

PHILLIPS
de PURY & COMPANY

moss

DIALOGUES BETWEEN ART & DESIGN

16 OCTOBER 2012 11AM NEW YORK

CURATED BY MURRAY MOSS











My lovely sister and I, age 8

Moss: Dialogues between Art & Design will reveal a highly subjective, autobiographical approach to the pairing of Art and Design at auction. It's only fair to give you a little autobiographical history.

Born a fraternal twin (I have a lovely sister: see photo), I've always been fascinated by the phenomena of 'zygosity', the term used to indicate the degree of identicalness in the genome of twins. Although genetic similarities between my sister and I are apparent, there are wide swings in zygosity. Those similarities and differences have always intrigued me.

In this auction I'd like to celebrate the possibilities of zygosity—or at least fraternity—between Art and Design. My obsession with objects and my (Sergei) *Eisensteinian* affinity for montage (the juxtaposition of two or more disparate works which thereby create a *tertium quid*, or third thing, that makes the whole greater than its parts), surfaced when I was eight-years old, having decided to take matters into my own hands and re-decorate my bedroom. It was a nice square room in an almost-North-Side Chicago manse, circa 1900. I decided on an 'Oriental' motif, due to the fact that the only 'showroom' I had ever visited was the Golden Pheasant, the Chinese restaurant where we ate every Sunday. The restaurant had a kind of gift shop filled with accessories. From this one resource I made my first design selections: a pair of porcelain courtiers, a clutch of bobble-head pencils, various calendars with scenes from the Mainland, a brass Pheasant (Golden, of course), and a variety of other forgotten items easily accommodated by my budget, meager as it was. An intractable problem presented itself: the wallpaper in my bedroom was a large 'Art' mural of an American farm scene. Suffice it to say, I was not given the option to change it. As the saying goes, I made it work. I found the links between 'Barn' and 'Pheasant', between the pencils and the bobbing necks of barnyard turkeys, and I remember the great pleasure doing so.

I've never understood the segregation of Art and Design that, with few exceptions—the Frick, the Barnes Foundation—permeates our cultural institutions, galleries, and auction houses, eliminating the possibility of *tertium quid*. In our homes we live unavoidably with juxtapositions of art and design, with little guidance to the art of montage. Being a design gallery, Moss never had the resources to pair paintings and sculpture and photography with 'functional' objects. Through this adventure with Phillips de Pury & Company, and through our collaboration with long-time friend Asher Edelman and his firm, ArtAssure, Ltd., which facilitated the acquisition of much of the art included in this sale, my partner Franklin Getchell and I have been given a unique opportunity to take our ideas to another level, to break down what we see as an arbitrary segregation of Art and Design and to create dialogues between the disciplines. We'd like to suggest a parallel paradigm to the traditional auction format, to present interdisciplinary, subjective visual and intellectual 'fugues' which we hope will stimulate narratives and thereby spark the search for 'intent' in exceptional works in all media. Through the visual suggestion of 'separated at birth', this auction aims to stimulate thinking and hopefully open the door a bit to new criteria with which to evaluate and assign value to Art and Design, aside from the usual 'comp' system based on most recent sale of same or similar work. In short, we present you with a relentless 'apples to oranges' approach. In pairing certain disparate works, we ask you (as we did at Moss for the past 18 years) to check your *modus operandi* at the front door, to search with fresh eyes, and to arrive at your own conclusions.

In Sonnet XVIII, Shakespeare famously compared his lover to a summer's day, not to other lovers he might have had or could have had. In this auction, I propose for a moment that you compare Maarten Baas's sculpted 'Clay' table to a bronze torso by Alberto Giacometti, and not to other tables. Apples to Oranges.

Finally, I'd like you to know that many of the works offered here are especially dear to Franklin and me, as they're from our personal collection. We've been privileged to live with them for many years. They've shaped our thinking and we treasure them. Other works hail from the private collections of designers and artists whom we know and love and with whom we've collaborated. We thank them for offering great works to support our ambitions for this sale. Throughout the catalogue I'll try to briefly explain why I've juxtaposed certain works, and the consequent connections I perceive.

(I've always regarded most of the non-life-saving material world as 'souvenirs' of more or less profound thought expressed through functional 'things' which, by definition, possess therefore a divine duality for which they are sometimes considered inferior to Art, rather than the other way around.)

In offering these works, we hope to contribute to a more expansive and rewarding experience with regard to Design, our beloved obsession, and to its fraternal twin, Art.

A handwritten signature in black ink that reads "Murray Moss". The signature is written in a fluid, cursive style with large, sweeping loops and a prominent flourish at the end.





DIALOGUES BETWEEN ART & DESIGN

16 OCTOBER 2012 11AM NEW YORK

CURATED AND WITH ESSAYS BY MURRAY MOSS

LOTS 1-124

Viewing

6 – 15 October

Monday – Saturday 10am – 6pm

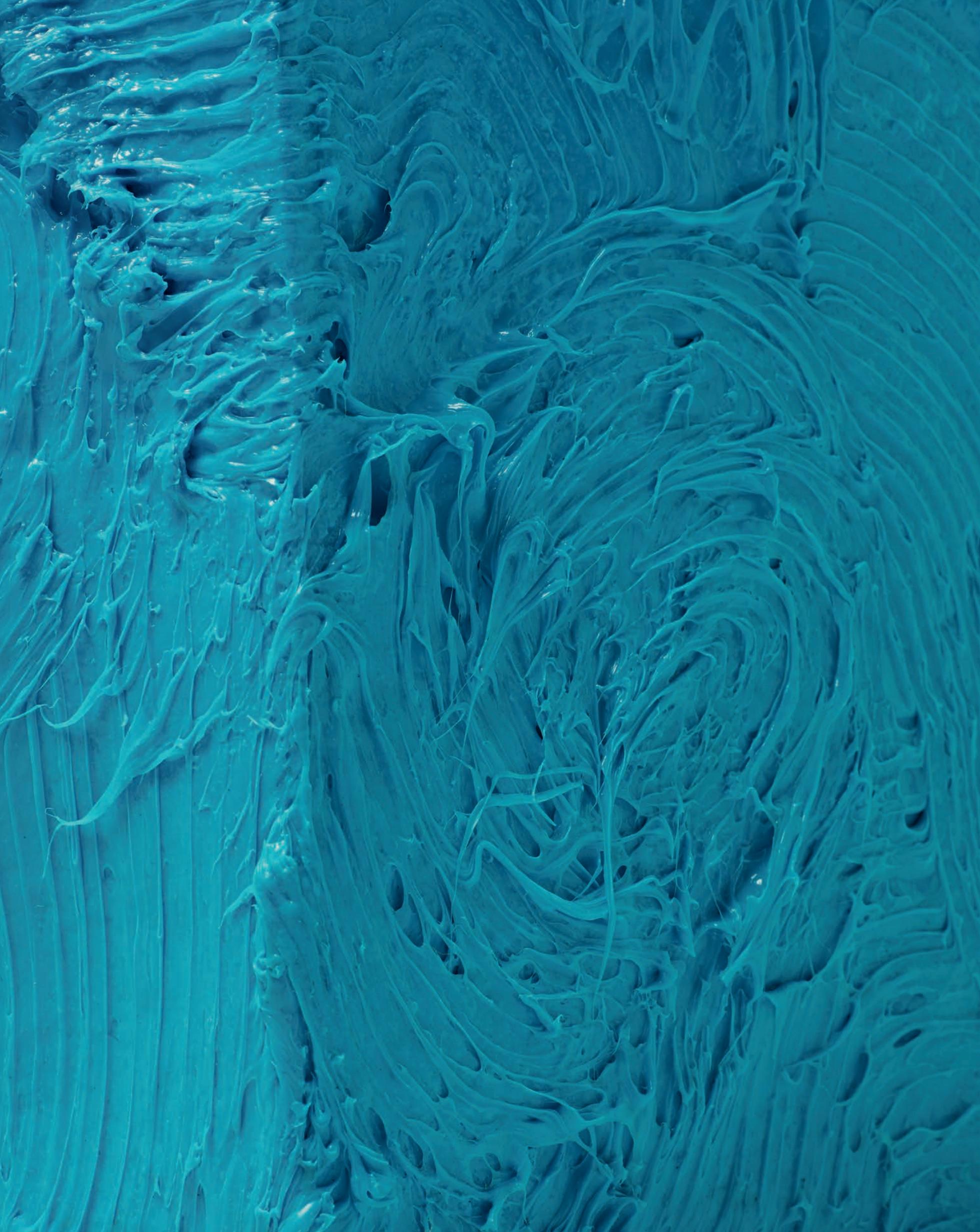
Sunday 12pm – 6pm

Front Cover Gaetano Pesce, *Monumental 'Golgotha' table*, 1973, lot 43 (detail)

Inside Front Cover Kelly McCallum, *'Ascension'*, 2012, lot 72 (detail)

Pages 3-4 Hella Jongerius, *'Giant Prince' vase*, circa 2000, lot 108 (detail)

Title Page Stephen Jones, *Bust of Lady Belhaven (after Samuel Joseph)*, 2011, lot 89





1 **JULES OLITSKI** 1922–2007
Shekinah Flame, 1990
 Acrylic on canvas.
 48 1/2 x 43 3/4 in (123.2 x 111.1 cm)
 Reverse signed, titled and dated 'Jules Olitski, 1990, Shekinah Flame'.

Estimate \$20,000-30,000

PROVENANCE

Acquired directly from the artist
 Private Collection, New York

There are many functional objects made from canvas: sails, beach chairs, tents, tarps, tote bags. Often, however, a designer will use canvas not as a construction material, but more as one would a painting surface – that is, as a 'canvas' upon which to convey abstract ideas, impressions, etc., through various techniques. I paired this Jules Olitski acrylic painting with Alessandro Ciffo's silicone chair, aptly named 'Jason' (in tribute to the British artist Jason Martin, who makes paintings about paint). Both chair and canvas, through different techniques, effectively demonstrate the *impasto* technique, where paint is laid very thickly on the canvas so that the painter's knife strokes are visible. In both chair and canvas, paint appears to be coming out of the surface.



2 **ALESSANDRO CIFFO** b. 1968
Unique 'Jason' armchair, from the 'Iperbolica' series, 2008
 Silicone.
 31 1/8 x 39 3/8 x 33 1/2 in (79 x 100 x 85 cm)
 Produced by XXI Silico, Italy.

Estimate \$15,000-20,000

PROVENANCE

Acquired directly from the artist

EXHIBITED

Dilmos, Milano, Salone Internazionale del Mobile, Milan, April 17-22, 2012

Silicone is the only material in which Ciffo works. First molded by air and then filled with elastic polyurethane foam, each piece is an experiment. By taking out all natural structural elements and substituting the body shell with air, the chair is transformed into an air chamber that, once inflated, takes on a new shape.



(detail of lot 3)



(detail of lot 4)



3 **FRANCESCO CONTI** 1681 - 1760

Martyrdom of St. Lawrence, first half 18th century
Oil on canvas.

25 1/4 x 19 1/2 in (64.1 x 49.5 cm)

Estimate \$15,000-20,000

PROVENANCE

Private Collection, Florence, 1991
Mary Jane and Morton Harris, New York

LITERATURE

Frederico Berti, *Francesco Conti*, Florence, 2010, illustrated p. 153



4 **LUC MERX** b. 1970

'Damned.MGX', 2007

Selective laser sintering 3-D printed nylon.

48 in (121.9 cm) high, 22 in (55.9 cm) diameter, with variable drop

Manufactured by .MGX by Materialise, Belgium. Number 7 from the edition of 40.

Embossed with '.MGX/07/40'.

Estimate \$25,000-30,000

EXHIBITED

'123', Moss, New York, May 17-June 27, 2009

LITERATURE

.MGX by Materialise, *Materialise your Dreams*, Leuven, 2007, pp. 6, 44-45, 124, 148

Gareth Williams, *Telling Tales, Fantasy and Fear in Contemporary Design*, exh. cat., The Victoria and Albert Museum, London, 2009, p. 114, p. 117 for a computer rendering

Opulent and bombastic, Luc Merx produced this ceiling light through a 3-D printing process known as Selective Laser Sintering. The shade and ceiling cap comprise algorithmically-derived masses of writhing nudes based on 'The Fall of the Damned', a classic motif used by Merx to reactivate historic imagery as a reference for his design. On closer inspection, the masses resolve into single falling bodies, twisted and frozen in fear, which reflect the internal light source. Their rhythmic order is visually perplexing, rendering the bodies as ornament. The design of this lamp undermines several taboos imposed on design in the 20th century by being figurative, ornamental, and narrative.

5 **NAOTO FUKASAWA** b. 1956

Two prototype 'Bent Glass Benches', 2012

Bent glass.

Each: approximately 18 7/8 x 78 3/8 x 20 1/2 in (48 x 199 x 52cm)

Produced by GlasItalia, Italy (2).

Estimate \$10,000-15,000

PROVENANCE

Acquired directly from the manufacturer

EXHIBITED

Salone Internazionale del Mobile, Milan, April 17-22, 2012



6 **NAOTO FUKASAWA** b. 1956

Two prototype 'Bent Glass Benches', 2012

Bent glass.

Each: approximately 18 7/8 x 78 3/8 x 20 1/2 in (48 x 199 x 52cm)

Produced by GlasItalia, Italy (2).

Estimate \$10,000-15,000

PROVENANCE

Acquired directly from the manufacturer

EXHIBITED

Salone Internazionale del Mobile, Milan, April 17-22, 2012

Like the 'Luminous table' designed by Tokuji Yoshioka (see lot 66), these glass benches were produced by the preeminent Italian industrial glass producer GlasItalia. Each a one-off prototype, they were created during a lengthy experimental research process which led to a final production offering, necessarily different from these tour de force first examples, which premiered in April at the 2012 Salone del Mobile in Milan.

Fukasawa, former head of IDEO's Tokyo office, and generally considered to be an 'industrial designer's designer', has created now-iconic works for MUJI, Vitra, B&B Italia, Triade, Magis, Artemide, Danese and Boffi which, in their totality, are representative of a Dieter Rams tenant:

minimum design/maximum functionality. Fukasawa's 'Bent Glass Bench' shown is to me his most lyrical work to date, transforming a potentially stagnant object into a fluid, breaking wave.



7 **BEATRICE CARACCILO** b. 1955

Water Mark 14, 2004

Silkscreen on glass over photo on aluminum.

44 3/4 x 67 1/2 in (113.7 x 171.5 cm)

Reverse signed and dated 'Beatrice Caracciolo, 2004'.

Number 2 from the edition of 5.

Estimate \$10,000-15,000

PROVENANCE

Charles Cowles Gallery, New York

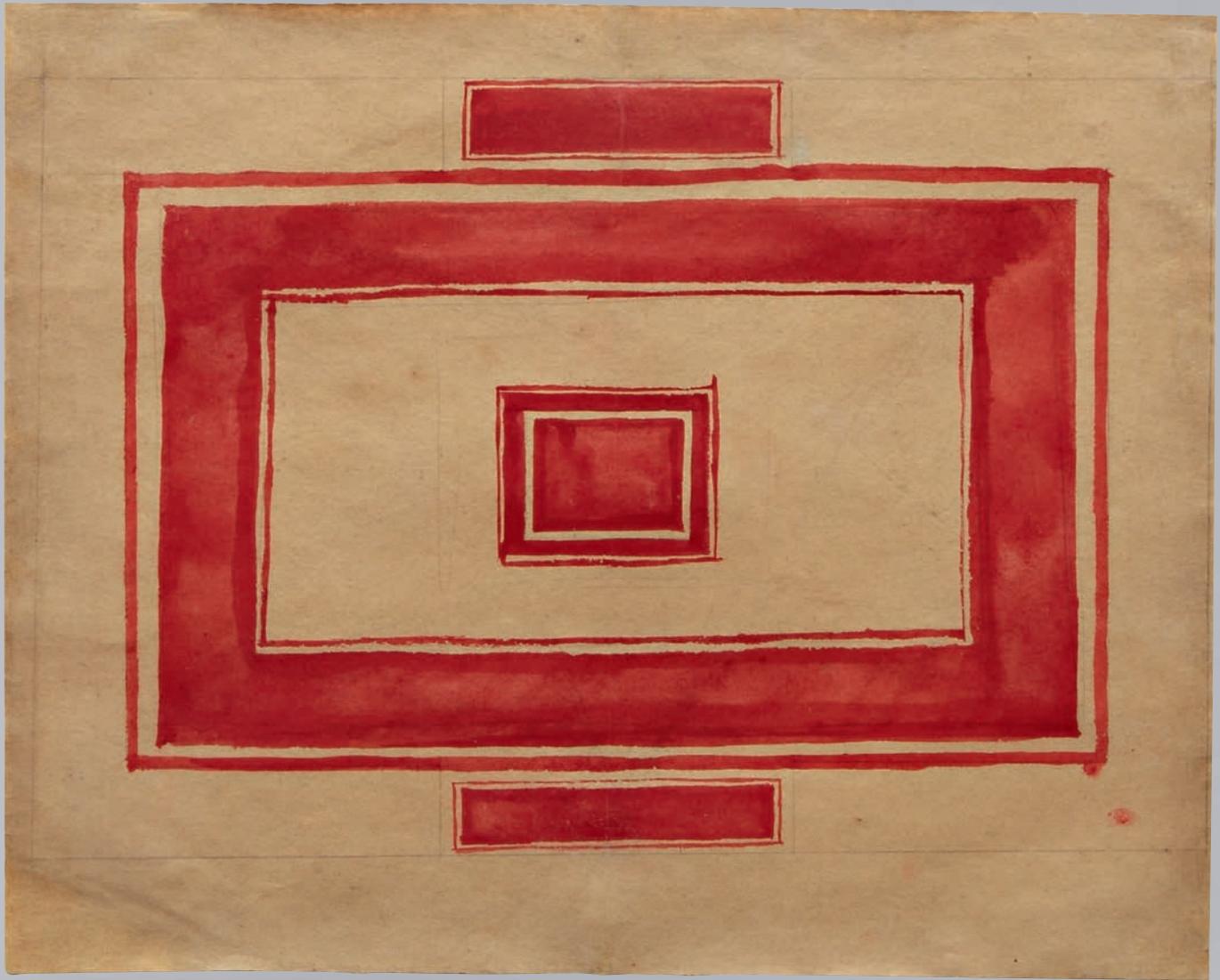
Private Collection, New York

EXHIBITED

'Water Marks', Charles Cowles Gallery, New York, October 4-21, 2007

Italian architect Gio Ponti's 'Parete Organizzata' illuminated wall organizer would normally be categorized as Design, primarily due to the fact it has an obvious function, whereas, curiously, Kazimir Malevich's design for a ceiling, in spite of the fact that it too has a function, is normally categorized as Art. Flat Art is normally hung on the wall; Design rarely is. Yet in our installation of these two works at Phillips, the Ponti is mounted on the wall, and the Malevich is placed on an easel, in space. As a result, are they both 're-departmentalized'? Do we allow the wall to become a determining factor in establishing what is Art and what is not?

MURRAY MOSS





COLLECTION OF MURRAY MOSS AND FRANKLIN GETCHELL

8

GIO PONTI 1891-1979

'Parete Organizzata' illuminated wall organizer, 1950-1953

Mahogany-veneered wood, Vitrex glass, frosted glass, brass.

82 1/2 x 116 1/8 x 14 1/2 in (209.6 x 295 x 36.8 cm)

Manufactured by Giordano Chiesa, Italy. Each piece of glass acid-etched with 'VITREX'.

