illustrated p. 171
Angelika Taschen, *New New York Interiors,* Cologne, 2008, illustrated p. 26
Eric Boman, "Blind to Beige," *World of Interiors,* July 2009, illustrated p. 93
Muriel Brandolini, *The World of Muriel Brandolini,* New York, 2011, illustrated pp. 56 and 97

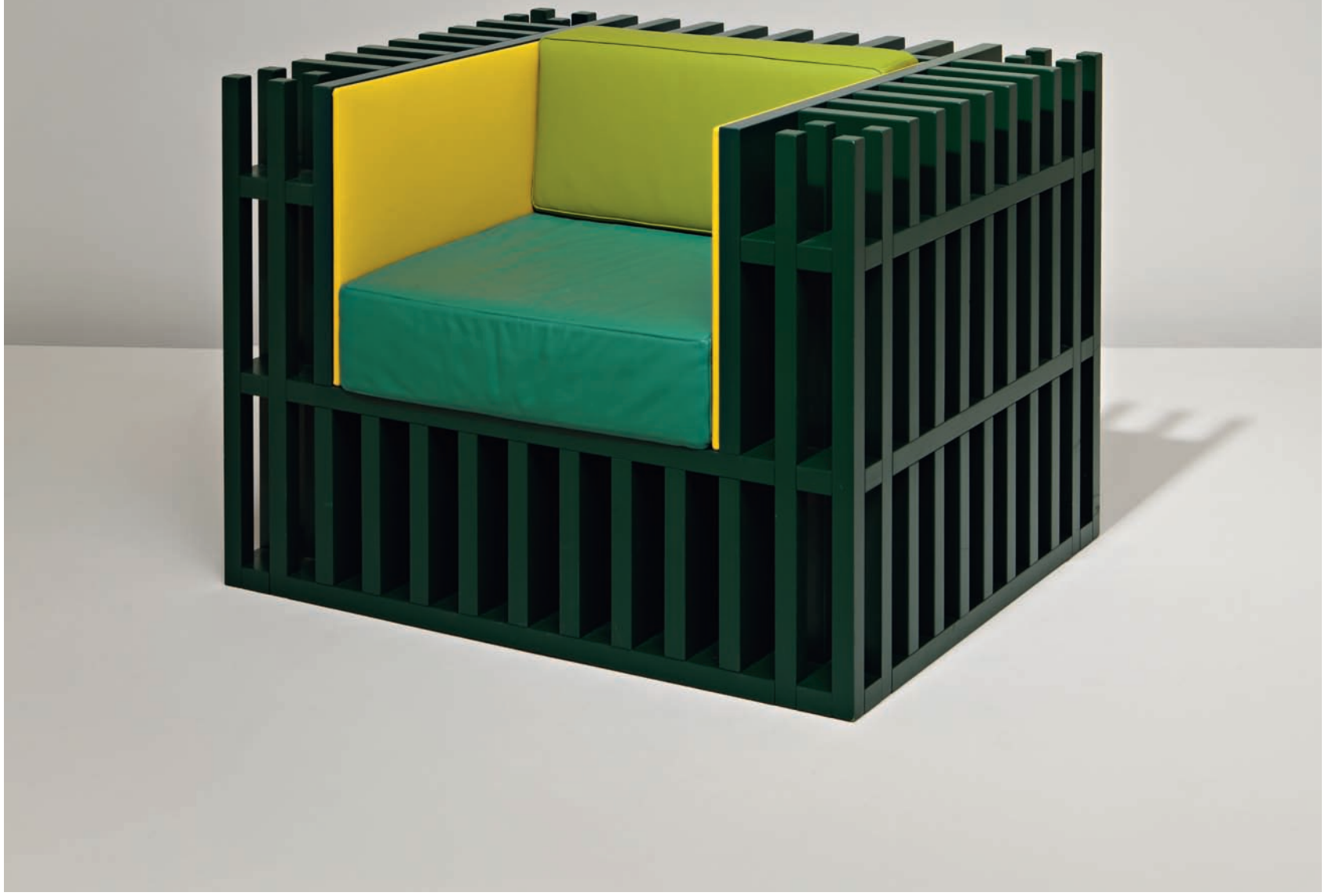
88 **JACQUES ADNET** 1901-1984
Desk, ca. 1945
Leather, wood, brass.
29 5/8 x 56 1/8 x 38 3/4 in. (75.2 x 142.6 x 98.4 cm)

Estimate $8,000-12,000

PROVENANCE
Laurent Moreaux, Paris

LITERATURE
Alain-René Hardy, *Jacques Adnet,* Paris, 2009, pp. 127, 192-193, 211, 223, 226-227, and 245-246 for similar examples

"Twelve years ago we lived in a tiny flat, full of books but with nowhere to sit. Problems are always the best inspirations." **NOBODY & CO.**



89 **NOBODY & CO.**
ALISÉE MATTA and GIOVANNI GENNARI b. 1970, b. 1961
Custom "La Bibliochaise," ca. 2006
Painted wood, leather.
29 in. (73.7 cm) high

Estimate $4,000-6,000

PROVENANCE
Acquired directly from the artists

LITERATURE
"A December to Remember," *Town & Country,* December 2009, p. 111
Muriel Brandolini, *The World of Muriel Brandolini,* New York, 2011, pp. 149 and 265

The present lot is one of two examples with a multi-colored seat.

Phillips de Pury & Company would like to thank Alisée Matta and Giovanni Gennari for their assistance cataloguing this lot.

90 **MASSIMO VIGNELLI** b. 1931
Ceiling light, model no. 204914, ca. 1964
Anodized aluminum, fabric.
Manufactured by Arteluce, Italy.
20 x 17 1/8 x 17 1/8 in. (50.8 x 43.5 x 43.5 cm)

Estimate $3,000-4,000

PROVENANCE
Galerie kreo, Paris

The present model is part of a system of ceiling lights with fringes ranging in length from the ceiling to the floor.

Phillips de Pury & Company would like to thank Massimo Vignelli for his assistance cataloguing this lot.

"The jails came about as a way of describing the minimalist square as a confining structure. I thought if I put bars on the square, it would quickly go from being a classical or pure element to a sort of negative one. It would be a quick way of making it into a critical element." **PETER HALLEY**

91 **PETER HALLEY** b. 1953

"Blue Prison," 1999

Acrylic, Day-glo acrylic, Roll-a-Tex on canvas (in two parts).