Estimate \$70,000-90,000

PROVENANCE

Primavera Gallery, New York

LITERATURE

'Spedizione per Stoccolma N.5', *Domus*, 282, May 1953, p. 37 for a similar example

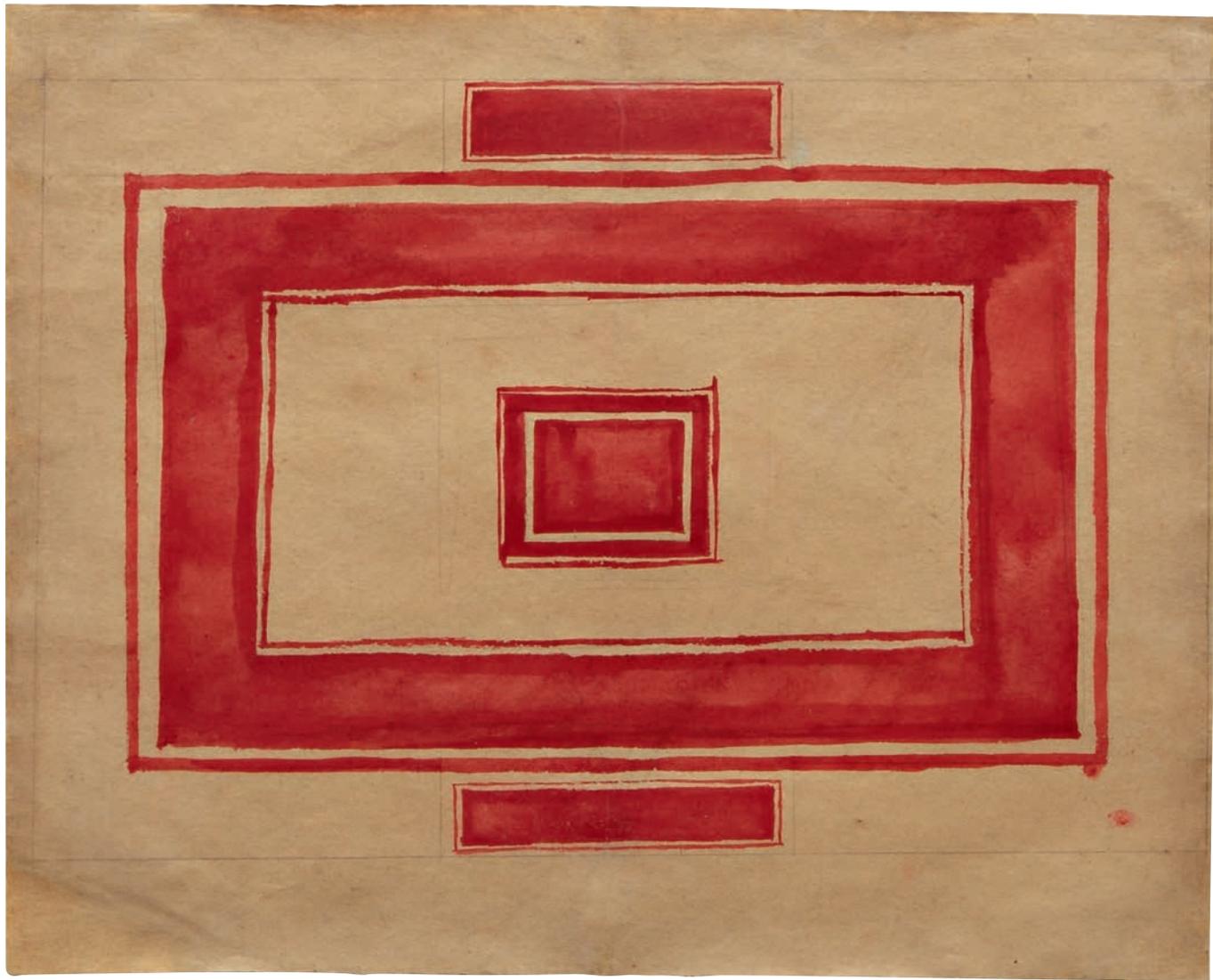
Ugo La Pietra, ed., *Gio Ponti*, New York, 2009, p. 188, fig. 390

Murray Moss 'Murray Moss', *Casa Grazia*, no. 12, December 2011, pp. 82-83

Murray Moss, 'Midtown? Yes, Midtown: Design maven Murray Moss lives with the tourists—and loves every minute of it', *New York Magazine: Design*, Summer 2012, illustrated p. 127

Arlene Hirst, 'TDA/Total Design Addict', *Elle Décor Italia*, no. 9, September 2012, illustrated cover, pp. 182, 187

Ponti's 'Parete Organizzata' illuminated wall organizer assembles, all in one wall panel, shelves for objects and books, glass racks for magazines, protected nooks for more fragile objects, and a small plinth—nearly a reliquary—begging for art. In addition, the wall organizer provides lighting, which, placed behind the various containers, causes the sundry receptacles to appear floating, adding an overall quality of lightness. The idea of assembling and combining disparate items within an organized structure is of course akin to my affinity for creating montage; this wall unit, which Franklin and I have lived with and treasured for over 22 years, is to me the de-facto 'poster child' of Moss: *Dialogues Between Art & Design*, most representative of what Moss was and is now. It is an architecture at the service of Babel, encouraging multiple dialogues, visual cacophony, comparison, evaluation, and playfulness through hands-on participation, all the while ensuring an overall harmony and sense that all of the noise is in fact music.



9 **KAZIMIR MALEVICH** 1878-1935

Ceiling plan for the Red Theater, Leningrad, 1931

China ink on paper.

13 x 16 1/4 in (33 x 41.3 cm) .

Estimate \$100,000-150,000

PROVENANCE

Anna Aleksandrovna Leporskaya, Leningrad

Galerie Gmurzynska, Cologne

Galerie Piltzer, Paris

Private Collection, Paris

Edelman Arts, New York

Private Collection, New York

EXHIBITED

'Malevich, Suetin, Chashnick', Galerie Gmurzynska, Cologne, June 13-July 31, 1992

LITERATURE

Galerie Gmurzynska, *Malevich, Suetin, Chashnik*, Cologne, 1992, No. 28, illustrated p. 76

A. B. Nakov, *Kazimir Malewicz Catalogue Raisonné*, Paris, 2002, No. S-647-a, illustrated p. 329

A. Nakov, *Kazimir Malewicz: Le Peintre Absolu Volume 3. Thalia Edition*, Paris, 2007, illustrated p. 316

L. Sperti, 'Kazimir Malewicz: Le Peintre Absolu.' *Art Passions* 12, 2007 illustrated pp. 83-87

This important Suprematist sketch fully embodies Kazimir Malevich's embrace of that ideology in the mid- 1920s, and its power to create new, vital space analogous to the artist's notion of contemporary society. This ink drawing - his 1931 design for the ceiling of the Krasny Theatre in Novosibirsk, Soviet Russia - was a commission affording Malevich the opportunity to confirm the influence of geometric non-objectivity in the New Order of architecture. The design was never realized due to a fire which destroyed the building. Before the Revolution, the eclectic building had been a cathedral, built at the end of the 19th century. In Malevich's Suprematist redesign, the overlapping symmetrical rectilinear forms, as arranged on the ceiling, allowed for individual vaulted segments. Usurped from the Bolshevik ideologues, Malevich used the color red - energetic and filled with power - as he did black and white, the three colors corresponding to his theory of three levels of Suprematist development.



10 **MASSIMILIANO ADAMI** b. 1969

Unique 'Fossile Moderno Meteore' floor lamp, from the 'Fossili Moderni' series, circa 2009

Polyurethane foam, found objects.

65 1/2 in (166.4 cm) high, 33 1/4 in (84.5 cm) diameter

Produced by MASSimiliano Adami, Italy. From the edition of 3 pink floor lights.

Estimate \$6,000-8,000

EXHIBITED

'Arthur', Moss, New York, March 3 - April 16, 2011

LITERATURE

Massimiliano Adami, *Magma Fossile*, exh. cat., Triennale di Milano, Milan, 2009, n.p. for the ceiling light

11 **MASSIMILIANO ADAMI** b. 1969

Two unique 'Fossili Moderni' tables, from the 'Fossili Moderni' series, circa 2009

Polyurethane foam, found objects.

Stationary table: 22 1/2 in (57.2 cm) high, 19 3/4 in (50.2 cm) diameter; rolling table: 23 1/2 x 21 in (59.7 x 53.3 cm)

Produced by MASSimiliano Adami, Italy. Numbers 16 and 18 from the open edition.

Underside of stationary table signed and written in black marker with 'FOSSILI MODERNI/TAVOLINO no 16/MASSimiliano Adami/2009' and underside of rolling table signed and written in black marker with 'FOSSILE MODERNO/TAVOLINO/ No 18' (2).

Estimate \$5,000-7,000

EXHIBITED

'Poetic License', Moss, New York, May 15 – June 30, 2010

LITERATURE

Massimiliano Adami, *Magma Fossile*, exh. cat., Triennale di Milano, Milan, 2009, n.p. for the ceiling light from this series

Works from Massimiliano Adami's 'Fossili Moderni' series entered the permanent collection of the Triennale di Milano after the artist's solo exhibition at the museum in 2009. Titled 'Magma Fossile', the exhibition featured a variety of forms including a table, a lamp, a console, and a wardrobe, among others. To create each unique work, Adami 'drowned' found objects in liquefied polyurethane, and then cut through the cured foam to reveal cross sections of embedded objects. His excavations revealed a surprising geology of castoffs repurposed as vessels, cubbies and vital decoration.





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12 **HELLA JONGERIUS** b. 1963

'Kasese Sheep' chair, circa 1999

Carbon fiber, 'Not Tom, Dick & Harry' handmade wool and silk felt by Claudy Jongstra.

27 x 18 1/2 x 25 in (68.6 x 47 x 63.5 cm)

Produced by Jongeriuslab, the Netherlands for Cappellini, Italy.

From the edition of 12. Leg embossed with 'jongerius for cappellini'.

Estimate \$10,000-15,000

EXHIBITED

'Repeat', Moss, New York, May 15 – June 30, 2010

LITERATURE

Droog & Dutch Design, From Product to Fashion, exh. cat., Centraal Museum, Utrecht, 2000, pp. 38, 49, 82, 169

Charlotte and Peter Field, eds., *Designing the 21st Century*, Cologne, 2001, pp. 144-145

Louise Schouwenberg and Hella Jongerius, *Hella Jongerius*, London, 2003, pp. 22, 57, 59, 62, 100, 101, 104, 214-216

Hella Jongerius, Louise Schouwenberg, Alice Rawsthorn, and Paola Antonelli, *Hella Jongerius: Misfit*. London, 2010, pp. 145, 149, 250

Arlene Hirst, 'TDA/Total Design Addict', *Elle Décor Italia*, no. 9, September 2012, illustrated p. 192

'In 1999, Hella Jongerius began working on a design for a folding chair to be based on a chair that she discovered on a trip to Africa. The Kasese chair had been made by a carpenter from Kasese, Uganda, and its material, form and function fascinated her with their inherent poetry. As a 1990's designer working with western industrial techniques and materials, the challenge was to come up with her own interpretation of that sensitivity. In the process, the chair took on certain characteristics of a typically western product: a folding chair. Its skin became traditionally industrial; its poetry became contemporary and western.'
– Louise Schouwenberg, March 1999

The 'Kasese Sheep' chair is in the following permanent collections: The Museum of Modern Art, New York; San Francisco Museum of Modern Art; Textielmuseum Tilburg, the Netherlands; Centraal Museum, Utrecht, the Netherlands; Fonds Regional d'Art Contemporain, Dunkirk, France; Fonds National d'Art Contemporain, Puteaux, France and the collection of the artist.

13 **VERA IACHIA** b. 1959

'Vision' rug, 2012

Arraiolos wool.

Handmade by Veravision, Portugal.

121 x 80 in (307.3 x 203.2 cm)

Estimate \$5,000-7,000

Portuguese designer Vera Iachia's spiral rugs are handcrafted in traditional Arraiolos wool, continuing in a contemporary vein one of the most famous embroidery traditions in Portugal. Iachia's bold graphic challenges our optical faculties and plays with our sense of balance by virtue of the fact that it is intended to be placed on the floor - a surface that we inherently use for reference in regards to maintaining our stability.



Prototype 'Fly' chaise longue, 2003
Carbon fiber, Quantum fabric.
25 1/2 x 70 x 50 in (64.8 x 177.8 x 127 cm)
Manufactured by Zanotta, Italy.

Estimate \$3,000-5,000

EXHIBITED

'Of Thrones and Lesser Elevations', Moss, New York, March 23 – June 1, 2006

LITERATURE

Giovanni Lauda, 'Mark Robson: Sitting on Air', *Interni*, April 2003, pp. 302-304

Dagmar Aalund, 'Designer's Chair Idea Did "Fly"', *The Wall Street Journal*, Vol. XXI, No. 87, June 6-8, 2003, n.p.

'Tomorrow's Leaders Today', *Surface*, no. 34, 2004, n.p.

'Objects non identifiés', *Maison Française*, October/November, 2006, p. 117

The 'Fly' chaise has become an obscure classic of early 21st century design and is the result of extensive research in new models of comfort, conducted by the historic Italian manufactory, Zanotta. Robson used a carbon fiber structure to create a large, fluid and nearly weightless organic shape. The clear varnished frame is covered with black Quantum mesh. A sort of 'Aladdin's carpet', the 'Fly' reclining chaise is equally comfortable indoors or on the beach or terrace. This example is one of the first produced and was launched in the USA at Moss, May 2003. The 'Fly' chaise longue is in the permanent collection of The Chicago Athenaeum.



Johann Friedrich Böttger (1682-1719) worked as an alchemist for King Augustus of Poland after fleeing from the King of Prussia, who attempted to seize Böttger, believing that he had mastered the secret of the 'Philosopher's Stone'. Augustus of Poland put him to work immediately searching for the same impossible task of making gold from base metals. The task ended in failure, naturally. The court scientist to King Augustus, Ehrenfried Walther von Tschirnhaus (1651-1708), suggested to the King that Böttger's services might better serve the monarchy if he were to turn his attentions to the creation of earthenware that would fill the King's treasury. The King agreed, and both Böttger and von Tschirnhaus began experimenting with clays and earths between 1708 and 1710. As a result, they succeeded in producing a red stoneware, called Böttgersteinzeug that was so hard it could be polished on the lapidary's wheel.

Böttger wanted to make a hard-paste white porcelain, similar to the porcelain the Chinese had been producing since 613 CE, instead of merely imitating and refining earthenware, as he had been doing with his experiments in red stoneware. Around 1710, he found the proper balance of materials to mix into what was to be the first true European white porcelain with a smooth texture and translucent quality, and the Meissen manufactory was established. Effectively, this discovery ended the use of the red stoneware. However, in the early 20th century, there was a resurgence of interest in Böttgersteinzeug. Max Adolf Pfeiffer, who was Meissen's director from 1918 until 1933, reintroduced into the collection pieces executed in this unusual and challenging material. Erich Hösel, who sculpted these two camel figures, began his studies in sculpture at the Dresden Art Academy in 1886. Upon his graduation, he was awarded a travel grant, which took him to the Middle East, a source of inspiration which ultimately led to the creation of these figures. An acknowledged master sculptor, Hösel became superintendent of design at Meissen in April 1903, and Director of Design from 1912 onwards.

15 **ERICH HÖSEL** 1869-1957

Pair of Böttgerware camels, from the 'Limited Masterpieces' series, designed 1931, produced 2007

Red stoneware.

Taller: 16 x 19 x 7 3/4 in (40.6 x 48.3 x 19.7 cm);

shorter: 13 3/4 x 19 x 7 1/2 in (34.9 x 48.3 x 19.1 cm)

Manufactured by Staatliche Porzellan-Manufaktur Meissen, Germany. Number 19 from the edition of 25. Underside of taller impressed with 'BÖTTGER/STEINZEUG/25AN/86103' and side of base impressed with manufacturer's mark and written in gold with '19 / 25'. Underside of shorter impressed with 'BÖTTGER/STEINZEUG/27AN/82609' and side of base impressed with manufacturer's marks and written in gold with '19 / 25' (2).

Estimate \$6,000-8,000

LITERATURE

Peter Braun, *Böttgersteinzeug®, A Meissen Fascination*, Dresden, 2007, p. 52



16 **TIMOTHY RICHARDS** b. 1955

'Lutyens Temple' and 'The Temple Bar' scale models, 2002

'Lutyens Temple': plaster, bronze, gold leaf, metal, felt;

'The Temple Bar': plaster, bronze, metal.

'Lutyens Temple': 11 1/2 x 14 x 14 in (29.2 x 35.6 x 35.6 cm);

'The Temple Bar': 9 1/2 x 14 x 5 in (24.1 x 35.6 x 12.7 cm)

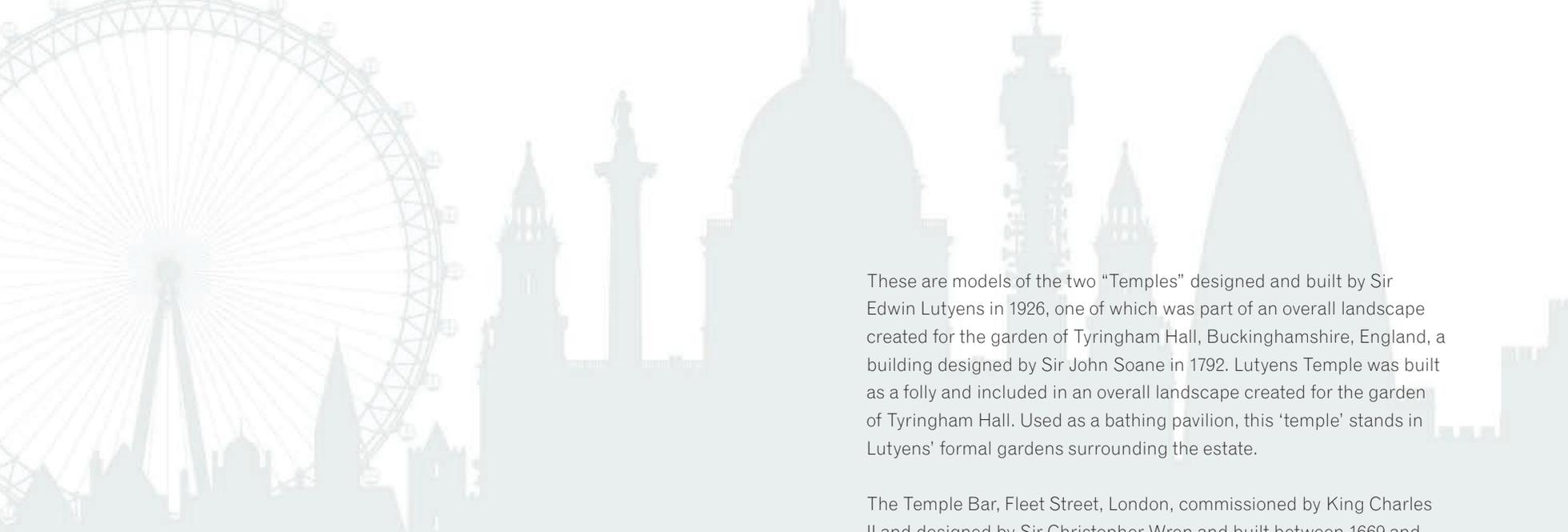
Handmade by Timothy Richards, UK. 'The Temple Bar': number 97 from the edition of 150. Underside of 'The Temple Bar' with adhesive label and side signed, numbered and dated by the artist 'Tim Richards/April 2002/ 97 of 150' (2).

Estimate \$4,000-6,000

PROVENANCE

Acquired directly from the artist





These are models of the two "Temples" designed and built by Sir Edwin Lutyens in 1926, one of which was part of an overall landscape created for the garden of Tyringham Hall, Buckinghamshire, England, a building designed by Sir John Soane in 1792. Lutyens Temple was built as a folly and included in an overall landscape created for the garden of Tyringham Hall. Used as a bathing pavilion, this 'temple' stands in Lutyens' formal gardens surrounding the estate.

The Temple Bar, Fleet Street, London, commissioned by King Charles II and designed by Sir Christopher Wren and built between 1669 and 1672, marks the westernmost extent of the city of London on the road to Westminster.

Since 1988, model maker extraordinaire Timothy Richards has been creating precise, exceptionally beautiful British Gypsum plaster architectural models from his workshop in Bath, England, incorporating etched brass, white metal, copper, hand-made glass, and gold, where required. Educated in Bath, Richards has received commissions for his finely crafted and detailed models from members of the British Royal Family, the Royal Opera House, The Victoria and Albert Museum, The Courtauld Gallery, Harvard University, the US Department of State, the British House of Commons, and the Spanish government.



MARCO ZANINI b. 1954

Pair of 'Roma' armchairs, designed 1986

Painted fiberglass.

Each: 35 x 40.5 x 36.5 in (88.9 x 102.9 x 92.7 cm)

Manufactured by Post Design for Memphis, Italy (2).

Estimate \$8,000-12,000

EXHIBITED

'Holiday 2010', Moss, New York, November 27, 2010 – January 8, 2011

One of the rule breakers who collaborated with Ettore Sottsass in 1980 in the creation of a project originally called *The New Design*, rechristened Memphis, Marco Zanini contributed to a collection intended to liberate himself and his colleagues from the Modernist doctrines of 'good taste.' Using such 'tools' as unconventional - even gaudy - materials, including kitsch-patterned plastic laminates, and 'industrial' materials ironically infused with glitter, Zanini and his friends were 'quoting from suburbia' (as Sottsass described it). It was a revolt against the Design Establishment, where color and decoration were taboo. The 'Roma' chair, designed by Zanini in 1986, continues the battle. Seemingly constructed of pre-fabricated, leftover 'blocks' of Modernism, this glittery green throne could have been commissioned by The Wizard of Oz or Maxfield Parrish's King Cole. Like most well articulated revolts, this chair has, ironically, become an icon.



OLD KING COLE

Maxfield Frederick Parrish, *Study for Old King Cole* (now in St. Regis Hotel), circa 1905-1906
Photo: Art Resource, NY Art © Maxfield Parrish Family, LLC/Licensed by VAGA, New York, NY

The objective of lightness, to reveal structural performance, means reducing the sections to a minimum, working by 'subtraction'.

ALBERTO MEDA

Paulo Laport's 'Warm Shade Synchromatic' invites the viewer to become absorbed into this expanse of color. Its thinly painted surface almost vibrates with energy. Pairing this piece with Meda's reductive 'Light Light' chair invites one to search for hidden possibilities within this ethereal field.

In the 1980s, Italian industrial designer Alberto Meda, former technical director of Kartell, collaborated with Alias on an extremely lightweight chair. Working with carbon fiber and Nomex®, a composite "honeycomb", they began work on a chair that was to be named 'Light Light,' weighing only 1 kg. 50 prototypes were produced of this chair, each a progression from the previous. Due to its extreme lightweight and high-tech appearance, this chair was deemed "un-commercial" and never put into production. This chair is part of the permanent collection of The Museum of Modern Art, New York and the Indianapolis Museum of Art.





COLLECTION OF MURRAY MOSS AND FRANKLIN GETCHELL

18 **ALBERTO MEDA** b. 1945

Prototype 'Light Light' armchair, circa 1988

Molded carbon fiber, Nomex® honeycomb core.

27 1/2 x 21 x 18 1/2 in (69.9 x 53.3 x 47 cm)

Produced by Alias, Italy. Number 26 from the edition of 50 prototypes. Underside with metal label 'Alias sri – Italia/Lightlight-1988/prototipo sperimentale n.26/ design Alberto Meda'.

Estimate \$12,000-18,000

EXHIBITED

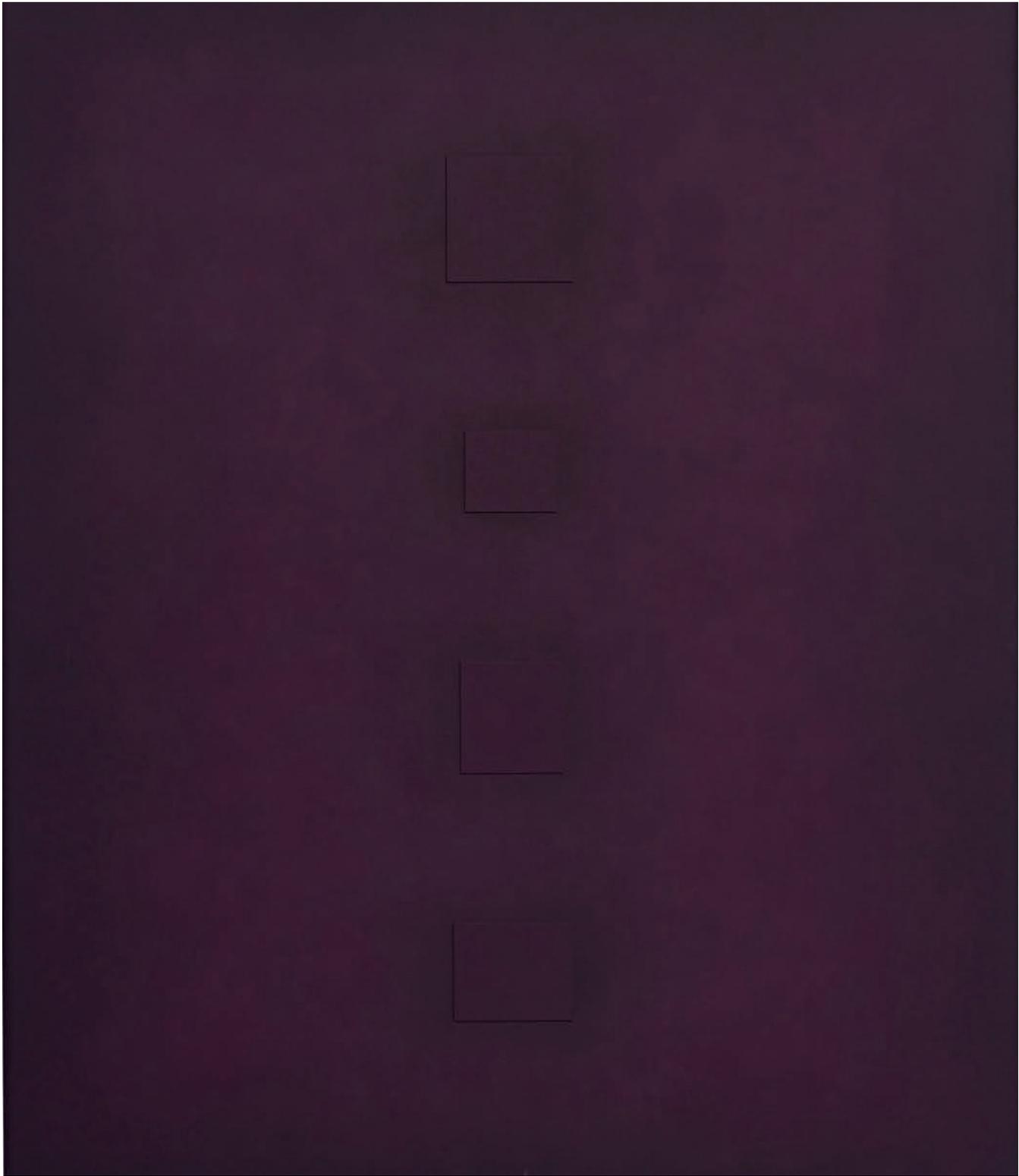
'Of Thrones and Lesser Elevations', Moss, New York, March 23 – June 1, 2006

LITERATURE

Marco Romanelli, 'Alberto Meda: Le Sedie, Light Light per Alias', *Domus*, no. 687. September, 1987, pp. 105-107

Charlotte and Peter Fiell, *1000 Chairs*, Cologne, 1997, p. 643

Arlene Hirst, 'TDA/Total Design Addict', *Elle Décor Italia*, no. 9, September 2012, illustrated p. 182



19 **PAULO LAPORT** b. 1951

Warm Shade Synchronatic, 1991

Collage and oil on canvas.

83 1/8 x 71 1/8 in (211.1 x 180.7 cm)

Reverse signed 'Paulo Laport' and with paper label.

Estimate \$7,000-9,000

PROVENANCE

Collection of the artist

Private Collection, Switzerland

STUDIO JOB**JOB SMEETS and NYNKE TYNAGEL** b. 1970, b. 1977*'Robber Baron' floor lamp, 2007*

Polished and patinated bronze.

63 in (160 cm) high

Produced by Studio Job, the Netherlands for Moss, USA.

Number 1 from the edition of 5. Base impressed with 'JOB 07 01 / 05'.

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

Comissioned directly from the artists

EXHIBITED

'Robber Baron, the complete Suite: tales of power, corruption, art and industry, cast in bronze', Moss, New York, May 19 – July 14, 2007

LITERATURE*Studio Job: The Book of Job*, New York, 2010, p. 181 for a drawing, pp. 187, 190Sue-an van der Zijpp and Mark Wilson, *Studio Job & the Groninger Museum*, Wommelgem, 2011, pp. 38, 45, 75

Commissioned by Moss, 'Robber Baron:Tales of Power, Corruption, Art, and Industry, Cast in Bronze,' by Studio Job, is an important suite of five cast-bronze furnishings, consisting of a cabinet, mantel clock, table, floor lamp, and jewel safe.

Magnificent in scale, exceptionally finely modeled, detailed, and cast, with precision mechanical movements where required, incorporating deeply carved iconographic reliefs, with areas highly polished, gilded, or patinated, these works are guild-like in their master craftsmanship. Their mirror finish reflecting the outrageous excesses of America's 19th century tycoons and Russia's new oligarchs, these surreal, highly expressive furnishings, each a complex composition of multiple visual elements depicting a narrative – much like a cathedral's stained glass windows or its majestic bronze front doors – represent an interior belonging to a powerful industrial leader or his heirs. With clouds of pollution belching from towering smoke stacks, and missiles, falcons, gas masks, warplanes, and wrenches adorning golden surfaces, 'Robber Baron' celebrates and shames both art and industry.

'Robber Baron' floor lamp is a monumental bronze illuminated sculpture, in which three important icons of architecture – the Parthenon, the Empire State Building, and Saint Peter's Basilica – merge into one. The Zeppelin docked at the pinnacle symbolizes technological failure, and references the Empire State Building, whose top spire was originally intended as a mooring for Zeppelin airships. When illuminated, the hundreds of windows transform the sculpture into a glowing tower. The 'Robber Baron' floor lamp is in the permanent collection of the Groninger Museum, the Netherlands.



The Medium is not always the Message. In 'Trouble', the use of embroidery to convey the message suggests a decidedly docile, domestic moment, in spite of what the text itself is communicating. And of course we know the music played on as the unsinkable Titanic sank.

MURRAY MOSS



21 *'Titanic' scale model, circa 1955*
Wood, painted wood, painted metal, brass.
14 x 59 x 6 in (35.6 x 149.9 x 15.2 cm) including stand
Handmade by Azimute, France.

Estimate \$3,000-4,000

EXHIBITED

'Summer 2010', Moss, New York, July 6 – September 4, 2010

2012 is the 100th anniversary of the sinking of the R.M.S. Titanic. Azimute, the world-renowned French model-making workshop (now defunct), always paid close attention to the reproduction of the smallest details on their ship models. Each model was painstakingly constructed one slat at a time, and special attention was paid to the stairs, lifeboats and other deck accessories and fittings. The hull received 15 layers of varnish; each layer was sanded, creating a perfectly smooth finish.

22 **JOSEPH LA PIANA** b. 1966
Trouble, 2012
Embroidered canvas.
30 x 40 in (76.2 x 101.6 cm)
Reverse signed and dated 'La Piana 2012'.

Estimate \$10,000-15,000

PROVENANCE

Acquired directly from the artist

TROUBLE





23 **PAUL CÉZANNE** 1839-1906

Les Baigneurs (Grande planche) (The Large Bathers), circa 1896-1898

Color lithograph on laid paper watermark 'MBM.'

Sheet: 18 5/8 x 24 3/8 in (47.3 x 61.9 cm)

Lower right signed in the stone 'P Cézanne' and inscribed 'Tirage à cent exemplaires no. 1'. This work is the second state (of three), with the printed inscription, from an edition of 100.

Estimate \$25,000-35,000

PROVENANCE

Galerie Michael, Beverly Hills
Private Collection, USA

LITERATURE

Ambroise, Vollard, *Recollections of a Picture Dealer*, London, 1936, pp. 247-48

Lionello, Venturi, *Cézanne: son Art - son œuvre, No.1157, Vol. 1*, Paris, 1936, p. 287

Alphonse Kann maquette Vol.2, pl. 332

Una E. Johnson, Ambroise Vollard, Editeur, 1867-1939, New York, 1944, No.30, pp. 15, 68-9, 193

Melvin Waldfoegel, "Caillebotte, Vollard and Cézanne's 'Baigneurs au Repos'", *Gazette des Beaux-Arts*, February 1965, pp. 113-20, p.114

Jean Cherpin, "L'œuvre gravé de Cézanne", *Arts et Livres de Provence: Bulletin*, No.82, 1972, No.7, pp. 47-58, 68-9, first state p.53

Douglas W. Druick, "Cézanne, Vollard and Lithography: the Ottawa Maquette for the 'Large Bathers' Colour Lithograph", *The National Gallery of Canada Bulletin*, 19, 1972, 1974, pp. 1-36, p. 8

Douglas Druick and William Rubin (ed.), "Cézanne's Lithographs", *Cézanne: the Late Work*, London, 1978, pp. 119-37, first state p. 125



COLLECTION OF MURRAY MOSS AND FRANKLIN GETCHELL

24 **JOSEPH RIVIÈRE** 1912-1961
'Femme Couchée', 1952
Bisque porcelain.
3 1/2 x 7 5/8 x 5 1/2 in (8.9 x 19.4 x 14 cm)
Produced by Manufacture National de Sèvres, France. Base incised with 'JOSEPH/RIVIERE/J.G./1952' and impressed with manufacturer's mark.

Estimate \$3,500-4,500

PROVENANCE
Acquired directly from the manufacturer, 2004



COLLECTION OF MURRAY MOSS AND FRANKLIN GETCHELL

25 **JULES-OSCAR MAËS** (1881- ?)
'Baigneuse', 1953
Bisque porcelain.
8 1/2 x 6 7/8 x 4 3/4 in (21.6 x 17.5 x 12.1 cm)
Produced by Manufacture National de Sèvres, France. Base incised with 'JO MAËS/1953/H3' and impressed with manufacturer's mark.

Estimate \$4,000-5,000

PROVENANCE
Acquired directly from the manufacturer, 2004



26 **PETER TRAAG** b. 1979

Two 'Sponge' armchairs, 2004

Trivera upholstery, polyurethane.

Each: 29 x 39 x 25 in (73.7 x 99.1 x 63.5 cm)

Manufactured by Edra, Italy. Underside of each impressed 'edra/SPONGE/design: Peter Traag' (2).

Estimate \$5,000-7,000

LITERATURE

Marcus Fairs, *21st Century Design: New Design Icons from Mass Market to Avant-Garde*, London, 2009, pp. 176-177

The 'Sponge' chair was the 2004 debut of Dutch designer Peter Traag, a graduate of London's Royal College of Art. Its shape, inspired by sea sponges, is the result of a technological innovation that allows it to obtain a firm yet invitingly soft seat. Polyurethane foam has been injected directly into an overly large 'upholstery' shell, which has been reinforced by a special fluorocarbon polyester thread. This production technique results in a unique chair, forming random 'elephant skin' folds that mimic a well-worn classic armchair.



27 **JULES OLITSKI** 1922–2007

Ashtoreth Implied - 3, 1978

Water-based acrylic on canvas.

79 x 51 in (200.7 x 129.5 cm)

Reverse signed, titled and dated 'Ashtoreth Implied - 3, 1978, Jules Olitski'.

Estimate \$35,000-45,000

PROVENANCE

M. Knoedler & Co. Inc., New York

Private Collection, 1979

EXHIBITED

'Jules Olitski: Recent Paintings', M. Knoedler & Co., New York, April 21 – May 10, 1979

The first living artist to have a solo exhibition at The Metropolitan Museum of Art, New York in 1969, Jules Olitski combines his color field study with his exploration of *impasto* techniques – an expanse of muted tonality scarred by deep gashes.



'Gran Khan' sofa, 2008

Leather, Lycra upholstery, aluminum.

24 x 109 x 40 in (61 x 276.9 x 101.6 cm)

Leather impressed with 'Gran Khan 2008 / Francesco Binfaré'.

Estimate \$6,000-8,000

LITERATURE

Maria Cristina Tommasini and Francesco Binfaré, 'Sofa Story', *Domus*, no. 914, May 2008, p. 98

The 'Gran Khan' sofa consists of enormous leather hides with uncut edges, resting atop a luxuriously soft frame. The sofa's name references the rulers of the Mongolian empire, or 'Khagan', whose rule began with Genghis Khan in 1206, and suggests the couches and carpets that once furnished Mongolian Nomad tents.

Like in certain examples of classical Greco-Roman statuary, the folds of the material – in this case, animal hides – is wherein the beauty lies – the fullest expression of *chiaroscuro*.



* *Roman 'Togatus' figure, 2nd Century CE*
Cast bronze, together with wood pedestal.
62 x 24 x 13 in (157.5 x 61 x 33 cm) including base

Exhibition Only

PROVENANCE

France, 19th Century
Versailles, 1970s
Segradakis Collection
Nicholas Koutalakis
Royal Athena Gallery, 1980
J Collection, 1985 – 2008

LITERATURE

Jerome M. Eisenberg, *Art of the Ancient World*, exh. cat., Royal Athena Gallery, Greece, 1985, n.p.
Carol Mattusch, *The Fire of Hephaistos: Large Classical Bronzes from North American Collections*, exh. cat., Harvard University Art Museums, Cambridge, 1996, no. 54, pp. 343-346



29

GAETANO PESCE b. 1939

'Shadow' chair, circa 2007

Metallic fabric-upholstered free expanded polyurethane foam.

48 x 45 x 44 in (121.9 x 114.3 x 111.8 cm)

Manufactured by Meritalia, Italy. Manufacturer's fabric label with 'MERITALIA@/MADE IN ITALY'.

Estimate \$3,000-5,000

PROVENANCE

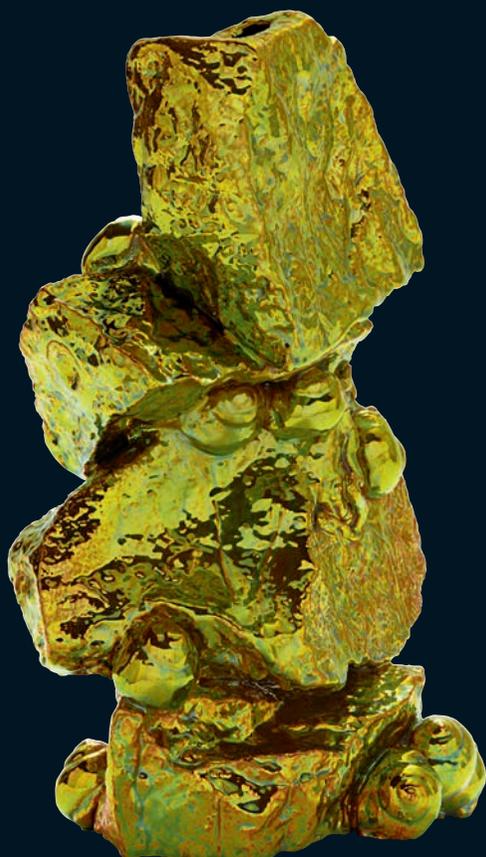
Acquired directly from the manufacturer

The technology surrounding the use of expanded polyurethane normally generates products that maintain the same form. 'Shadow' is free from this restriction; each chair is created without casting, and therefore each chair is a different, unique armchair. 'Shadow' is a perfect example of Pesce's 40-year research into Random Series Production. In this case, the polyurethane expands directly in the textile covering, following a 'body shape', and when it solidifies, it creates structure. As a result of this process, the covering is always twisted in an unpredictable way.



Does gold trump all? Does the fact something is gold obliterate all of its other attributes? Is that the power of gold?

MURRAY MOSS



30

JULIA KUNIN b. 1961

Unique 'Scholar's Rock 11' vase, 2012

Glazed earthenware.