Reverse signed and dated "Peter Halley '99."

46 1/4 x 32 x 4 in. (117.5 x 81.3 x 10.2 cm)

Estimate $40,000-60,000

PROVENANCE

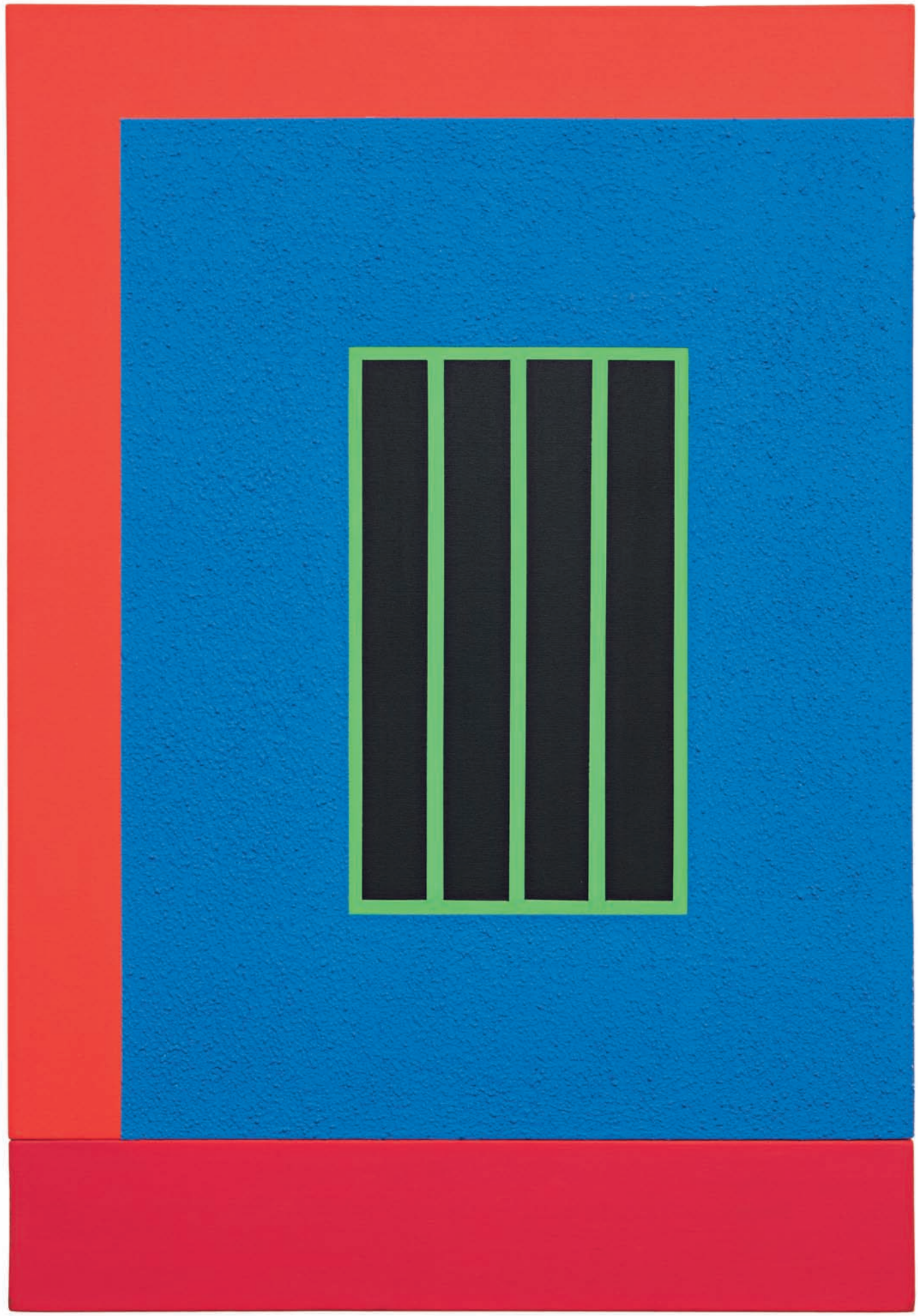
Galerie Xippas, Athens

EXHIBITED

"Peter Halley Paintings: 1995-2005," Galerie Xippas, Athens, April 5-July 22, 2005

LITERATURE

Muriel Brandolini, *The World of Muriel Brandolini,* New York, 2011, illustrated p. 158



92 **ACCOLAY**
ANDRÉ BOUTAUD, SLAVIC PALEY,
LOUIS DANGON and RAUDE
Set of three "Mask" wall appliqués, ca. 1950
Enameled ceramic.
Reverse of each incised with "Accolay" and bull head (3).
Each: 11 1/4 x 12 3/4 x 8 1/4 in. (28.6 x 32.4 x 21 cm)

Estimate $7,000-9,000

93 **PIERRE CHARPIN** b. 1962

Prototype "Medium T" coffee table, 2005

Painted aluminum.

Produced by Galerie kreo, France. First prototype from the edition of eight plus two artist's proofs and two prototypes. From the Platform Series. Underside of table top signed in ink with "Prototype 1.2005/T. Charpin."