15 1/2 in (39.4 cm) high

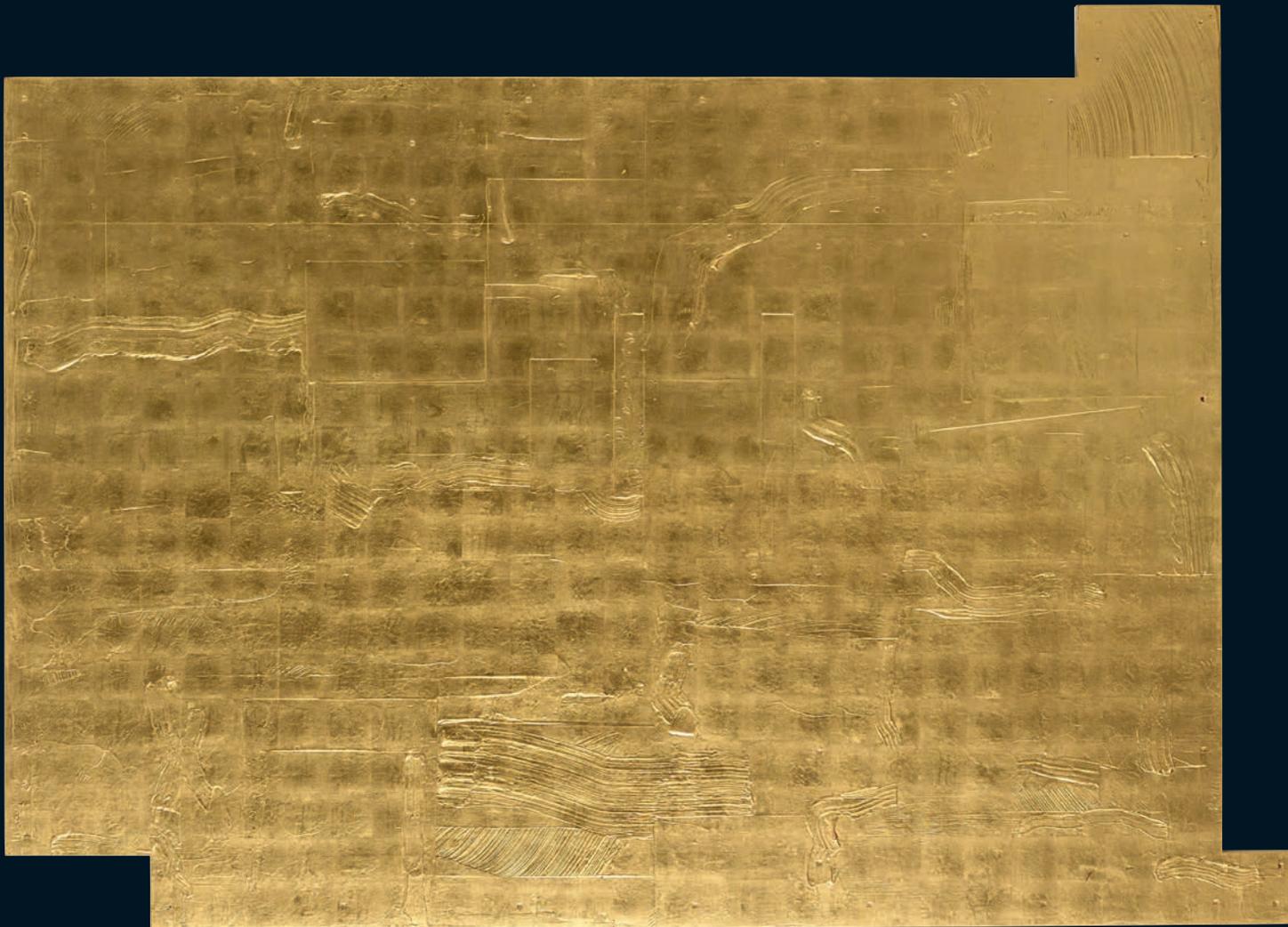
Produced by Zsolnay Porcelan Manufactura, Hungary. Underside stamped with 'ZSOLNAY HUNGARY/ 1882 PÉCS/ HAND PAINTED', signed 'Julia Kunin/ 2012', and with adhesive label '11'.

Estimate \$2,500-3,500

EXHIBITED

'Midway and Mortal Stillness', Moss Bureau, New York, May 18 – June 30, 2012

The 'Scholar's Rock 11' vase is glazed with the historic Eosin glaze, developed in 1893 and exclusive to The Zsolnay Porcelan Manufactura, Hungary. The 'Scholar's Rock 11' vase results from a workshop held in 2011 in Hungary that artist Julia Kunin helped organize, between the Siklos ceramic center and the historic Zsolnay factory. Kunin, as well as the celebrated ceramicist Eva Zeisel, were invited, along with a group of Hungarian artists, to produce some earthenware pieces using Zsolnay's extraordinary glazes, introduced in the Art Nouveau period. The rocks that she selected to make the molds were collected from the grounds of a 15th century Hungarian church and monastery.



31

STUDIO JOB
JOB SMEETS and NYNKE TYNAGEL b. 1970, b. 1977

Six plates from the 'Golden Biscuit' series: 'Lace Undone', 'Coded Message', 'Innocence', 'Fog Banks', 'Tragicomedy', 'Appearance', 2007
 Porcelain, 24 karat gold.

Largest: 10 5/8 in (27 cm) diameter

Produced by Koninklijke Tichelaar Makkum, the Netherlands. Each number 1 from the editions of 8. Reverse of each painted with 'Job 07 1 / 8 KONINKLIJKE TICHELAAR MAKKUM' (6).

Estimate \$4,000-6,000

PROVENANCE

Acquired directly from the artists

EXHIBITED

'Studio Job 2006-2008: works in paper/bronze/wood/clay', Moss, New York, March 5-April 11, 2009

LITERATURE

Arlene Hirst, 'Moss 2.0', *Modern Magazine*, Summer 2012, p. 78 for examples from the 'Biscuit' series

The 'Golden Biscuit' collection is a 24-karat gold-painted edition based on Studio Job's collection 'Biscuit', which was originally produced in bisque white porcelain. Both editions were produced by the ancient manufacturer, Koninklijke Tichelaar Makkum, the Netherlands.

32

CHRISTIAN ECKART b. 1959

A.A.Z. #11, 1986

Mixed media with gold leaf on birch plywood.

62 7/8 x 89 in (159.7 x 226.1 cm)

Reverse signed, titled and dated 'Christian Eckart, A.A.Z. #11, 1986'.

Estimate \$5,000-7,000

PROVENANCE

Massimo Audiello Gallery, Inc., New York, 1986

Private Collection, New York

'My artistic project has as its focus an examination of the economies of paradigmatic abstraction in the 20th century. My interest is in the depiction and expression of transcendentalist and spiritualist themes since the beginning of the Renaissance.' – Christian Eckart

Having worked with wood, moldings, Plexiglas, gold leaf, hand rubbed lacquer, and brushed aluminum-lacquered found images, Eckart considers himself as a *fin-de siècle* artist. In this painting, he celebrates gold leaf, a technique he admires in religious Renaissance and Baroque paintings, though here distorted by the asymmetric shape of the plywood.





COLLECTION OF MURRAY MOSS AND FRANKLIN GETCHELL

33 CHARLES and RAY EAMES 1907-1978, 1912-1988

Pair of folding screens, model no. FSW1, 1946-1955

Ash plywood, canvas (2).

Each: 68 x 76 x 2 1/4 in (172.7 x 193 x 5.7 cm) fully extended

Produced by Herman Miller, USA.

Estimate \$8,000-12,000

PROVENANCE

Fifty/50 Gallery, New York, 1991

LITERATURE

John Neuhart, Marilyn Neuhart and Ray Eames, *Eames Design: The Work of the Office of Charles and Ray Eames*, New York, 1989, pp. 78-79

Martin Eidelberg, ed., *Design 1935-1965: What Modern Was*, Montreal, 1991, p. 40

Pat Kirkham, *Charles and Ray Eames: Designers of the Twentieth Century*, Cambridge, Massachusetts, 1995, p. 153

Eames, Vitra, Weil am Rhein, Germany, 1996, pp. 94-95

COLLECTION OF MURRAY MOSS AND FRANKLIN GETCHELL

34 **TAPIO WIRKKALA** 1915-1985

Coffee table, circa 1958

'Rhythmic plywood', teak, nickel-plated steel, brass.

16 1/8 x 48 7/8 x 24 3/8 in (41 x 124.1 x 61.9 cm)

Manufactured by Asko Oy, Finland. Underside branded with 'TAPIO WIRKKALA/ASKO/MADE IN FINLAND'..

Estimate \$6,000-8,000

PROVENANCE

Fifty/50 Gallery, New York, 1992

LITERATURE

Marianne Aav, Rosa Barovier Mentasti and Gordon Bowyer, et al., *Tapio Wirkkala - eye, hand and thought*, exh. cat., Museum of Art and Design, Helsinki, 2000, pp. 281, 380 for similar examples

Alexander Payne and James Zemaitis, *The Coffee Table Coffee Table Book*, London/New York, 2003, p. 94





(detail of lot 36)





COLLECTION OF MURRAY MOSS AND FRANKLIN GETCHELL

35 **EMMANUEL BABLED** b. 1967

Unique 'Poly Spot' vase from the 'Genetics' series, 2005

Hand blown and worked *incamiciato* glass with applied and ground decoration.

14 1/4 in (36.2 cm) high

Produced by Venini, Italy. Number 2 from the production of 3. Underside incised with 'venini 2005 Emm. BABLED II'.

Estimate \$6,000-8,000

LITERATURE

Emmanuel Babled, *Emmanuel Babled: toys*, exh. cat., Bevilacqua La Masa Foundation, Milan, 2004, pp. 134-135 for a similar example



36 **SERGIO FERMARIELLO** b. 1961

Senza Titolo No. 1, 1989

Acrylic on panel.

70 7/8 x 86 5/8 in (180 x 220 cm)

Reverse signed 'S. Fermariello' and with paper label from Lucio Amelio, Napoli.

Estimate \$8,000-12,000

PROVENANCE

Lucio Amelio, Naples, 1990

Private Collection

This untitled work by Sergio Fermariello employs one of the artist's most favored figural motifs – the warrior – to create a repetitive field condition. This stark contrast of black and white further emphasizes competing readings of figure against void. Through its density and repetition, the use of the violent warrior becomes almost decorative. When paired with the 'Poly Spot' vase, this idea becomes more apparent. The painting becomes a wallpapered surface, against which the vase, in camouflage, nearly disappears.



37 **VERA IACHIA** b. 1959

'Spiral' rug, 2012

Arraiolos wool.

Handmade by Veravision, Portugal.

121 1/4 x 80 5/8 in (308 x 204.8 cm)

Estimate \$5,000-7,000



COLLECTION OF MURRAY MOSS AND FRANKLIN GETCHELL

38 **ENZO MARI** b. 1932

'Quattro Spirali', circa 1968

Cut sheet aluminum.

15 3/8 x 15 5/8 x 12 in (39.1 x 39.7 x 30.5 cm)

Produced by Danese, Italy. Number 45 from the edition of 50. Reverse with metal label 'ENZO MARI/QUATTRO SPIRALI/1958-1968/tiratura limitata/a cinquanta esemplari/esemplare numero 45/EDIZIONI DANESE MILANO'.

Estimate \$8,000-12,000

PROVENANCE

Acquired directly from Cassina, Italy, 1991

LITERATURE

François Burkhardt, Juli Capella and Francesca Picchi, *Why write a book on Enzo Mari*, Milan, 1997, p. 68

One of our personal treasures, which Franklin and I displayed at home on a library shelf amidst all our books on design, was this naive-looking, hand-cut aluminum 'research project', called 'Quattro Spirali', by industrial designer Enzo Mari for Danese. It's a very rare, early example of this Italian designer's lifelong study of the methodology of design. Created as a multiple, it was offered at the time in a signed, limited edition of 50 pieces, of which this piece is 45. An esoteric object - created for Danese in just its second year of operation by a youthful 26 year old Mari - with aluminum spirals cut from the flat sheet and progressively unwinding deeper and deeper into the void, addressing possibilities and perceptions afforded in two dimensions versus three dimensions, as well as issues of perspective. To me, this object is a souvenir of Mari's early development, which was exercised through these kinds of intellectual puzzles. Deceptively haunting, it has always suggested to me a gesture similar to the slashed canvases of Lucio Fontana.

39 **MARC FORNES** b. 1975

'Coracae' screen, 2012

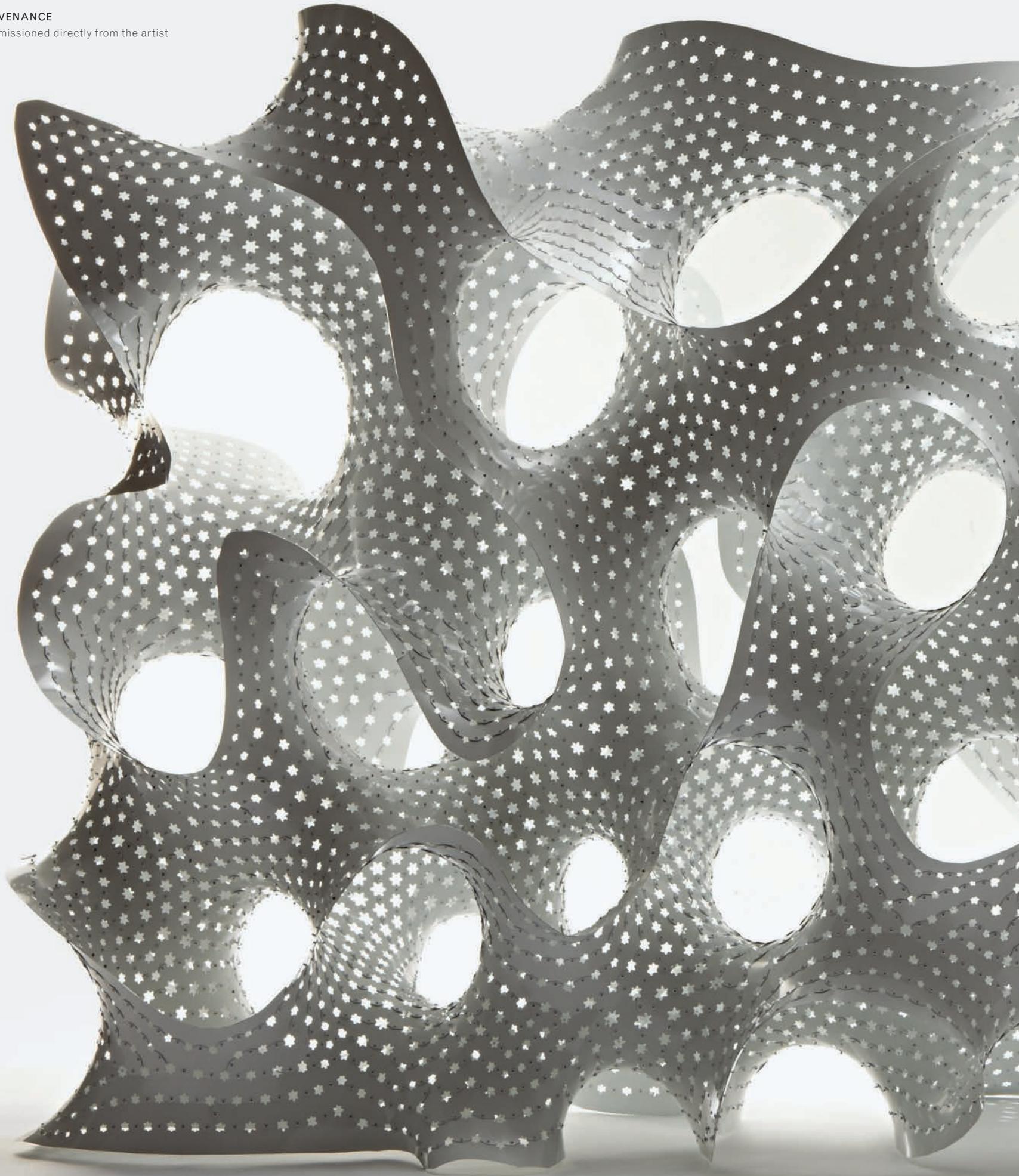
Painted aluminum.

79 x 137 x 32 in (195.6 x 348 x 81.3 cm)

Estimate \$15,000-20,000

PROVENANCE

Commissioned directly from the artist



Brooklyn-based designer Marc Fornes is one of the leading figures in the development of computational protocols applied to the field of design and fabrication. He has designed and built an extensive body of large scale prototypical installations that have been exhibited internationally, including at the Guggenheim, New York, the Centre Georges Pompidou, and the Architecture Biennale in Beijing, China. Fornes founded a recurring

graduate studio at Columbia University, New York, and has since taught at the University of Michigan and at Harvard Graduate School of Design. This extraordinarily sculptural screen involves fifteen 4 x 8 foot CNC cut sheets of aluminum, which have been CNC drilled with a total of 21,788 holes. After manufacture, the drilled sheets are flat-packed, and require one week of assembly using 10,894 aluminum pop rivets.



40 **MARCEL WANDERS** b. 1963

Unique prototype 'Lace' table, 1997
Resin-coated Swiss lace.
12 x 12 x 12 in (30.5 x 30.5 x 30.5 cm)
Produced by Moooi, the Netherlands.

Estimate \$4,000-6,000

PROVENANCE

Acquired directly from the artist

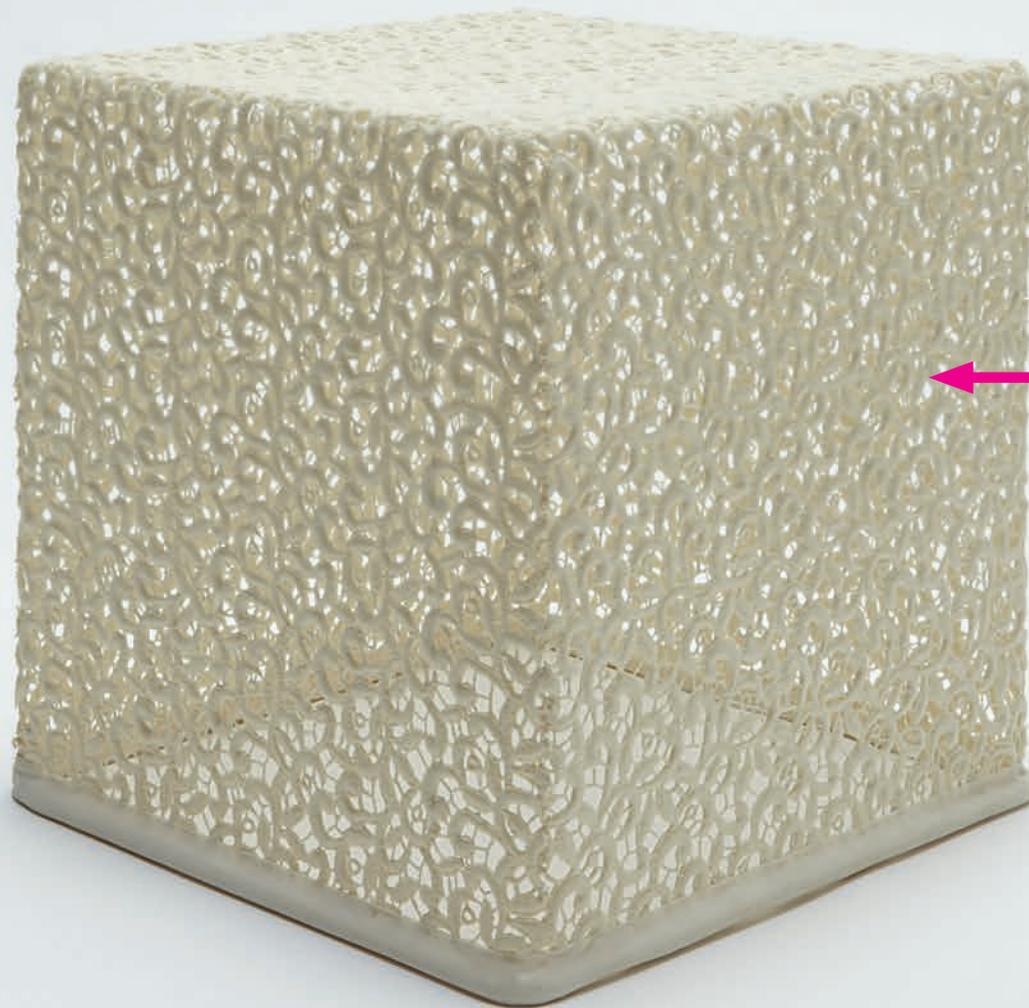
EXHIBITED

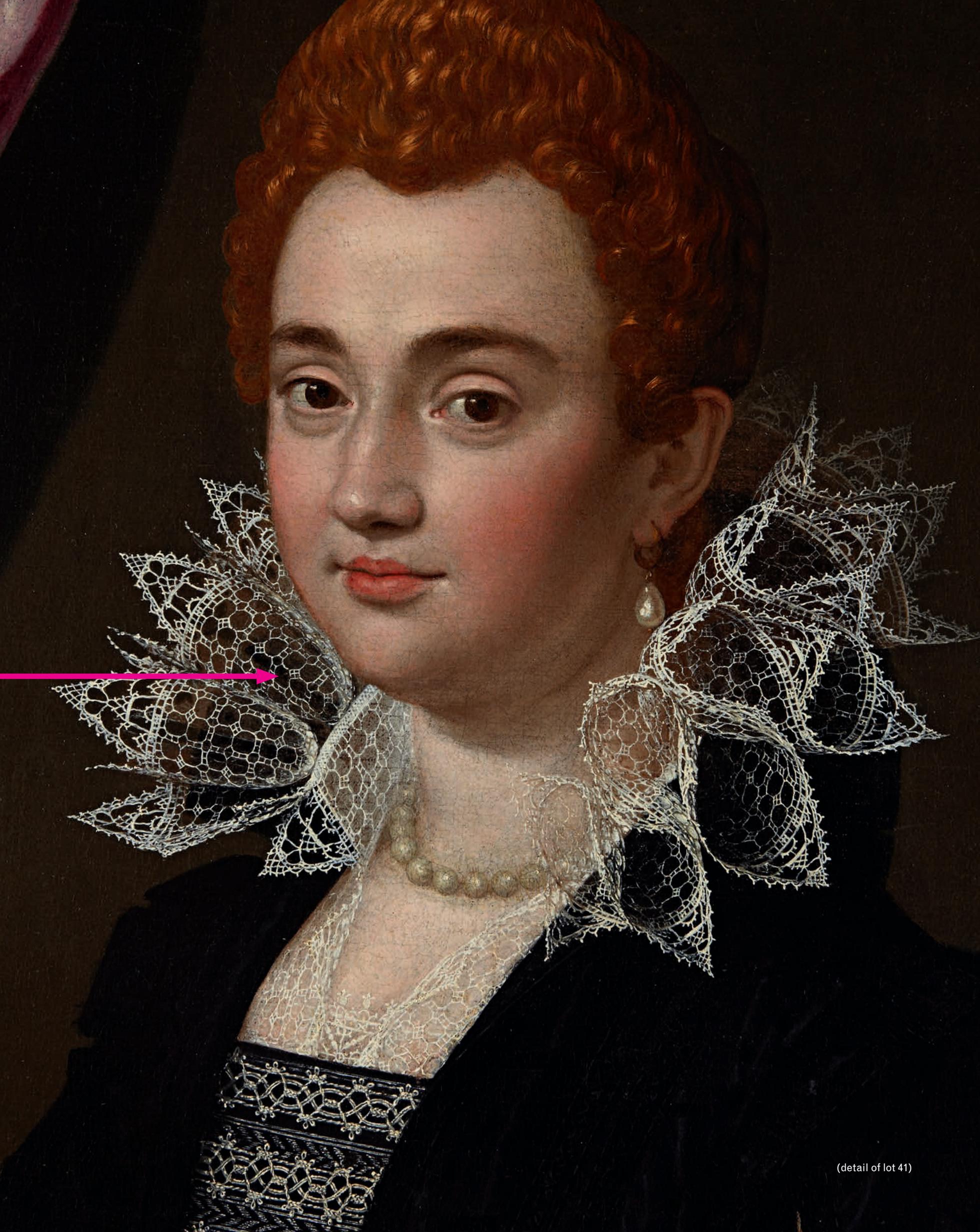
'Dry Tech II', Spazio Solferino, Milan, April 9-14, 1997

LITERATURE

Renny Ramakers and Gijs Bakker, *Droog Design: Spirit of the Nineties*, 1998, p. 120
Yvonne Joris and Marcel Wanders, *Wanders Wonders: design for a new age*, Rotterdam, 1999, pp. 23 and 42
Alexander Payne and James Zemaitis, *The Coffee Table Coffee Table Book*, London/New York, 2003, p. 185
Anneke Moors, ed., *Simply Droog: 10 + 3 years of creating innovation and discussion*, Amsterdam, 2006, p. 187
Rineke van Duysen, 'Going for Baroque,' *Interior Design*, January 2007, p. 231

I acquired this unique prototype directly after its introduction at the Droog Design exhibition, 'Dry Tech II' at the Spazio Solferino, Milan, 1997. In 2001 Marcel Wanders created a crocheted version of this table, which remains in production; however, this example in lace is a unique piece and was never reproduced.