Estimate $15,000-20,000

PROVENANCE

Galerie kreo, Paris

EXHIBITED

"Platform," Galerie kreo, Paris, February 25-April 22, 2006

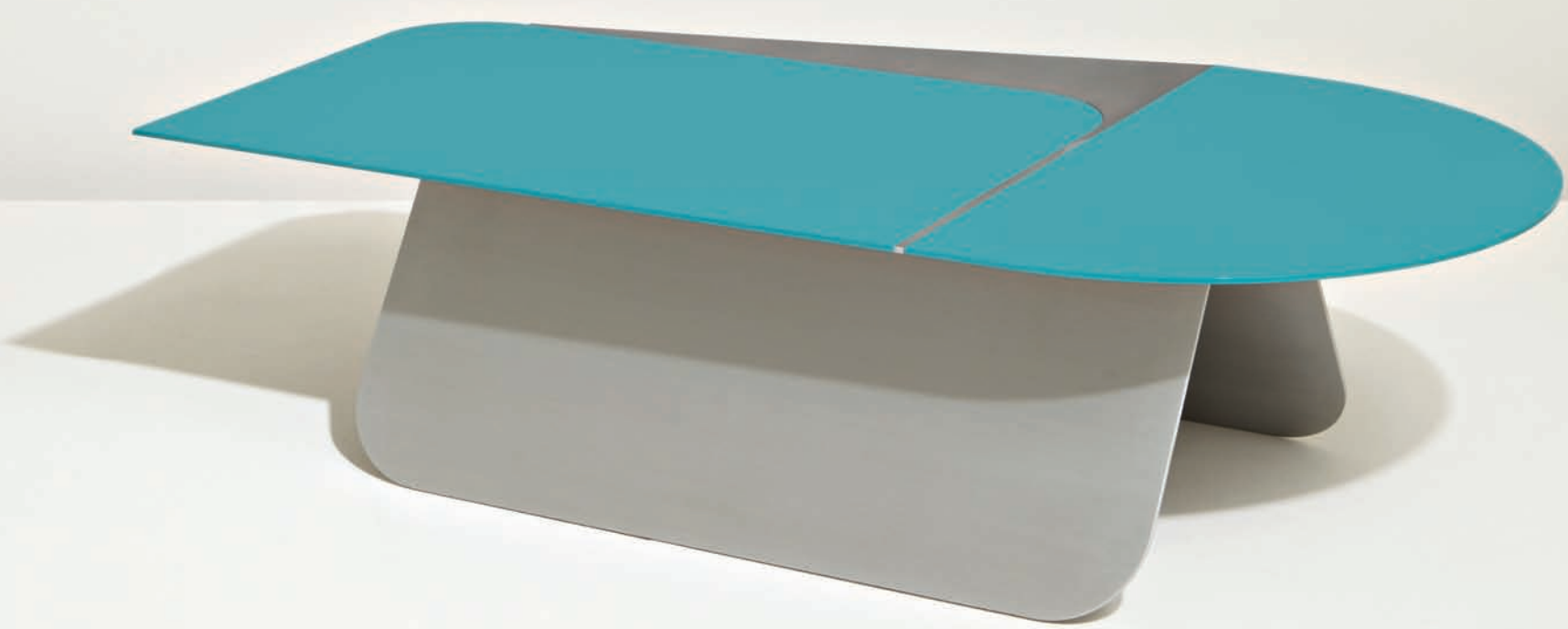
LITERATURE

Elisabeth Couturier, *Le design, hier, aujourd'hui, demain, mode d'emploi,* Paris, 2006, pp. 174-175

Sophie Lovell, *Furnish-Furniture and Interior Design for the 21st Century,* Berlin, 2007, p. 241 for a similar example

Pierre Charpin: entre les vases/amidst the vases, exh. cat., Musée de design et d'arts appliqués/contemporains, Basel, 2009, illustrated p. 104

Adam Lindemann, *Collecting Design,* Cologne, 2010, illustrated p. 118



94 **MARTIN SZEKELY** b. 1956

Set of three custom "V.R.G.D." coffee tables, 2006
Stainless steel mesh, Corian.
Produced by Galerie kreo, France. Number two from the edition of eight plus two artist's proofs and two prototypes. Underside of largest table marked in ink with "9255," "923x385," and "tot/184" and with metal label with "No.2 / 8 / M.Szekely 2006" (3).
Largest: 16 7/8 x 25 3/4 x 21 7/8 in. (42.9 x 65.4 x 55.6 cm); each smaller: 16 7/8 x 16 1/4 x 13 1/8 in. (42.9 x 41.3 x 33.3 cm)

Estimate $30,000-35,000

PROVENANCE
Galerie kreo, Paris

LITERATURE
Muriel Brandolini, *The World of Muriel Brandolini,* New York, 2011, pp. 132 and 150

The *"V.R.G.D." coffee tables* will be included as "MSZ-20-2006" in the forthcoming catalogue raisonné of limited editions by Martin Szekely, currently being prepared by Didier Krzentowski of Galerie kreo, France.

95 **LOUIS XV-STYLE CANAPÉ,** early 20th century
Painted wood, fabric.
38 1/2 x 53 x 34 in. (97.8 x 134.6 x 86.4 cm)

Estimate $6,000-8,000

PROVENANCE
Hamish Bowles, New York

96 **RON ARAD** b. 1951

"Rolling Volume" chair, ca. 1989

Patinated mild steel, lead.

Produced by Ron Arad Associates, Italy. Number 15 from the edition of 20 plus five artist's proofs.

Right-facing side incised with "Ron Arad 15 / 20."

32 3/8 in. (82.2 cm) high

Estimate $50,000-70,000

PROVENANCE

Galerie kreo, Paris

EXHIBITED

"Mobilier: Objets 1960 – 2000," Galerie kreo, Paris, June 5-July 24, 1999

LITERATURE

Deyan Sudjic, *Ron Arad,* London, 1999, pp. 62-63

Matthew Collings, *Ron Arad talks to Matthew Collings,* New York, 2004, pp. 98-99

Ron Arad, *A Retrospective Exhibition 1981-2001,* exh. cat., Barry Friedman Ltd., New York, 2005, pp. 73-75

Paola Antonelli, Jonathan Safran Foer, Marie-Laure Jousset, *Ron Arad: No Discipline,* New York, 2009, p. 51

Adam Lindemann, *Collecting Design,* Cologne, 2010, p. 279 for a similar example

97 **RON ARAD** b. 1951

"Rolling Volume" chair, ca. 1989

Patinated mild steel, lead.

Produced by Ron Arad Associates, Italy. Number 16 from the edition of 20 plus five artist's proofs.

Right-facing side incised with "Ron Arad 16 / 20."

32 3/4 in. (83.2 cm) high

Estimate $50,000-70,000

PROVENANCE

Galerie kreo, Paris

EXHIBITED

"Mobilier: Objets 1960 – 2000," Galerie kreo, Paris, June 5-July 24, 1999

LITERATURE

Deyan Sudjic, *Ron Arad,* London, 1999, pp. 62-63

Matthew Collings, *Ron Arad talks to Matthew Collings,* New York, 2004, pp. 98-99

Ron Arad, *A Retrospective Exhibition 1981-2001,* exh. cat., Barry Friedman Ltd., New York, 2005, pp. 73-75

Paola Antonelli, Jonathan Safran Foer, Marie-Laure Jousset, *Ron Arad: No Discipline,* New York, 2009, p. 51

Adam Lindemann, *Collecting Design,* Cologne, 2010, p. 279 for a similar example

98 **CLAIRE CORMIER-FAUVEL** b. 1956

Pair of ceiling lights, ca. 2005

Painted shell, clear glass, metal, brass, painted cardboard, painted paper (2).