41 **SCIPIONE PULZONE (IL GAETANO)** 1550–1598

Portrait of Maria de' Medici, 1594

Oil on canvas.

52 x 38 in (132.1 x 96.5 cm)

Left center signed and dated 'Scipio. Caietan/us. Faciebat./ 1594'.

Estimate \$150,000-200,000

PROVENANCE

Ehrich Galleries, New York

Oscar Klein, New York

Plaza Art Galleries, New York

Hardt Collection, Greenwich

Private Collection, Maine

EXHIBITED

'Beauty and Duty: The Art and Business of Renaissance Marriage', Bowdoin College Museum of Art, Brunswick, Maine, March 24 – July 22, 2008

LITERATURE

Adolfo Venturi, *Storia dell'arte italiana*, vol. IX, part 7, Milan, 1934, p. 781

Federico Zeri, *Pittura e Controriforma; L' "arte senza tempo" di Scipione da Gaeta*, Turin, 1957, illustrated p. 70, pl. 87

Erasmus Vaudo, *Scipione Pulzone da Gaeta, pittore*, Gaeta, 1976, p. 42

Alessandro Zuccari, *The Age of Caravaggio*, exh. cat., Metropolitan Museum of Art, New York, 1985, p. 171 for a similar example

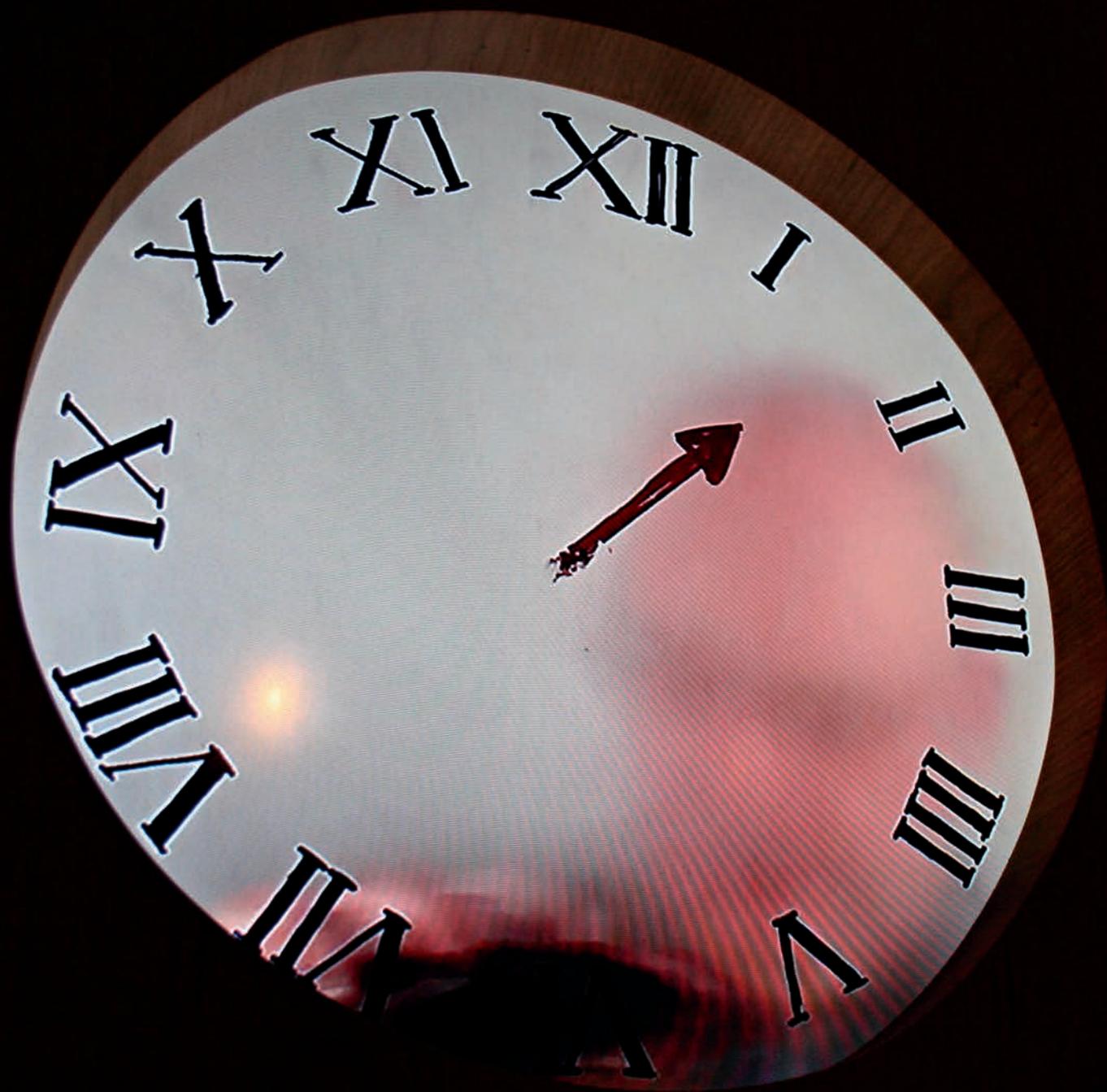
Augusto Donò, 'Scipione Pulzone (1545–1598), il pittore della 'Madonna della Divina Provvidenza'', *Barnabiti Studi. Rivista di ricerche storiche dei Chierici Regolari di S. Paolo (Barnabiti)*, XIII 1996, p. 58, no. 23

Alexandra Dern, *Scipione Pulzone (ca. 1546–1598)*, Weimar, 2003, illustrated p. 263, fig 51

Susan E. Wegner, *Beauty & Duty: The Art and Business of Renaissance Marriage*, Brunswick, 2008, illustrated p. 45, no. 13.

Maria, the daughter of Grand Duke Francesco I de' Medici, was born in 1573 and later became Queen of France, marrying Henry IV in 1600. When Pulzone painted this portrait, Maria was 21 years old. What makes a work 'contemporary' is not necessarily the fact that it was executed today, but more importantly, that it is relevant and resonant today. To me, the presence of stiffened lace in both the Pulzone portrait and the Marcel Wanders' table and the implied technology necessary to achieve it, unite them, rendering both works contemporary even though executed 450 years apart.







COLLECTION OF MAARTEN BAAS

o 42 **MAARTEN BAAS** b. 1978

'Grandfather Clock Veneer', from the 'Real Time' series, 2009

Cherry-veneered MDF, LCD screen, Blu-Ray DVD player, Blu-Ray DVD.

84 x 29 x 20 in (213.4 x 73.7 x 50.8 cm)

Produced by Baas & den herder, the Netherlands.

Artist's proof from the edition of 3 plus 1 artist's proof.

Estimate \$120,000-180,000

The 'Real Time' series 'Grandfather Clock Veneer' is Baas's artist's proof from his second series of three different grandfather clocks, all which incorporate video. The cabinet is a modern interpretation of the classic grandfather clock, but the clock face is in reality a video screen presentation of a grandfather, carefully erasing and redrawing the minute and hour hands on an analog face. The clock face is at the exact height that the actor would be if he were actually standing inside the clock.





The time has come to express our deepest thoughts. It is time at last to look within ourselves, and to discover again all the dimensions that time has so far appeared to deny us.

GAETANO PESCE



'Golgotha' suite, circa 1973
Photograph by Falchi Salvador Courtesy of Gaetano Pesce

43 **GAETANO PESCE** b. 1939

Monumental 'Golgotha' table, 1973

Wood, polyester resin.

29 1/2 x 151 1/2 x 39 1/2 in (74.9 x 384.8 x 100.3 cm)

Produced by Bracciodiferro, Italy.

Estimate \$80,000-120,000

LITERATURE

'Ogni Esemplare, Numerato E Firmato', *Domus*, no. 530, January 1974, p. 48

France Vanlaethem, *Gaetano Pesce*, London, 1989, pp. 57-60

Gaetano Pesce, Le Temps des Questions, exh. cat., Centre Georges Pompidou, Paris, 1996, p. 70

Marisa Bartolucci and Raul Cabra, *Gaetano Pesce*, San Francisco, 2003, pp. 52-53





The great Italian artist, designer, poet, teacher, philosopher, alchemist, engineer, storyteller, prankster, troublemaker, and (I'm so proud to be able to say) friend, Gaetano Pesce, has had more influence on my thinking than anyone I have ever worked with. Having met in 1994, the year I opened Moss, Gaetano was generous in his support, allowing me to 'launch' his new chair, 'Umbrella', in my very first Moss exhibition. We became friends. Over the next 18 years, Gaetano would typically call me and say something like, "I've made a lamp for you to sell at Moss. I'll bring it over now". Coming from his 543 Broadway studio, he would arrive with work usually packaged in a black plastic garbage bag. Every one of those visits was, for me, Christmas. We then would occasionally go to the nearby little park area at the NYU Silver Towers apartment complex on Houston Street, and sit on a bench with our take-out coffees and talk about life, the state of the world, design, gossip, ambitions, projects, jokes – we laughed a lot.

I love the work of Gaetano Pesce because it has a beautiful purpose that he achieves brilliantly each and every time: to tell a story that is important to hear. No one is a better storyteller through objects than Gaetano Pesce. And because of his enormous disdain for anti-humanistic, robotic systems which deaden the human spirit, such as most traditional mass production methodologies, over the past 50 years he has single-handedly invented and consistently sustained what is now called Random Series Production, wherein, by definition of the process, the 'maker' is invited to infuse the production with his own

choices. Obviously, the impact, over such a long and prolific career, of the political, sociological, economic, artistic, and cultural proposals embedded in even his simplest works is felt. And all of this is wrapped in a large Question Mark, his adapted 'family crest' - a symbol of the questioning that has informed his research over the last half century. I could not conceive of *Moss: Dialogues Between Art & Design*, without it including a work by Pesce. When I wrote to him, explaining my ambitious plan, and asking for his help and support, Gaetano responded as usual with love and generosity. He made a once-in-a-lifetime offer: his 'Golgotha' table, one of two made in the early 1970s - a true masterpiece that he has held in his personal collection all of these years, never before shown in exhibition. I was invited to his Brooklyn facility to see it. It is overwhelmingly beautiful and heartbreakingly poignant - the first work with a religious reference he had ever made. "Look", he shouted at me, "it drips up". "What?" I shouted back. "The mortar - the blood - drips up!" he said again. Then I understood what he had done; Gaetano articulated the table – a metaphor of Christ's crucifixion and also his Ascension – with the miracle of blood dripping upwards, toward Heaven. And then there is the matter of the enormous gash, or divide, down the middle of the table; when seated, one is a community divided. 'Golgotha', made by the artist when he was near Christ's age at the time of his crucifixion, is an allegorical architecture made of black, sin-filled individual bricks held together by the blood and sacrifice of Jesus. It is not abstract Art; it is a functional table, a triumphant work of Design, with the age-old purpose of providing a gathering place for nourishment and civil discourse.

Est-ce qu'on peut parler?

ALBERTO GIACOMETTI to ISABEL NICHOLAS



PROPERTY FROM A PRIVATE NEW YORK COLLECTION

44 **ALBERTO GIACOMETTI** 1901-1966

Unique *Torse de femme*, conceived 1932, cast 1948-1949

Dark brown patinated bronze, marble base.

28 x 8 1/16 x 6 in (71.1 x 20.5 x 15.2 cm) including base

Base incised 'A. Giacometti' and embossed 'Ferruccio Bianchi'. Reverse incised 'EPREUVE UNIQUE'. Together with a certificate of authenticity from Comité Giacometti.

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

PROVENANCE

Ferruccio Bianchi, Venice, 1949

Private Collection, Venice, 1981

Sandro Bosi, Rome, 2001

Private Collection, New York

EXHIBITED

'Isabel and Other Intimate Strangers: Portraits by Alberto Giacometti and Francis Bacon', Gagosian Gallery, New York, November 4 – December 13, 2008

'The Figure and Dr. Freud', Haunch of Venison, New York, July 8 – August 22, 2009

LITERATURE

Liljevalch Konsthall, Stockholm, & Fondation Alberto & Annette Giacometti, Paris, *Alberto Giacometti*, exh. cat., 2006, p. 28, III. for a preliminary sketch

Isabel and Other Intimate Strangers: Portraits by Alberto Giacometti and Francis Bacon, exh. cat., Gagosian Gallery, New York, 2008, illustrated pp. 17, 252



The present lot, Alberto Giacometti's unique *Torse de femme*, was cast in the presence of the artist in 1948-1949 at the Venice foundry of Ferruccio Bianchi. A torso with dark brown patina, the sculpture was a gift from Giacometti to Bianchi in payment for the latter's cast of Peggy Guggenheim's *Walking Woman II*, on which the present lot is based. On Giacometti's instructions, Bianchi cast *Torse de femme*, cropped at the thighs, from the 1936 *Walking Woman II* plaster, then-owned by Guggenheim and now in the Peggy Guggenheim Collection at the Palazzo Venier dei Leoni, Venice. Bianchi later mounted the sculpture to the present marble base. It remained in his private collection for over thirty years, as stated by Véronique Wiesinger, Director and Senior Curator of the Fondation Alberto et Annette Giacometti, Paris.¹ In 2004, when the patina was restored under the supervision of the Comité Giacometti, the bronze was inscribed 'EPREUVE UNIQUE'. *Torse de femme* appears as number 8, a unique cast by Ferruccio Bianchi, in the catalogue raisonné prepared by the Fondation.

As Wiesinger has stated: 'This female torso is closely related to three of the most important aspects of the art and working process of Alberto Giacometti: his willingness to address classical stereotypes of sculpture; his propensity to revisit and reprocess his past works; the pivotal role played between 1935 and 1949 by his muse, the English artist Isabel Delmer (Nicholas), in the definition of his mature art.'²

Giacometti first met Isabel Nicholas after she moved from England to Paris in 1934. 'Tall, lithe, superbly proportioned, she moved with the agility of a feline predator,' wrote James Lord.³ Giacometti too moved with agility; he approached her one evening across the Café du Dôme, haunt of artists, where he had observed her for many days. 'Est-ce qu'on peut parler?' he asked.⁴ The answer, of course, was yes. Muse to Giacometti for the next decade (and later to Francis Bacon), the young Nicholas first posed for Giacometti in his atelier, circa 1935. Those sittings resulted in *Tête d'Isabel* (1936), a plaster head which bore striking similarities to the rounded profiles of archaic Egyptian statuary, specifically to a fragmentary bust of Queen Tiye in the collection of the Neues Museum, Berlin. During that same summer, according to Wiesinger, Giacometti began modifying an earlier work, *Walking Woman I*, 'deeply under the influence of his lover, Isabel...'⁵ This new standing figure, *Walking Woman II*, 'is a pivotal work in Giacometti's production,' writes Wiesinger. 'It defines the sculptural prototype, developed by the artist from 1945 on in various degrees of vacillating verticality, of an average-size woman...and it evinces a sensuality that was absent in the works of the Surrealist period.'⁶

In November 1949, Giacometti stayed with Guggenheim in Venice at the Palazzo Venier dei Leoni in order to supervise Bianchi's casting of *Torse de femme* and of *Walking Woman II*, on which the former was based. Later that month, on November 25th, Guggenheim wrote to Giacometti: 'Dear Friend, thank you so much...The bronze is not finished yet. I will have it photographed for you and I will show it to you in Paris.'⁷

¹ Véronique Wiesinger, 'Impressionist Modern', Christie's, New York, May 4, 2010, p. 117

² Wiesinger, p. 116

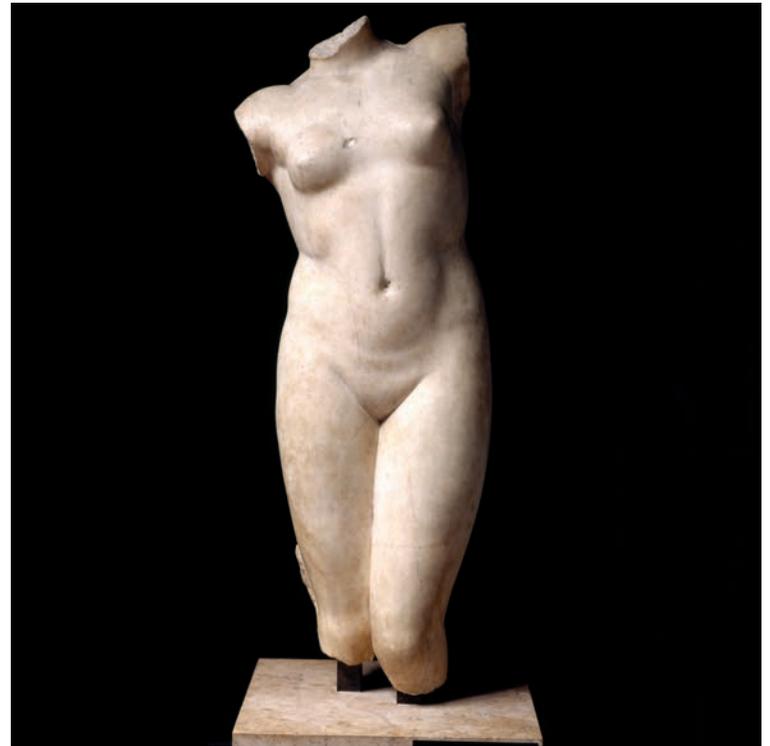
³ James Lord, *Giacometti: A Biography*, New York, 1985, p. 161

⁴ Valentina Castellani, et al., *Isabel and Other Intimate Strangers*, exh. cat., Gagolian Gallery, New York, 2008, n.p.

⁵ Véronique Wiesinger, 'Impressionist Modern', Christie's, New York, May 4, 2010, p. 116

⁶ Véronique Wiesinger, et al., *Isabel and Other Intimate Strangers*, exh. cat., Gagolian Gallery, New York, 2008, p. 218

⁷ Véronique Wiesinger, 'Impressionist Modern', Christie's, New York, May 4, 2010, p. 116



Female torso, derived from the Aphrodite Anadyomene type. 3rd to 1st BCE. Marble. MA 3438. © RMN-Grand Palais / Art Resource, NY



Femme qui marche II, designed 1932, cast 1960. Edition 3 of 6. The Baltimore Museum of Art, Alan and Janet Wurtsburger Collection (BMA.1966.55.9)
Art © 2012 Alberto Giacometti Estate / Licensed by VAGA and ARS, New York, NY



(detail of signature and foundry mark)







Large 'Clay' dining table, 2007

Painted synthetic clay, metal.

29 1/2 x 99 x 45 1/2 in (74.9 x 251.5 x 115.6 cm)

Handmade by Baas & den Herder, the Netherlands for Moss, USA. Number 4 from the edition of 5. One leg inset with metal lettering 'BAAS' and underside signed in marker with 'Clay dining table #4/april 2007/Maarten'.

Estimate \$40,000-60,000

PROVENANCE

Comissioned directly from the artist

EXHIBITED

'Moss Angeles: Moss in Los Angeles', Moss, Los Angeles, |August 2 - September 29, 2007

LITERATURE

Adam Lindemann, *Collecting Design*, Cologne, 2010, front cover and pp. 262-263

Maarten Baas's work in clay explores form-giving in industrial design, revealing, literally, the artist's hand in this intimate process, today commonly concealed through the use of a computer. In making his remarkable 'Clay' table, Baas hand sculpted industrial clay on top of a metal armature. After, the tabletop surface was sliced in order to create a flat surface, and then the entire work was painted.



But I don't think that sculpture belongs in everyday life like a table does...

SIR ANTHONY CARO



Unique 'Sacomatto' armchair and table, 2008

Silicone.

Armchair: 31 1/2 x 35 3/8 x 31 1/2 in (80 x 90 x 80 cm);

table: 12 7/8 x 31 1/4 x 31 1/4 in (33 x 79.5 x 79.5 cm)

Produced by XXI Silico, Italy (2).

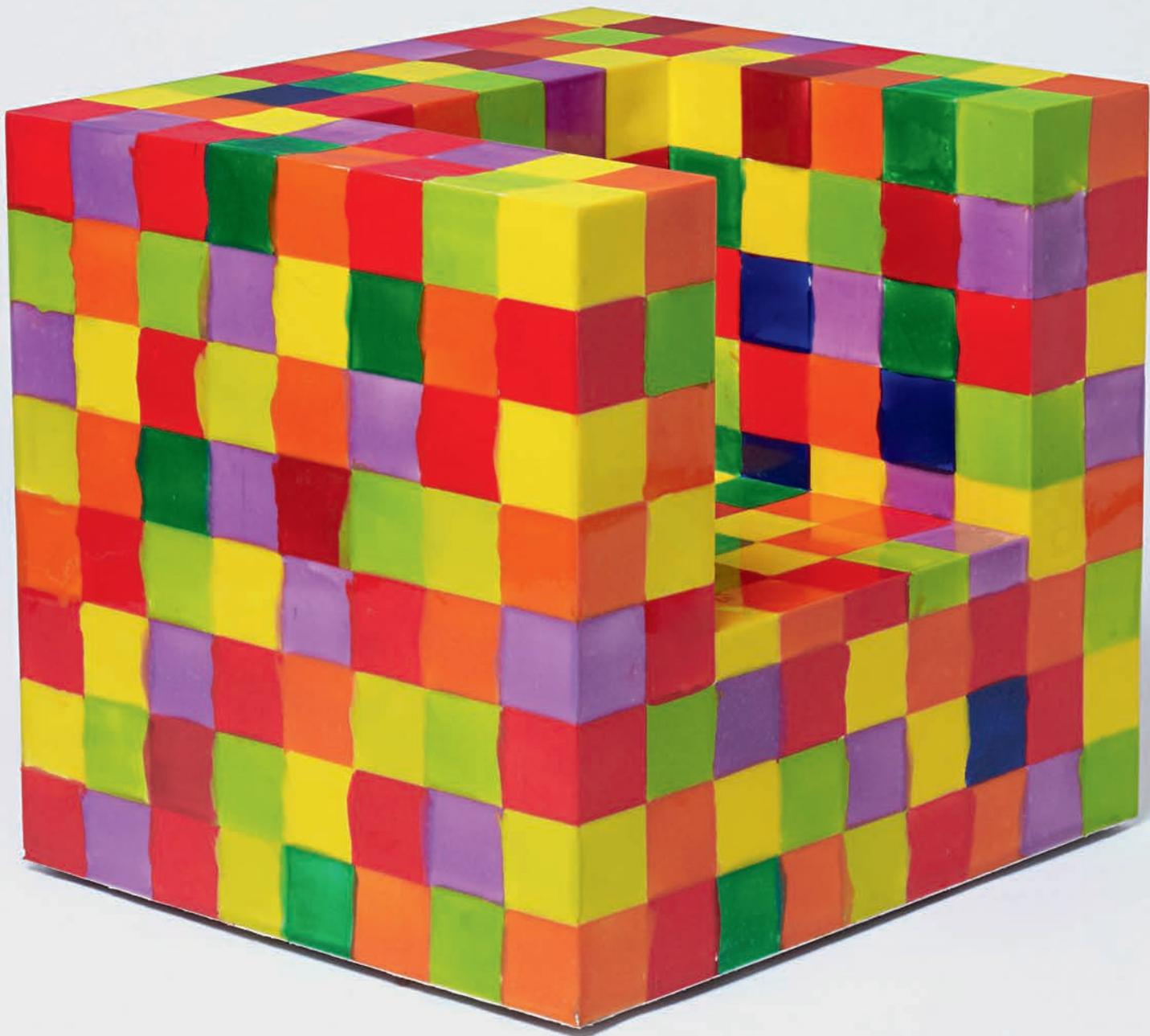
Estimate \$18,000-22,000

PROVENANCE

Acquired directly from the artist

EXHIBITED

Dilmos, Milano, Salone Internazionale del Mobile, Milan, April 17-22, 2012



47 **MASSIMO VIGNELLI** b. 1931

'Striade' ceiling light, 1956

Hand-blown glass.

19 3/4 in (50.2 cm) high, 7 3/4 in (19.7 cm) diameter, with variable drop

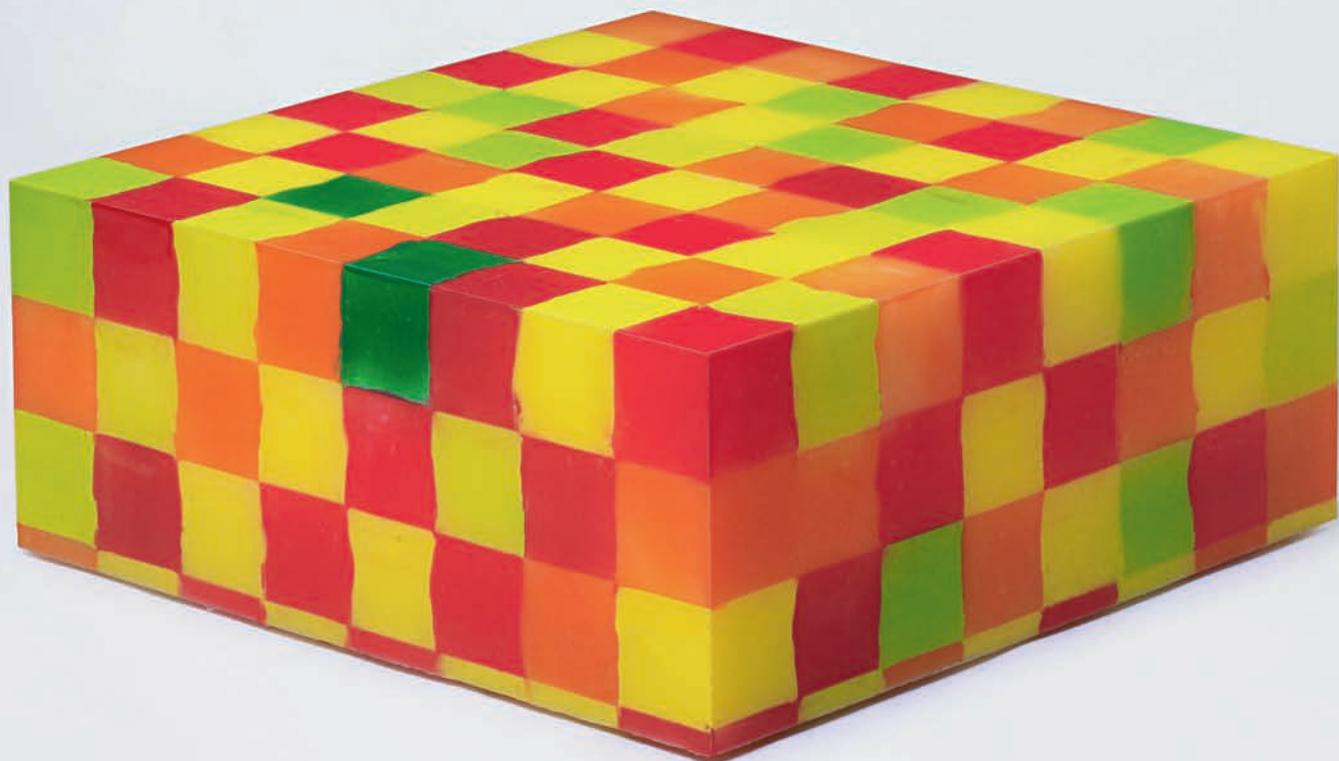
Produced by Venini, Italy.

Estimate \$2,000-3,000

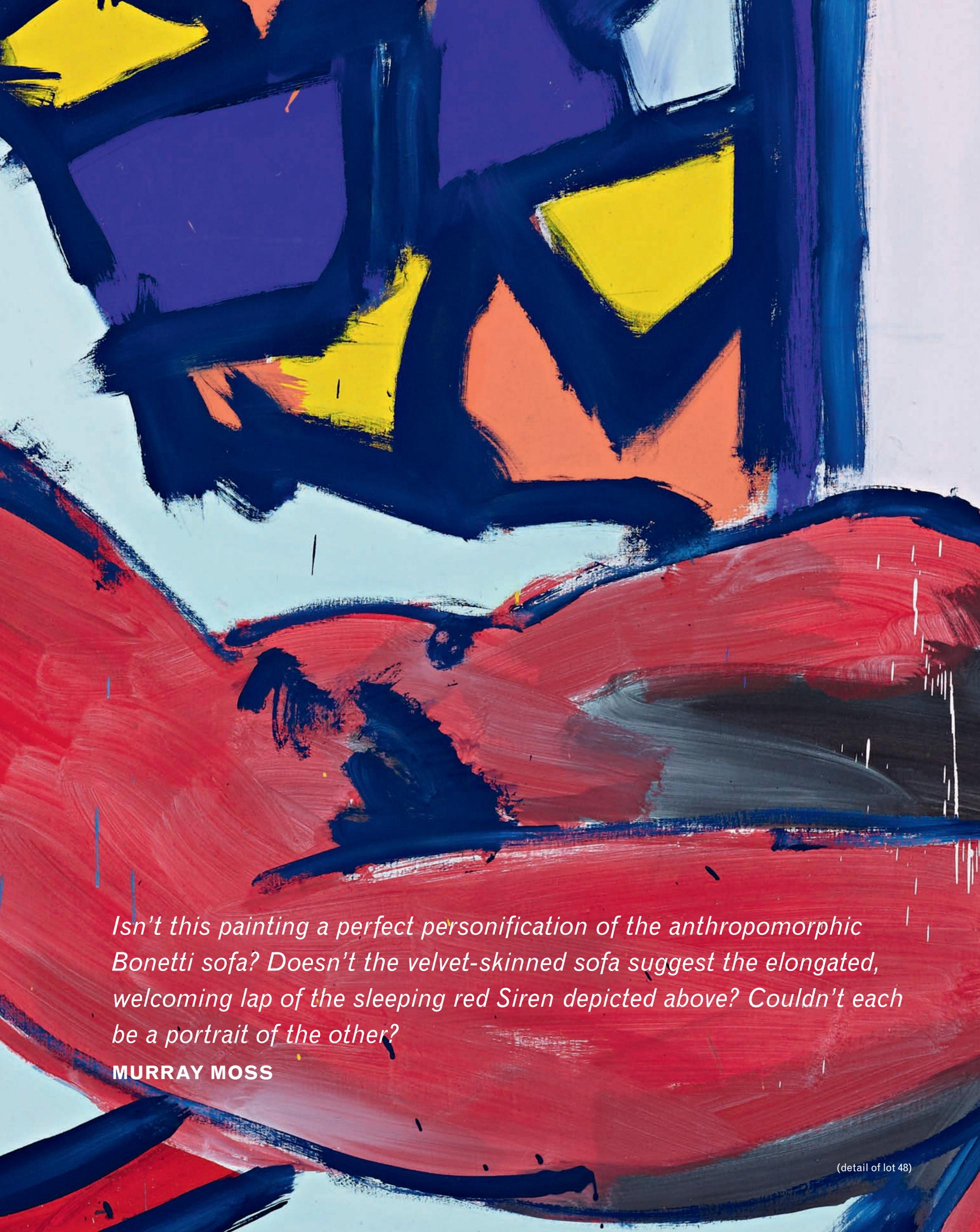
LITERATURE

Marino Barovier, ed., *Venetian glass: The Nancy Olnick and Giorgio Spanu Collection*,
New York, 2000, pp. 133, 223

Alberto Bassi, *Italian Lighting Design: 1945-2000*, Milan, 2004, p. 193

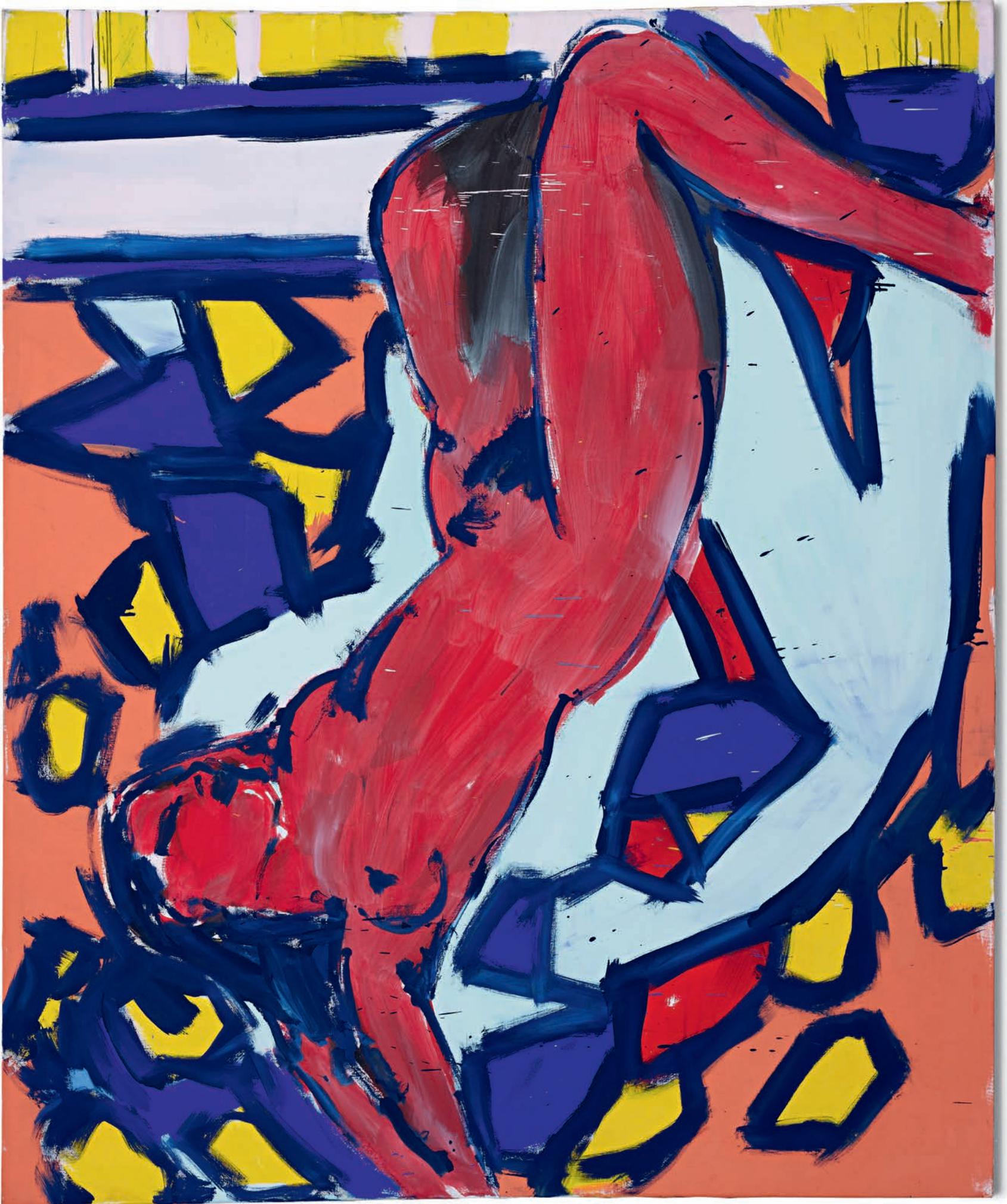






Isn't this painting a perfect personification of the anthropomorphic Bonetti sofa? Doesn't the velvet-skinned sofa suggest the elongated, welcoming lap of the sleeping red Siren depicted above? Couldn't each be a portrait of the other?

MURRAY MOSS





48

LUCIANO CASTELLI b. 1951

Rosa Nackte (Red Nude), 1982

Water-based paint on canvas.

79 x 93 1/2 in (200.7 x 237.5 cm)

Reverse signed, titled and dated 'Rosa Nackte, Luciano Castelli, 82'.

Estimate \$10,000-15,000

PROVENANCE

Annina Nosei Gallery, New York, 1982

Private Collection, Switzerland

EXHIBITED

'Luciano Castelli', Annina Nosei Gallery, New York, May 8 - June 3, 1982

49

MATTIA BONETTI b. 1953

Sofa, 2002

Velvet.

41 3/8 x 104 3/8 in x 41 3/8 in (105 x 265 x 105 cm)

Estimate \$10,000-15,000

PROVENANCE

Private Collection, Switzerland

50 **LUISA CEVESE** b. 1955

Unique 'Mezzero' twelve-panel wall series, 2003

Polyurethane-coated pre-existing fabric.

Each: approximately 54 x 20 in (137.2 x 50.8 cm)

Produced by Luisa Cevese Riedizioni, Italy (12).

Estimate \$7,000-9,000

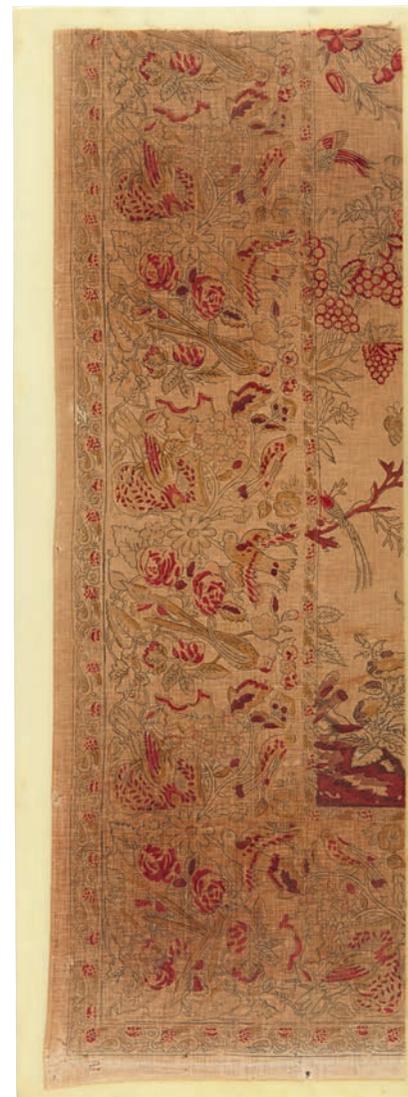
PROVENANCE

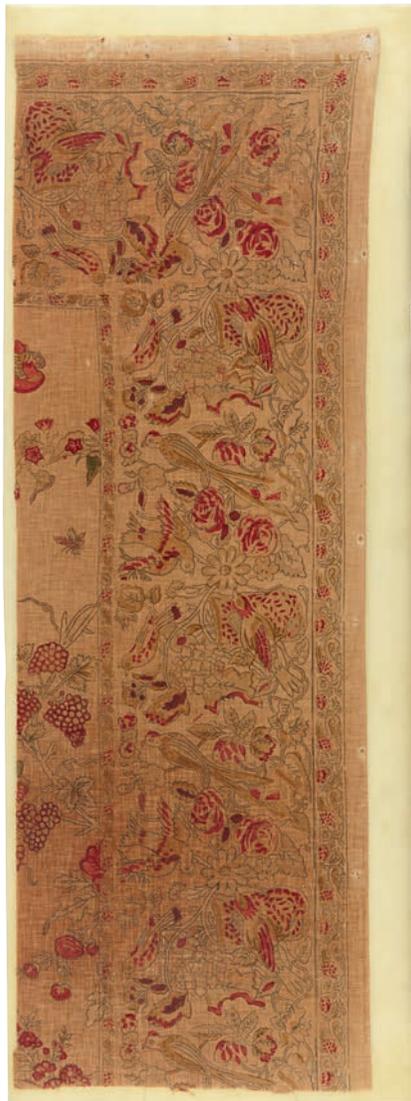
Acquired directly from the artist

EXHIBITED

'Riedizioni Speciali', Moss, New York, October 4 – November 22, 2003

Milanese artist Luisa Cevese acquires textile remnants in various stages of deterioration, discovered through her worldwide travels in such diverse locations as private family homes, antique collections and industrial facilities (who often categorize the remnants as waste), and with these remnants, she creates mosaics embedded in polyurethane, which 'fossilize' the memories of use that these fabrics contain in their well-worn surfaces. This particular cloth of block-printed cotton that Luisa Cevese discovered and preserved originated in India in the mid-19th century, and was intended to be used as a wall-hanging or bedspread by European customers. Luisa Cevese obtained the cloth from the Rockefeller Foundation, who had discovered it on their property on Lake Como, Italy - an historic estate which is now the Bellagio Study and Conference Center. Luisa Cevese 'fossilized' this cloth in polyurethane as a 12-part mosaic, which can be hung on the wall or used on the table or floor.