Each: 18 1/2 in. (47 cm) drop, 7 in. (17.8 cm) diameter

Estimate $4,000-6,000

PROVENANCE

Acquired directly from the artist

99 **MURIEL BRANDOLINI** b. 1959

Pair of custom slipper chairs, ca. 2000
Wood, fabric, metal.
Produced by Gina Bianco, USA (2).
Each: 29 1/4 in. (74.3 cm) high

Estimate $7,000-9,000

LITERATURE

Christopher Mason, "In the Realm of the Senses," *House & Garden*, October 1997, pp. 108 and 110
Julie V. Iovine, "Singular Sensation," *Elle Décor,* January/February 2006, cover and pp. 65-67
Domanic Bradbury, "House Blend," *Vogue,* February 2007, p. 170
Angelika Taschen, *New New York Interiors,* Cologne, 2008, p. 27
Eric Boman, "Blind to Beige," *World of Interiors,* July 2009, pp. 88 and 90
Mitchel Owens, "A Peaceable Kingdom," *Architectural Digest,* March 2011, p. 171
Muriel Brandolini, *The World of Muriel Brandolini,* New York, 2011, pp. 10, 44-45, 53, 54-55, 70-71, 94, 108, 174-175, 235 and 268

100 **LOUIS XIV-STYLE CHAIR-BACK SETTEE AND PAIR OF SIDE CHAIRS,** late 20th century

Painted wood, fabric, brass (3).

Settee: 49 1/2 x 66 1/2 x 22 1/2 in. (125.7 x 168.9 x 57.2 cm); each chair: 49 1/2 in. (125.7 cm) high

Estimate $10,000-15,000

PROVENANCE

Galerie Réfractaire, Paris

The hand block-printed fabric on the present lot has been designed by Muriel Brandolini.

101 **KIM MOLTZER** b. 1938
"Apio" triangular table, ca. 2003
Ash, patinated bronze.
28 3/4 x 41 1/2 x 22 1/4 in. (73 x 105.4 x 56.5 cm)

Estimate $1,500-2,000

PROVENANCE
Acquired directly from the artist

102 **WARREN PLATNER** 1919-2006

Lounge chair, model no. 1725, ca. 1966

Nickel-plated steel, fabric.

Manufactured by Knoll International, USA.

40 3/4 in. (103.5 cm) high

Estimate $2,500-3,500

PROVENANCE

Cyril Grizot, Paris

LITERATURE

Eric Larrabee and Massimo Vignelli, *Knoll Design,* New York, 1981, pp.160-163 for a similar example

Charlotte and Peter Fiell, *1000 Chairs,* Cologne, 1997, p. 400

Cara Greenberg, *Op to Pop: Furniture of the 1960s,* New York, 1999, pp. 41 and 133

Charlotte and Peter Fiell, eds. *60s Decorative Art,* Cologne, 2000, p. 287

Charlotte and Peter Fiell, *Modern Furniture Classics: Postwar to Postmodernism,* London, 2001, p. 109, fig. no. 78

Muriel Brandolini, *The World of Muriel Brandolini,* New York, 2011, illustrated p. 82

103 **SET OF FOUR PANELS WITH QING DYNASTY EMBROIDERY**

Fabric, leather, metal (4).

Each: 53 x 23 3/4 x 1 in. (134.6 x 60.3 x 2.5 cm)

Estimate $15,000-20,000

PROVENANCE

Galerie Camoin Demachy, Paris

LITERATURE

Muriel Brandolini, *The World of Muriel Brandolini,* New York, 2011, illustrated p.89

ATTRIBUTED TO

104 **FONTANA ARTE**

Pair of illuminated cabinets, ca. 1960

Patinated bronze, glass (2).

Each: 76 1/2 x 44 1/4 x 17 3/4 in. (194.3 x 112.4 x 45.1 cm)

Estimate $30,000-40,000

PROVENANCE

Florence Lopez, Paris

LITERATURE

Muriel Brandolini, *The World of Muriel Brandolini,* New York, 2011, illustrated p. 219

105 **ANGELO LELLI**

Ceiling light, designed ca. 1950
Brass, frosted glass.
Possibly manufactured by Arredoluce, Italy.
13 x 49 x 26 in. (33 x 124.5 x 66 cm)

Estimate $8,000-12,000

PROVENANCE
Galerie kreo, Paris

LITERATURE
Mitchel Owens, "A Peaceable Kingdom," *Architectural Digest,* March 2011, illustrated p. 171
Muriel Brandolini, *The World of Muriel Brandolini,* New York, 2011, illustrated p. 79

106 **LUMENFORM**

Set of three adjustable floor lamps, ca. 1970
Painted metal, metal, painted wood.
Manufactured by Lumenform, Italy. Each plastic clamp impressed with “LumenFORM” (3).
Each: 104 3/8 in. (265.1 cm) high

Estimate $7,000-9,000

107 **FINN JUHL** 1912-1989

Writing desk, model no. NV-40, ca. 1940
Mahogany, bronze.
Manufactured by Niels Vodder, Denmark.
29 1/2 x 25 7/8 x 25 1/4 in. (74.9 x 65.7 x 64.1 cm)

Estimate $3,000-5,000

PROVENANCE
R20th Century, New York

LITERATURE
Bodil Busk Laurse and Christian Holmsed Olesen, eds., *Mesterværker: 100 års dansk møbelsnedkeri,* Copenhagen, 2000, p. 145

108 **PAIR OF CONTINENTAL GREEK REVIVAL MIRRORS,** second half 19th century
Porcelain, wood, mirrored glass (2).
Larger: 70 5/8 x 31 3/4 x 3 1/4 in. (179.4 x 80.6 x 8.3 cm);
smaller: 68 1/4 x 27 7/8 x 3 1/8 in. (173.4 x 70.8 x 7.9 cm)

Estimate $6,000-8,000

PROVENANCE
Jean-Paul Beaujard, Paris

LITERATURE
Eric Boman, "Blind to Beige," *World of Interiors,* July 2009, illustrated p. 93

109 **PAIR OF LOUIS XVI-STYLE ARMCHAIRS,** early 20th century
Painted wood, needlepoint fabric (2).
Each: 35 3/4 in. (90.8 cm) high

Estimate $12,000-18,000

PROVENANCE
Galerie Camoin Demachy, Paris

LITERATURE
Julie V. Iovine, "Singular Sensation," *Elle Décor,* January/February 2006, illustrated p. 66
Angelika Taschen, *New New York Interiors,* Cologne, 2008, illustrated p. 24
Muriel Brandolini, *The World of Muriel Brandolini,* New York, 2011, illustrated p. 57

110 **VENETIAN CHANDELIER**
Clear and colored glass, metal.
42 in. (106.7 cm) drop, 19 in. (48.3 cm) diameter

Estimate $15,000-20,000

PROVENANCE
Montesi & Garou, Milan

LITERATURE
Christopher Mason, "In the Realm of the Senses," *House & Garden*, October 1997, illustrated p. 109
Hamish Bowles, "Brandolini Bravura," *Vogue UK,* January 1998, illustrated p. 141
Julie V. Iovine, "Singular Sensation," *Elle Décor,* January/February 2006, illustrated p. 68
Dominic Brandbury, "House Blend," *Vogue,* February 2007, illustrated p. 171
Angelika Taschen, *New New York Interiors,* Cologne, 2008, illustrated p. 25
Muriel Brandolini, *The World of Muriel Brandolini,* New York, 2011, illustrated pp. 48, 52 and 56

111 **MAISON JANSEN**

Pair of side tables, ca. 1960
Lacquered wood, brass (2).
Each: 21 3/4 x 23 3/4 x 21 3/4 in. (55.2 x 60.3 x 55.2 cm)

Estimate $8,000-12,000

PROVENANCE
Galerie Danbon-Pokorny, Paris

LITERATURE
Julie V. Iovine, "Singular Sensation," *Elle Décor,* Janurary/February 2006, illustrated pp. 70 and 73
James A. Abbott, *Jansen Furniture*, New York, 2007, illustrated p. 30
Angelika Taschen, *New New York Interiors,* Cologne, 2008, p. 26
Muriel Brandolini, *The World of Muriel Brandolini,* New York, 2011, illustrated p. 61

112 **FRENCH SIDE CHAIR,** ca. 1870
Painted wood, fabric.
Manufactured by Au Bon Marché, France. Underside of seat stenciled with "7393/AU BON MARCHÉ/MAISON/ARISTIDE BOUCICAUT/TAPISSERTE/AMEUBLEMENTS/PARIS."
33 1/2 in. (85.1 cm) high

Estimate $1,000-1,500

PROVENANCE
Sotheby's, *Arcade Auction 1388*

113 **FRANCO ALBINI, FRANCA HELG and ANTONIO PIVA** 1905-1977, 1920-1989, b. 1936
Ceiling light, ca. 1968
Chrome-plated metal, metal wire.
Manufactured by Sirrah, Italy. From the AM/AS series.
25 7/8 in. (65.7 cm) drop, 18 in. (45.7 cm) diameter

Estimate $3,000-4,000

PROVENANCE
Galleria M.K., Milan

LITERATURE
Giuliana Gramigna, *Reperatorio: 1950-1980,* Milan, 1985, p. 304
Antonio Piva, *Franco Albini: 1905-1977,* Milan, 1998, p. 414 for the floor lamp version
Charlotte and Peter Fiell, eds., 70s *Decorative Art,* Cologne, 2000, p. 526, fig. 3
Giampiero Bosoni, *Il design e gli interni di Franco Albini,* MIlan, 2009, p. 109
Muriel Brandolini, *The World of Muriel Brandolini,* New York, 2011, illustrated p. 101

114 **LOUIS XVI-STYLE CANAPÉ,** early 20th century
Painted wood, fabric.
40 1/2 x 44 3/8 x 27 in. (102.9 x 112.7 x 68.6 cm)

Estimate $4,000-6,000

The hand block-printed fabric in the present lot has been designed by Muriel Brandolini.

115 **WILLY RIZZO** b. 1928
Coffee table, ca. 1968
Brushed steel, stainless steel, painted wood.
13 x 55 x 31 in. (33 x 139.7 x 78.7 cm)

Estimate $2,000-3,000

PROVENANCE
Galleria des Minimes, Belgium

LITERATURE
Nick Kilner, *Willy Rizzo,* exh. cat., London, 2007, pp. 54-55
Willy Rizzo, exh. cat., Mallet, 2009, London, November 2009, New York, p. 57 for a similar example
Maria Diaz Del Rio, "Il buen intruso," *AD Spain,* March 2009, p. 102

116 **JOSEPH-ANDRÉ MOTTE** b. 1925
Cabinet, ca. 1958
Ash, ash-veneered wood, mahogany-veneered wood.
Produced by Charron, France. Interior painted with "EDITE PAR CHARRON/45 13d MENILMONTANT PARIS 11ème."
32 1/2 x 43 x 19 3/4 in. (82.6 x 109.2 x 50.2 cm)

Estimate $7,000-9,000

PROVENANCE
Galerie kreo, Paris

117 **INDIAN HANGING SHELF, FROM PUDUCHERRY,** second half 20th century
Teak, cast bronze.
71 in. (180.3 cm) drop; 77 1/4 x 22 1/2 in. (196.2 x 57.2 cm)

Estimate $5,000-7,000

LITERATURE
Muriel Brandolini, *The World of Muriel Brandolini,* New York, 2011, illustrated p. 91

118 **HERVÉ VAN DER STRAETEN** b. 1965
Pair of "Nautilus" wall lights, 2002
Patinated bronze, bronze, sea shell (2).
Each: 7 1/2 x 3 1/2 x 9 1/8 in. (19.1 x 8.9 x 23.2 cm)

Estimate $2,000-3,000

PROVENANCE
Acquired directly from the artist

119 **MARTIN SZEKELY** b. 1956

"P.P.C." table, 2006

Pearl gray Corian, steel.

Produced by Galerie kreo, France. Number seven from the edition of eight plus two artist's proofs and two prototypes. Underside of table top signed in ink with "Martin Szekely/7 / 8/2006."

29 3/4 x 56 1/4 x 56 1/4 in. (75.6 x 142.9 x 142.9 cm)

Estimate $32,000-38,000

PROVENANCE

Galerie kreo, Paris

LITERATURE

Clément Dirié, ed., *Martin Szekely,* Zurich, 2010, pp. 190-193

The *"P.P.C." table* will be included as "MSZ – 08-2006 " in the forthcoming catalogue raisonné of limited editions by Martin Szekely, currently being prepared by Didier Krzentowski of Galerie kreo, France.

120 **MARTIN SZEKELY** b. 1956

"O.D." table, 2006

Corian, steel.