'Musical Instruments' and 'Books' folding screen, circa 1954
Lithographic transfer-printed wood and metal, brass.
53 3/4 x 56 x 1 3/8 in (136.5 x 142.2 x 3.5 cm) fully extended

Estimate \$7,000-9,000

LITERATURE

Patrick Mauriès, *Fornasetti Designer of Dreams*, London, 1991, p. 183
Piero Fornasetti, Barnaba Fornasetti, Mariuccia Casadio, et. al., *Fornasetti: The Complete Universe*, New York, 2010, p. 424, fig. 6





- 52 *Unique platter*, designed 1796, produced 2005
 Glazed porcelain with over-glaze hand painting, gold.
 1 7/8 x 17 1/2 x 13 6/8 in (4.8 x 44.5 x 34.6 cm)
 Produced by Porzellan Manufaktur Nymphenburg, Germany. Underside stamped 'PORZELLAN MANUFATUR/F/NYMPHENBURG/Ne44497/122', incised with '5T/2' and impressed with manufacturer's mark.

Estimate \$3,000-5,000

EXHIBITED

'Fertile Garden', Moss, New York, May 14 – July 9, 2005

LITERATURE

Raffaella and Manuel Schnell, *Porzellan Nymphenburger, Alchimie + Kunst*, Munich, 1998, pp. 84-85 for other works from the woodgrain series

Arlene Hirst, 'Murray Moss', *Elle Décor Italia*, May 2012, illustrated p. 149

- 53 **RICHARD WOODS** b. 1966

Unique door, 2008

Woodblock-printed wood, brushed steel.

78 x 28 x 8 in (198.1 x 71.1 x 20.3 cm)

Estimate \$10,000-15,000

EXHIBITED

'Wood That We Could', Moss, New York, October 4 - November 22, 2007

LITERATURE

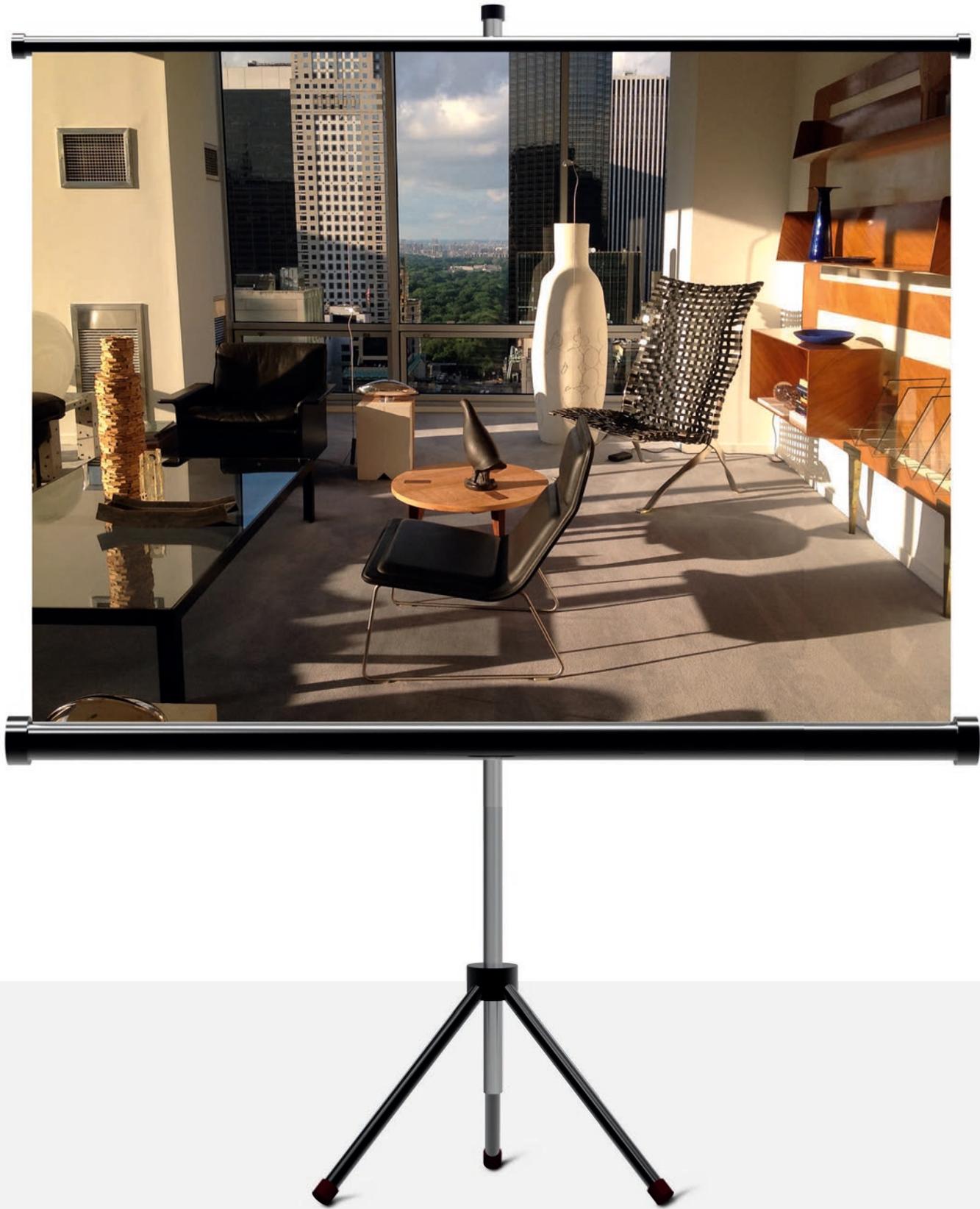
Arlene Hirst, 'Murray Moss', *Elle Décor Italia*, May 2012, p. 147 for a similar example

Arlene Hirst, 'Moss 2.0', *Modern Magazine*, Summer 2012, p. 78 for a similar example



I've always thought of decor as a kind of projection onto a room - a film that one actually lives in - that one imagines to be his or her true natural environment. Franklin and I acquired a large Candida Höfer photograph of a palatial room which features a projection screen prominently placed in the middle of the picture, with the express intent of placing it directly opposite the front door to our apartment. It was the first thing one saw when entering our space. My natural environment - the one I imagine as my true home - is a palatial, Rococo room. Each time I entered the apartment and flipped on the spotlight (which was aimed directly at the 'projection screen in the photo), I imagined the projector perversely running the wrong movie, which depicted, ironically, the interior of our two-bedroom high-rise apartment.

MURRAY MOSS



COLLECTION OF MURRAY MOSS AND FRANKLIN GETCHELL

54 **CANDIDA HÖFER** b. 1944

Schloss St. Emmeram Regensburg XXIV, 2003

C-print.

59 7/8 x 79 in (152.1 x 200.7 cm)

Backing board with label signed 'Candida Höfer'. Number 2 from the edition of 6.

Estimate \$30,000-40,000

PROVENANCE

Galerie Eva Presenhuber, Zurich, 2006

LITERATURE

Candida Höfer: Architecture of Absence, exh. cat., Aperture Foundation, New York, 2004,
p. 87 for another example from 'Schloss St. Emmeram Regensburg'

Murray Moss, 'Midtown? Yes, Midtown: Design maven Murray Moss lives with the
tourists—and loves every minute of it', *New York Magazine: Design*, Summer 2012,
illustrated p. 129

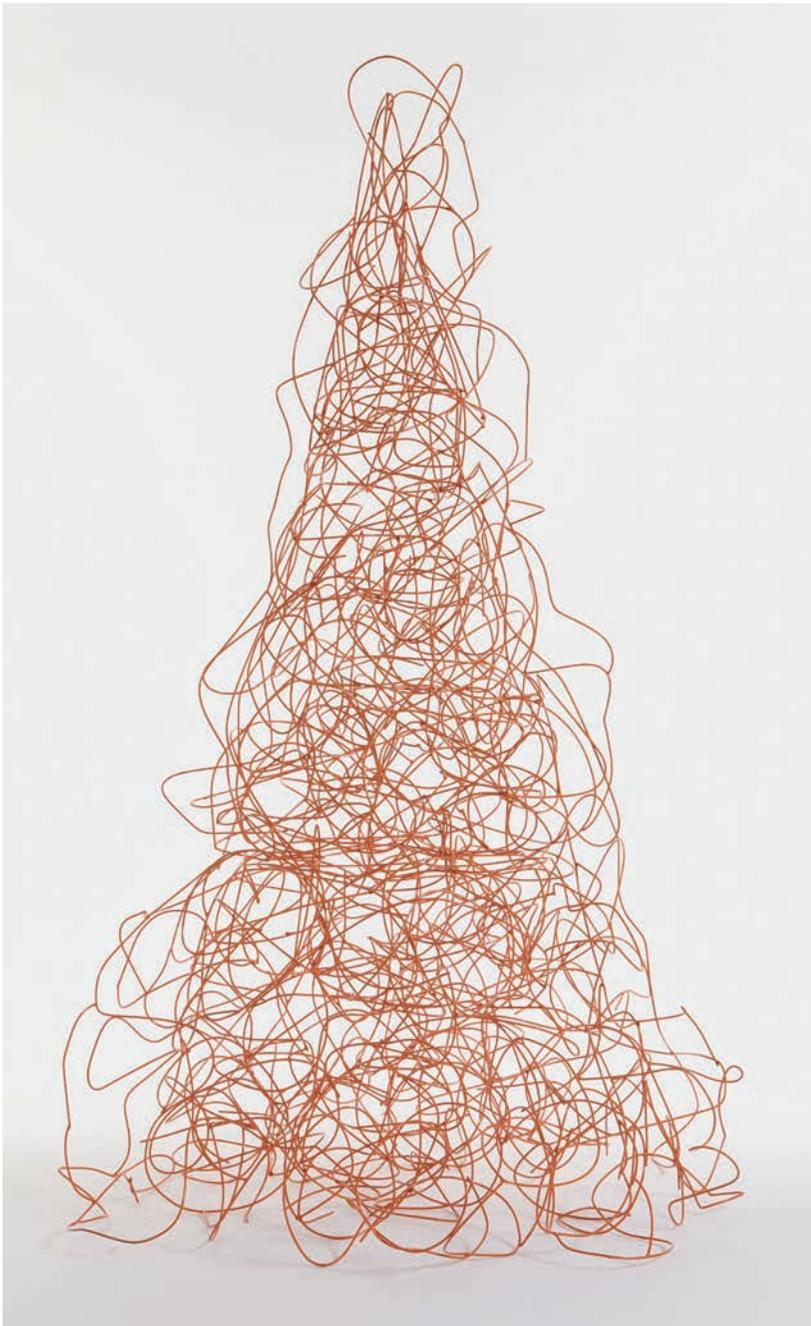


We were working with lines in space, floating. We were searching for something very immaterial, trying to get an immaterial materiality.

HUMBERTO CAMPANA







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

Unique 'Corallo tree', 2004

Painted bent iron rods.

95 in (241.3 cm) high, 58 in (147.3 cm) diameter

Handmade by Estudio Campana, Brazil for Moss, USA.

Estimate \$20,000-25,000

PROVENANCE

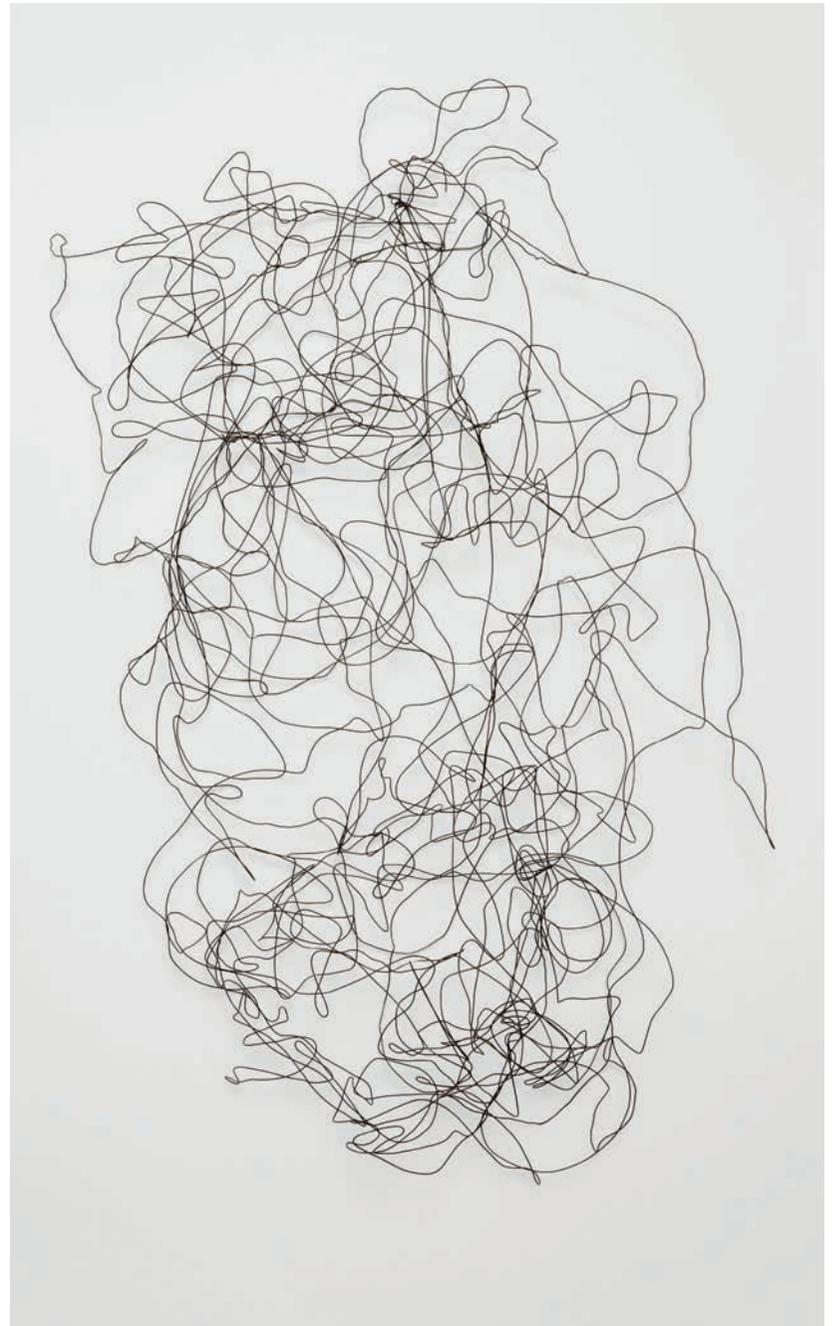
Commissioned directly from the artists for the Moss holiday window, 2004

EXHIBITED

'Campana Brothers', Moss, New York, November 20, 2004 – January 8, 2005

LITERATURE

Campana Brothers, Complete Works (So Far), New York, 2010, illustrated p. 271



56 **JOSEPH LA PIANA** b. 1966

'Photonastic Vector', 2011

Metal wire.

62 x 39 x 23 in (157.5 x 99.1 x 58.4 cm)

Estimate \$15,000-20,000

PROVENANCE

Collection of the artist

La Piana's abstract photographs of water's surface from the early 2000s reflect a curiosity in the random and frenetic play of light on water. This study in bent wire brings La Piana's exploration of random play into three dimensions.



57 **PATRICIA URQUIOLA** b. 1961

Unique prototype 'Crossing' table, 2012

Clear and colored glass.

29 x 97 x 36 in (73.7 x 246.4 x 91.4 cm)

Produced by GlasItalia, Italy.

Estimate \$8,000-12,000

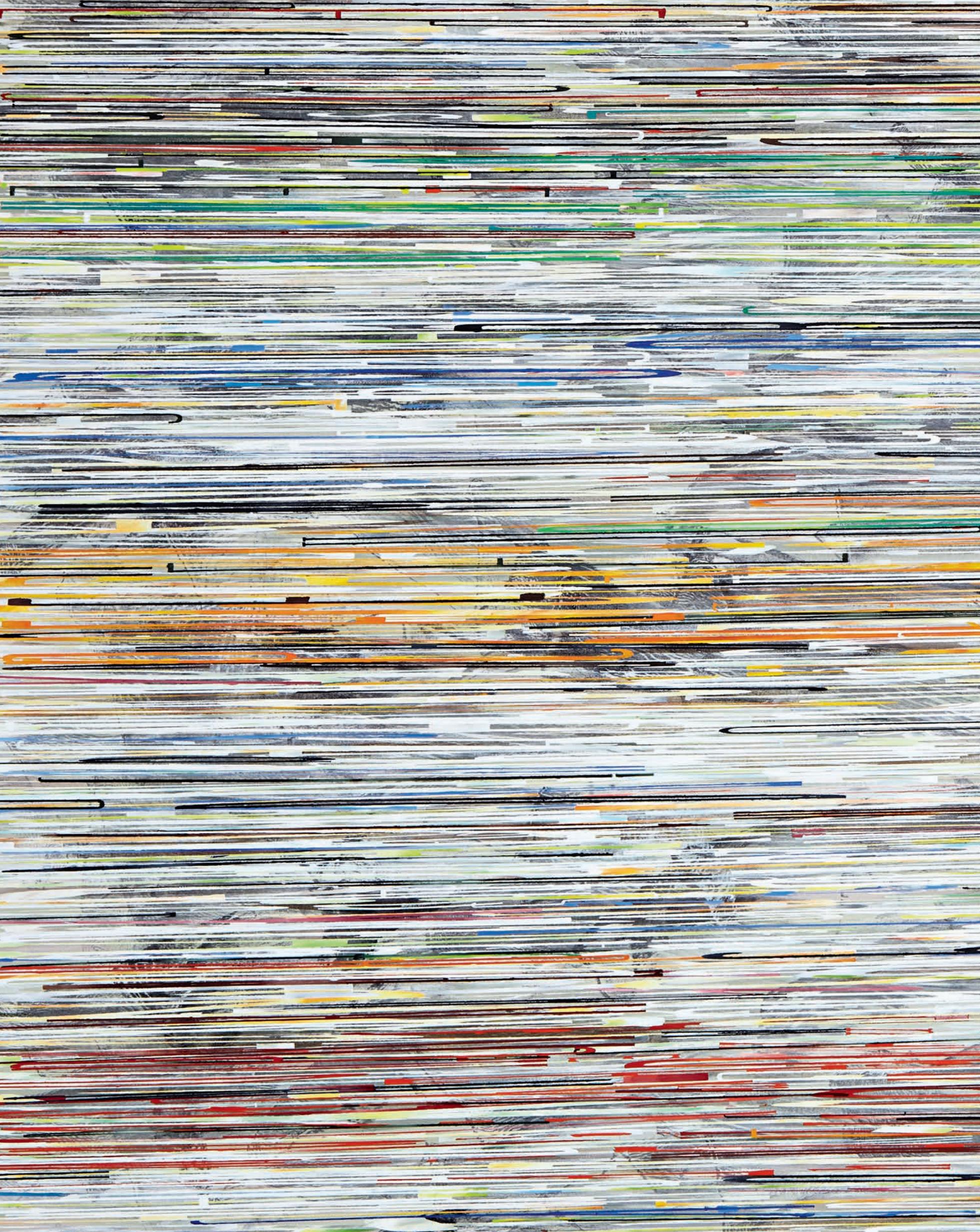
PROVENANCE

Acquired directly from the manufacturer

EXHIBITED

Salone Internazionale del Mobile, Milan, April 17-22, 2012

Industrial prototypes are rarely available, as they contain the 'DNA' of an idea which will eventually, with modification, go into production; industrial prototypes are the first 'sketch', embodying the first impulse, the first moment when it was reasonable to make the (costly!) leap from two-dimensional to three-dimensional. Playing with ocular resolution, Urquiola shifts two planes of colored striped glass, so that the 'resolution' is off. Through this simple adjustment, a kaleidoscopic effect occurs, creating illusory depth and a visual adventure.