Produced by Galerie kreo, France. Number two from the edition of eight plus two artist's proofs and two prototypes. Underside of table top signed in ink with "Martin Szekely/2 / 8/2006."

29 1/2 x 56 1/4 x 45 1/4 in. (74.9 x 142.9 x 114.9 cm)

Estimate $32,000-38,000

PROVENANCE

Galerie kreo, Paris

LITERATURE

Clément Dirié, ed., *Martin Szekely,* Zurich, 2010, pp. 190-193

The *"O.D." table* will be included as "MSZ – 01-2006 " in the forthcoming catalogue raisonné of limited editions by Martin Szekely, currently being prepared by Didier Krzentowski of Galerie kreo, France.

WORKS FROM

THE WORLD OF MURIEL BRANDOLINI

TO BE OFFERED IN CONTEMPORARY ART

7 & 8 **NOVEMBER** 450 PARK AVENUE **NEW YORK**

This lot is to be offered in Contemporary Art Part I on November 7

"For me, each nuance of a color is in some way an individual, a being who is not only from the same race as the base color, but who definitely possesses a distinct character and personal soul.... Nuances can be gentle, evil, violent, majestic, vulgar, calm, etc. In sum, each nuance of each color is definitely a 'presence,' a living being, an active force which is born and dies after having lived a sort of drama of the life of colors." **YVES KLEIN**

YVES KLEIN 1928-1962
Untitled (SE 288), 1958
IKB pigment and synthetic resin on natural sponge.
Initialed and dated "YK 58" on the reverse.
12 1/4 x 12 1/4 x 5 in. (31 x 31 x 14 cm)

Estimate $650,000-750,000

PROVENANCE
Alexander Iolas, New York
Acquired directly from the above by the previous owner (early 1980s)
Private Collection

EXHIBITED
Washington, DC, Hirshhorn Museum and Sculpture Garden, *Yves Klein Retrospective*, May 20 – September 12, 2010. This exhibition later traveled to the Walker Art Center, Minneapolis, October 23, 2010 - February 13, 2011

This lot is to be offered in Contemporary Art Part II on November 8

SIGMAR POLKE 1941-2010
Untitled, 1996
Oil, acrylic, ink and varnish on canvas.
Signed and dated "S. Polke 96" on the overlap.
31 x 25 1/2 in. (78.7 x 64.8 cm)

Estimate $250,000-350,000

PROVENANCE
Barbara Mathes Gallery, New York

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Yoo, S. 9

(detail lot 119)

GUIDE FOR PROSPECTIVE BUYERS

BUYING AT AUCTION

The following pages are designed to offer you information on how to buy at auction at Phillips de Pury & Company. Our staff will be happy to assist you.

CONDITIONS OF SALE

The Conditions of Sale and Authorship Warranty which appear later in this catalogue govern the auction. Bidders are strongly encouraged to read them as they outline the legal relationship among Phillips, the seller and the buyer and describe the terms upon which property is bought at auction. Please be advised that Phillips de Pury & Company generally acts as agent for the seller.

BUYER'S PREMIUM

Phillips de Pury & Company charges the successful bidder a commission, or buyer's premium, on the hammer price of each lot sold. The buyer's premium is payable by the buyer as part of the total purchase price at the following rates: 25% of the hammer price up to and including $50,000, 20% of the portion of the hammer price above $50,000 up to and including $1,000,000 and 12% of the portion of the hammer price above $1,000,000.

1 PRIOR TO AUCTION

Catalogue Subscriptions

If you would like to purchase a catalogue for this auction or any other Phillips de Pury & Company sale, please contact us at +1 212 940 1240 or +44 20 7318 4010.

Pre-Sale Estimates

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

Pre-Sale Estimates in Pounds Sterling and Euros

Although the sale is conducted in US dollars, the pre-sale estimates in the auction catalogues may also be printed in pounds sterling and/or euros. Since the exchange rate is that at the time of catalogue production and not at the date of auction, you should treat estimates in pounds sterling or euros as a guide only.

Catalogue Entries

Phillips may print in the catalogue entry the history of ownership of a work of art, as well as the exhibition history of the property and references to the work in art publications. While we are careful in the cataloguing process, provenance, exhibition and literature references may not be exhaustive and in some cases we may intentionally refrain from disclosing the identity of previous owners. Please note that all dimensions of the property set forth in the catalogue entry are approximate.

Condition of Lots

Our catalogues include references to condition only in the descriptions of multiple works (e.g., prints). Such references, though, do not amount to a full description of condition. The absence of reference to the condition of a lot in the catalogue entry does not imply that the lot is free from faults or imperfections. Solely as a convenience to clients, Phillips de Pury & Company may provide condition reports. In preparing such reports, our specialists assess the condition in a manner appropriate to the estimated value of the property and the nature of the auction in which it is included. While condition reports are prepared honestly and carefully, our staff are not professional restorers or trained conservators. We therefore encourage all prospective buyers to inspect the property at the pre-sale exhibitions and recommend, particularly in the case of any lot of significant value, that you retain your own restorer or professional advisor to report to you on the property's condition prior to bidding. Any prospective buyer of photographs or prints should always request a condition report because all such property is sold unframed, unless otherwise indicated in the condition report. If a lot is sold framed, Phillips de Pury & Company accepts no liability for the condition of the frame. If we sell any lot unframed, we will be pleased to refer the purchaser to a professional framer.

Pre-Auction Viewing

Pre-auction viewings are open to the public and free of charge. Our specialists are available to give advice and condition reports at viewings or by appointment.

Electrical and Mechanical Lots

All lots with electrical and/or mechanical features are sold on the basis of their decorative value only and should not be assumed to be operative. It is essential that, prior to any intended use, the electrical system is verified and approved by a qualified electrician.

Symbol Key

The following key explains the symbols you may see inside this catalogue.

O **Guaranteed Property**

The seller of lots with this symbol has been guaranteed a minimum price. The guarantee may be provided by Phillips de Pury & Company, by a third party or jointly by us and a third party. Phillips de Pury & Company and third parties providing or participating in a guarantee may benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. A third party guarantor may also bid for the guaranteed lot and may be allowed to net the financial remuneration received in connection with the guarantee against the final purchase price if such party is the successful bidder.

In this catalogue, if property has O◊ next to the lot number, the guarantee of minimum price has been fully financed by third parties.

Δ **Property in Which Phillips de Pury & Company Has an Ownership Interest**

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

● **No Reserve**

Unless indicated by a ●, all lots in this catalogue are offered subject to a reserve. A reserve is the confidential value established between Phillips de Pury & Company and the seller and below which a lot may not be sold. The reserve for each lot is generally set at a percentage of the low estimate and will not exceed the low pre-sale estimate.

Ω **Endangered Species**

This property may require an export, import or endangered species license or permit. Please refer to Paragraph 4 of the Guide for Prospective Buyers and Paragraph 11 of the Conditions of Sale.

2 BIDDING IN THE SALE

Bidding at Auction

Bids may be executed during the auction in person by paddle or by telephone or prior to the sale in writing by absentee bid.

Bidding in Person

To bid in person, you will need to register for and collect a paddle before the auction begins. 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. 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 de Pury & Company 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 $1000. 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 de Pury & Company 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 de Pury & Company and our affiliated companies, including the auctioneer, may bid at the auction by placing absentee bids so long as they do not know the reserve when submitting their absentee bids and otherwise comply with our employee bidding procedures.

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 de Pury & Company will make an announcement in the saleroom that interested parties may bid on the lot.

Consecutive and Responsive Bidding
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.

4 AFTER THE AUCTION

Payment
Buyers are required to pay for purchases immediately following the auction unless other arrangements are agreed with Phillips de Pury & Company in writing in advance of the sale. Payments 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 de Pury & Company will accept American Express, Visa and Mastercard to pay for invoices of $10,000 or less.

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

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

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

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

Endangered Species
Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to any foreign country. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. We suggest that prospective bidders check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's sole responsibility to obtain any necessary export or import licenses or certificates as well as any other required documentation. The denial of any required license or certificate or any delay in obtaining such documentation will not justify the cancellation of the sale or any delay in making full payment for the lot.

PHILLIPS
de PURY & COMPANY

CONTEMPORARY ART

PART I 7 NOVEMBER 2011 7PM
PART II 8 NOVEMBER 2011 10AM & 2PM

Phillips de Pury & Company 450 Park Avenue New York 10022
Enquiries +1 212 940 1260 **Catalogues** +1 212 940 1240 | +44 20 7318 4039
PHILLIPSDEPURY.COM

CINDY SHERMAN *Untitled,* 2000 (detail) To be offered 8 November Contemporary Art Part II

CONDITIONS OF SALE

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

1 INTRODUCTION

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

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

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

2 PHILLIPS de PURY & COMPANY AS AGENT

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

3 CATALOGUE DESCRIPTIONS AND CONDITION OF PROPERTY

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

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

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

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

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

4 BIDDING AT AUCTION

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

(b) As a convenience to bidders who cannot attend the auction in person, Phillips de Pury & Company may, if so instructed by the bidder, execute written absentee bids on a bidder's behalf. Absentee bidders are required to submit bids on the "Absentee Bid Form," a copy of which is printed in this catalogue or otherwise available from Phillips de Pury & Company. Bids must be placed in the currency of the sale. The bidder must clearly indicate the maximum amount he or she intends to bid, excluding the buyer's premium and any applicable sales or use taxes. The auctioneer will not accept an instruction to execute an absentee bid which does not indicate such maximum bid. Our staff will attempt to execute an absentee bid at the lowest possible price taking into account the reserve and other bidders. Any absentee bid must be received at least 24 hours in advance of the sale. In the event of identical bids, the earliest bid received will take precedence.

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

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

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

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

5 CONDUCT OF THE AUCTION

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

(b)The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he or she believes there may be error or dispute and take such other action as he or she deems reasonably appropriate.

(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.

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

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

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

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

6 PURCHASE PRICE AND PAYMENT

(a) The buyer agrees to pay us, in addition to the hammer price of the lot, the buyer's premium and any applicable sales tax (the "Purchase Price"). The buyer's premium is 25% of the hammer price up to and including $50,000, 20% of the portion of the hammer price above $50,000 up to and including $1,000,000 and 12% of the portion of the hammer price above $1,000,000. Phillips 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 de Pury & Company will only accept valid resale certificates from US dealers as proof of exemption from sales tax. All foreign buyers should contact the Client Accounting Department about tax matters.

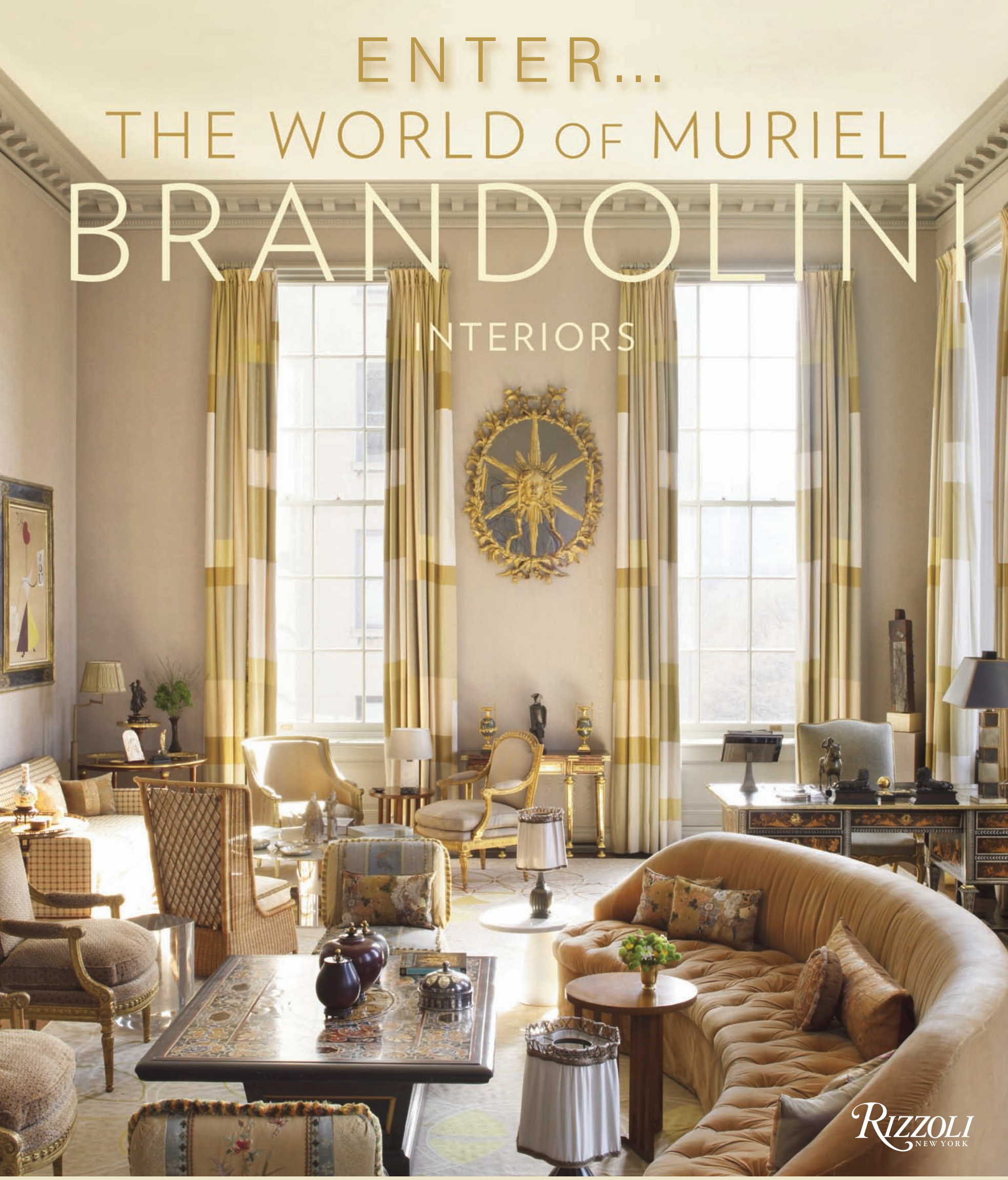
(c) Unless otherwise agreed, a buyer is required to pay for a purchased lot immediately following the auction regardless of any intention to obtain an export or import license or other permit for such lot. Payments must be made by the invoiced party in US dollars either by cash, check drawn on a US bank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

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

ENTER...

THE WORLD OF MURIEL BRANDOLINI

INTERIORS



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

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

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

Please reference the relevant sale and lot number.

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

7 COLLECTION OF PROPERTY

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

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

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

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

8 FAILURE TO COLLECT PURCHASES

(a) If the buyer pays the Purchase Price but fails to collect a purchased lot within 30 days of the auction, each lot will incur a late collection fee of $50, administrative charges of $10 per day and insurance charges of .1% of the Purchase Price per month on each uncollected lot.

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

9 REMEDIES FOR NON-PAYMENT

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

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

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

10 RESCISSION BY PHILLIPS de PURY & COMPANY

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

11 EXPORT, IMPORT AND ENDANGERED SPECIES LICENSES AND PERMITS

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

12 CLIENT INFORMATION

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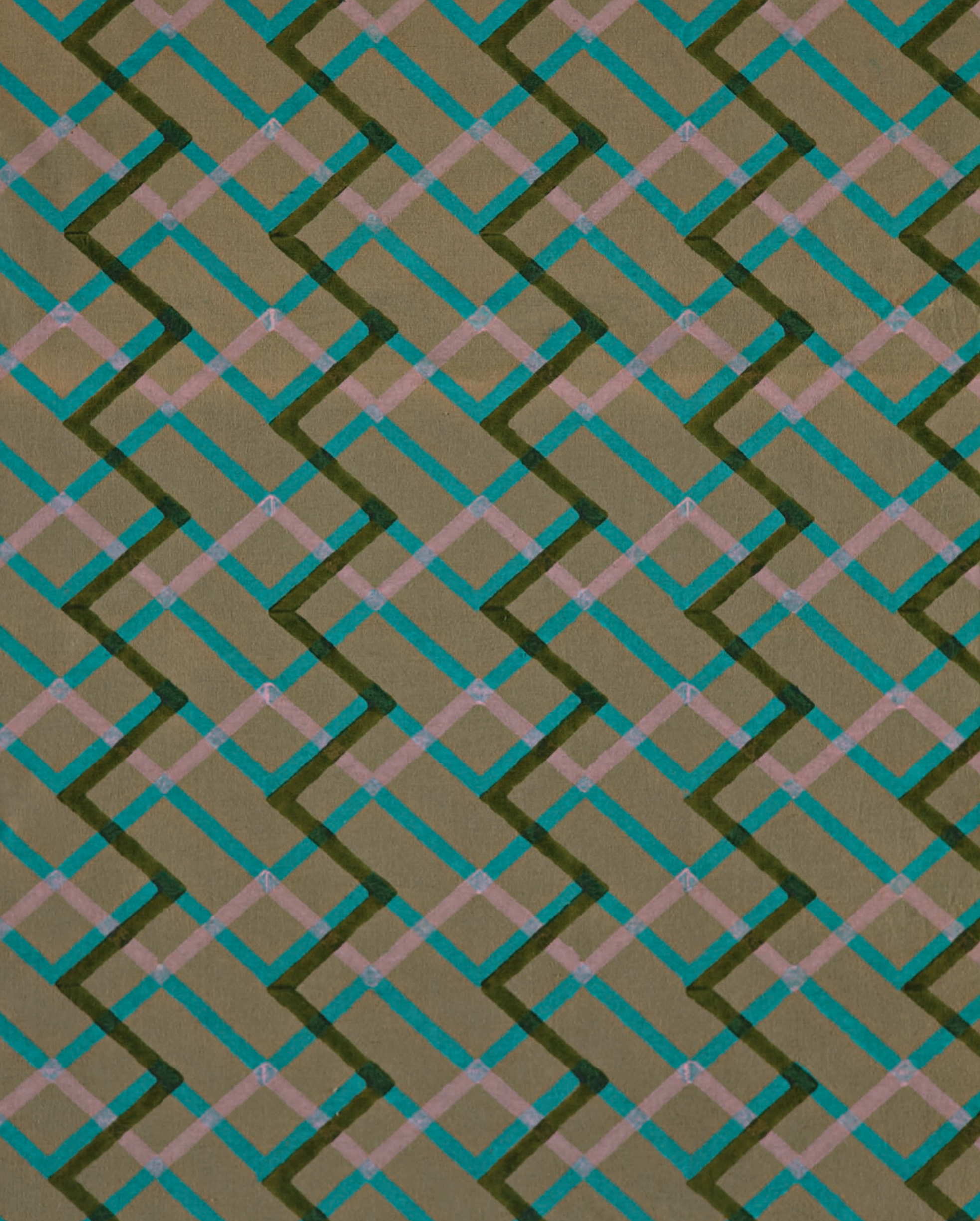
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