58 **DOUG ARGUE** b. 1962

(Untitled) Strata, 2011

Oil on canvas.

41 x 55 3/4 in (104.1 x 141.6 cm)

Reverse signed and dated 'Argue 2011'.

Estimate \$40,000-60,000

PROVENANCE

Acquired directly from the artist

Private Collection, New York

The lines - relentless and obsessive - in this painting by Doug Argue are, upon close inspection, in fact stretched words taken from Herman Melville's *Moby Dick*.

'The foundation of his work is the concept that all life forms on earth are likely had on progenitor, and that one language evolved into the thousands that now exist. Through a combination of purpose and chance, genes and language are in a constant state of flux providing almost infinite possibilities of recombination. His work embodies all the questions one might contemplate, and yields all the answers the viewer chooses to see.' —Asher Edelman

59 **JULIEN CARRETERO** b. 1983

'To Be Continued' bench, 2008

Polyurethane composite.

35 x 70 x 35 in (88.9 x 177.8 x 88.9 cm)

Produced by Julien Carretero, the Netherlands. Number 3 from the edition of 5.

Side impressed with 'JULIEN CARRETERO'.

Estimate \$12,000-18,000

PROVENANCE

Acquired directly from the artist

EXHIBITED

'Reborn', Moss, New York, April 1 – May 8, 2010

LITERATURE

Fred Benstein, 'The New Wave of Design', *Departures*, November/December 2009, n.p.

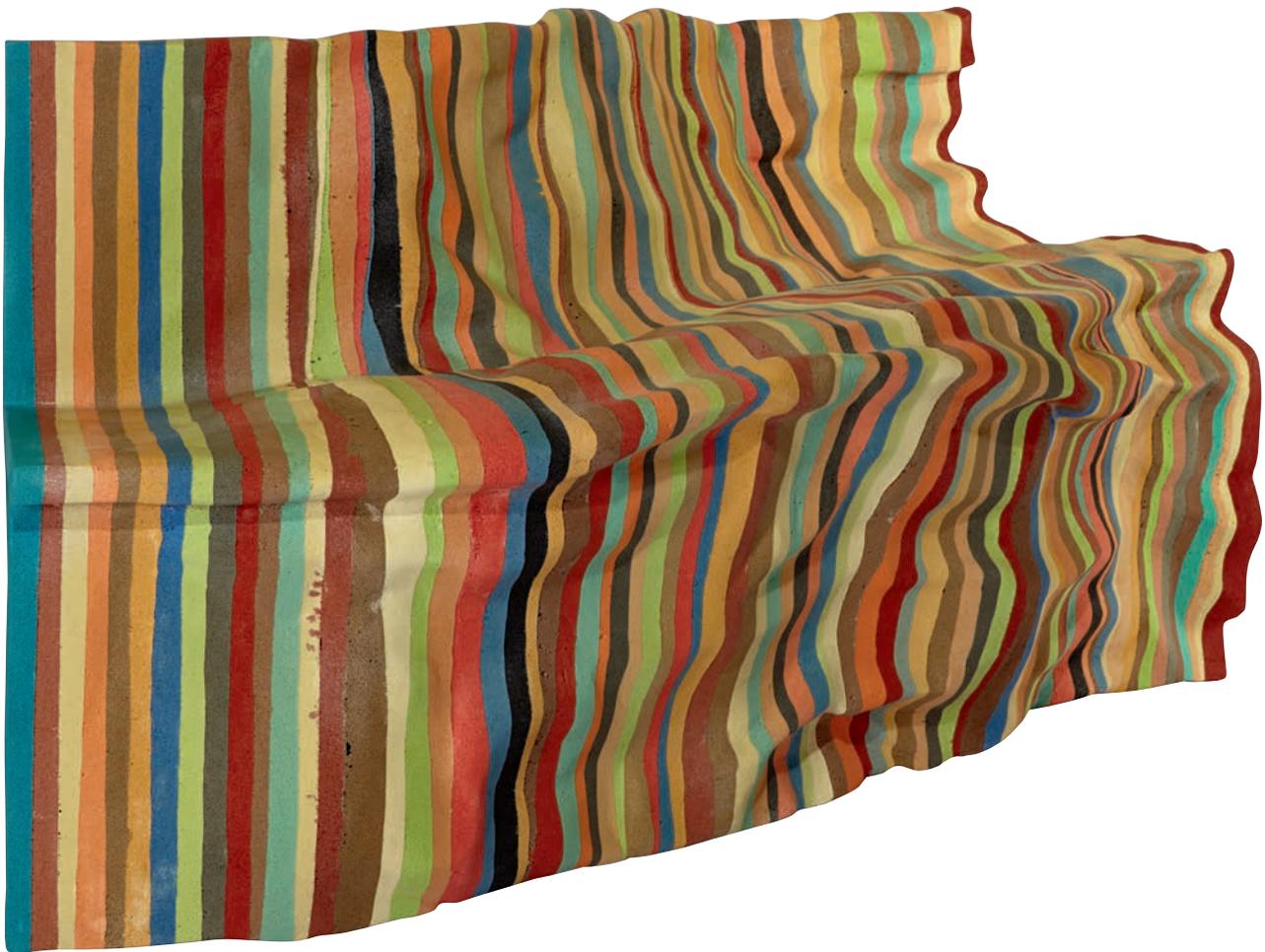
Intramuros, no. 138, September 2008, n.p.

Culture + Travel, Fall 2009, n.p.

This limited edition bench, from Julien Carretero's series 'To Be Continued', in an ironic twist of purpose, uses a mold as a tool for creating differentiation as opposed to regularity.

Carretero uses flexible molds to produce multiple casts in a polyurethane composite, variously colored, which are layered one on top of the next, creating a long series of slices. As a result, the bench progressively mutates - in a sense, imperfectly designing itself.

Carretero writes, 'It deals with creating a real and recognizable uniqueness within serial production. Instead of leaving randomness [to] manage the differences, it uses the repetitive actions existing within the production process as a tool for differentiation.'





60 **MARCIA GROSTEIN** b. 1949
With You Alone, 2012
Soft fiber epoxy.
32 1/4 x 18 1/8 x 7 1/2 in (82.1 x 46 x 19.1 cm)

Estimate \$10,000-15,000

PROVENANCE
Acquired directly from the artist

'Here objects begin rising and unfolding onto a single line, creating a sense of choreographed movement. It is a reunion of mutual beings, which depart from their own trivial objectivity to attain a new status as zoomorphic and anthropomorphic forms. The objects appear to be "chairs" though they do not serve that purpose. Their lightness and surprising lack of structure prevails throughout the work.'
—Marcia Grostein



61 **ROBERT WILSON** b. 1941

'Little Prince' chair, 1998

Painted steel.

71 x 19 3/4 x 11 1/4 in (180.3 x 50.2 x 28.6 cm)

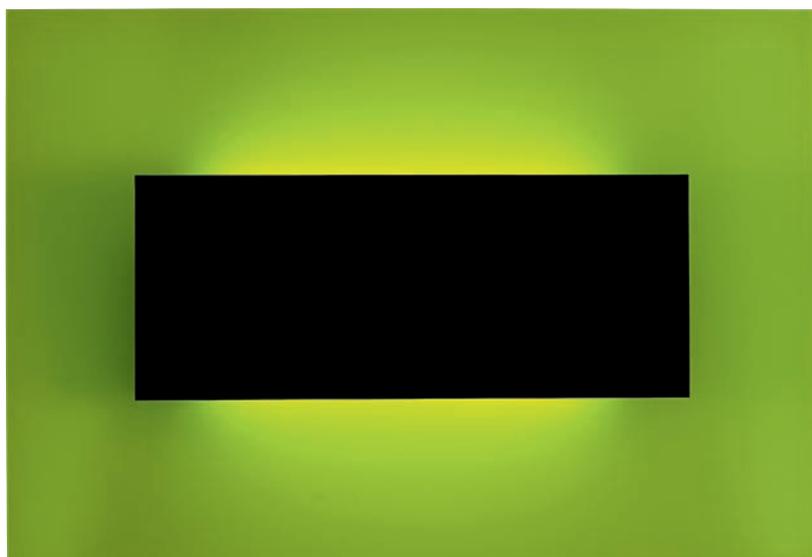
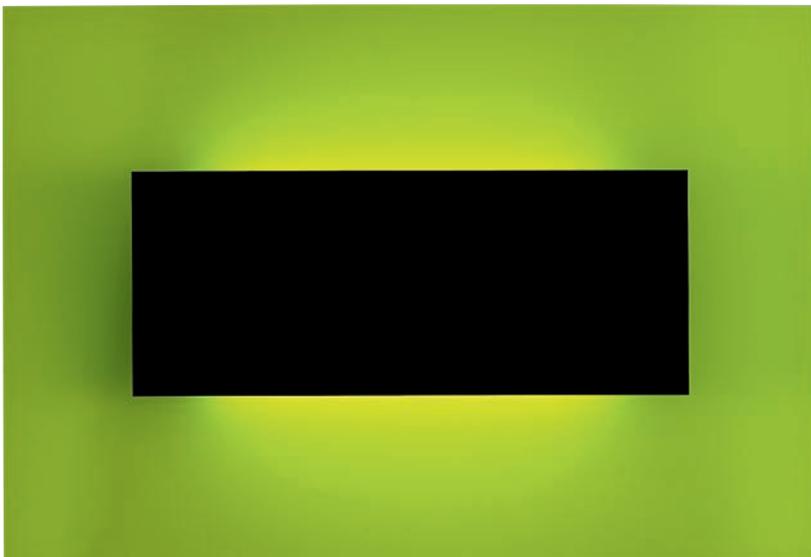
From the edition of 3.

Estimate \$10,000-15,000

LITERATURE

Connaissance des Arts, Paris, no. 568, January 2000, p. 117

The 'Little Prince' chair was originally designed for the production 'Wings on Rock'. The essence of reductiveness, this child-like stick figure of a chair - perhaps because it can't be bothered to waste more energy than is necessary? - projects, ironically, a sense of weight, or at least permanence, which lends it an air of authority. Grounded, like a vegetable, its legs, like shoots, seem to have sprouted from the earth, implying they have roots, deep and strong.



62 **JOHANNA GRAWUNDER** b. 1961

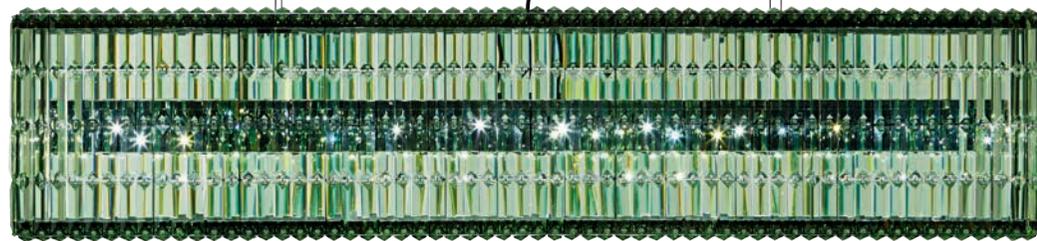
'Plexilight', 2011

Colored translucent Plexiglas.

Each panel: 43 1/2 x 29 1/2 x 1 1/2 in (110.5 x 74.9 x 3.8 cm)

Manufactured by Post Design, Italy. Each panel with printed metal label 'POST DESIGN/j.grawunder/MADE IN ITALY' (6).

Estimate \$5,000-7,000



63 **GEORG BALDELE** b. 1968

Horizontal 'Glitterbox' ceiling light, from the 'Crystal Palace' series, circa 2002

Brass, Swarovski crystal, LED lights.

12 1/2 x 59 x 9 3/4 in (31.8 x 149.9 x 24.8 cm) with variable drop

Produced by Swarovski, Austria.

Estimate \$15,000-20,000

PROVENANCE

Acquired directly from the manufacturer

EXHIBITED

'Moss Angeles: Moss in Los Angeles', Moss, Los Angeles, August 2 - September 29, 2007

LITERATURE

Swarovski Crystal Palace, *Swarovski Crystal Palace 2006*, exh. cat., London, 2006, n.p.

Swarovski Crystal Palace 2007/08: An array of illuminating inventions, London, 2008, collection 8

Clarissa Hupertz and Michelle Ogundehin, *Swarovski crystal palace: The Art of light and crystal*, New York, 2010, pp. 90-93, 197

64 **GEORG BALDELE** b. 1968

Vertical 'Glitterbox' ceiling light, from the 'Crystal Palace' series, circa 2006

Brass, Swarovski crystal, LED lights.

98 1/2 x 7 x 7 in (250.2 x 17.8 x 17.8 cm) with variable drop

Produced by Swarovski, Austria.

Estimate \$20,000-25,000

PROVENANCE

Acquired directly from the manufacturer

EXHIBITED

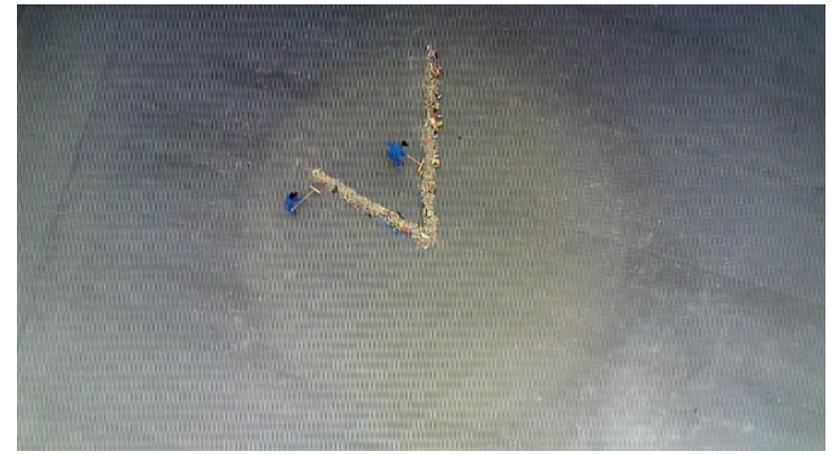
'Moss Angeles: Moss in Los Angeles', Moss, Los Angeles, August 2 - September 29, 2007

LITERATURE

Swarovski Crystal Palace, *Swarovski Crystal Palace 2006*, exh. cat., London, 2006, n.p.

Swarovski Crystal Palace 2007/08: An array of illuminating inventions, London, 2008, collection 8

Clarissa Hupertz and Michelle Ogundehin, *Swarovski crystal palace: The Art of light and crystal*, New York, 2010, pp. 90-93, 197



65 **MAARTEN BAAS** b. 1978

'Analog Digital Clock' and 'Sweepers Clock', from the 'Real Time' series, circa 2009

Each produced by Baas & den Herder, the Netherlands. Each comprising one 12-hour film on a Blu-Ray DVD. 'Sweepers Clock': number 222; 'Analog Digital Clock': number 213. Each packaged disc signed and numbered by the artist (2).

Each: 5 1/2 x 4 15/16 x 5/16 in. (14 x 12.5 x .8 cm)

Estimate \$1,200-1,800

PROVENANCE

Acquired directly from the artist

EXHIBITED

'Arthur', Moss, New York, March 3 – April 16, 2011

Maarten Baas debuted his 'Real Time' series of videos at the 2009 Salone del Mobile. New video technology made it possible to create films of great length, and Baas used this technology to create 12-hour clock movies that illustrate the passing of time through a combination of theatre, art, film, and design.

'Analog Digital Clock' presents an iconic digital clock face, with the 'digital' numbers in fact systematically erased and redrawn each minute by a person behind a large screen on which the numbers are shown.

'Sweepers Clock' tracks time passing by the carefully controlled sweeping of debris. Two long rows of trash, representing the minute and hour hands, are pushed along the clock face by two sweepers using brooms. Each of these films loops continuously.

Works from the 'Real Time' series are in the permanent collections of the Rijksmuseum, Amsterdam; the Museum of Contemporary Art, Tokyo; The Museum of Modern Art, New York; and the Zuiderzee Museum (which commissioned a work for their permanent collection), the Netherlands.

12:09

02:01

04:00

06:00

08:00

10:00



Photograph courtesy Glasitalia

66 **TOKUJIN YOSHIOKA** b. 1967

Prototype 'Luminous table', 2012

Glass.

29 x 86 x 36 in (73.7 x 218.4 x 91.4 cm)

Produced by Glasitalia, Italy.

Estimate \$12,000-18,000

PROVENANCE

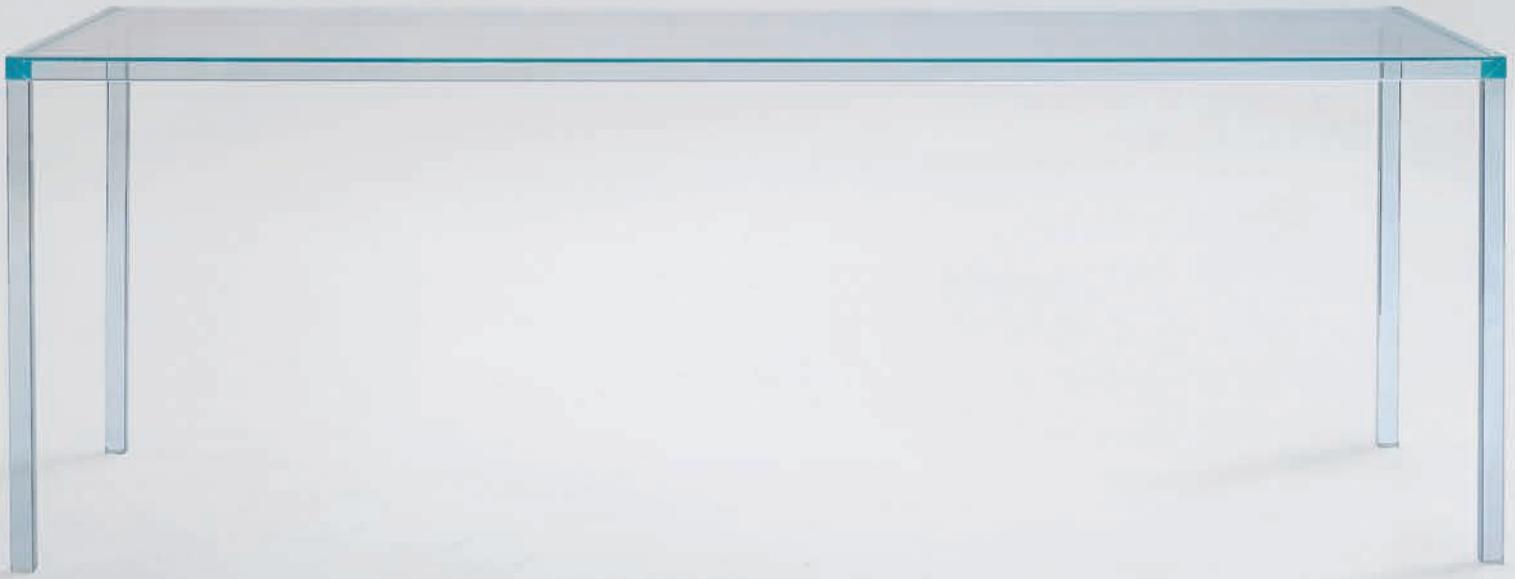
Acquired directly from the manufacturer

EXHIBITED

Salone Internazionale del Mobile, Milan, April 17-22, 2012

I've been following, with growing admiration, the work of Tokujin Yoshioka since he first arrived at Moss, ten years ago, unannounced, with his now-famous 'Honey-pop' chair still flat under his arm. He surprised me with his sudden peeling open of the honeycomb paper, followed by his very quickly forming the chair by sitting on it (in a rather aggressive manner), giving it permanently the impression of his body. He left that chair for me as a gift, or rather, as his version of a kind of business card.

Occasionally an exceptionally fruitful relationship between a manufacturer and a designer develops: Enzo Mari for Danese, Philippe Starck for Kartell, Achille Castiglioni for FLOS. This is the case between Tokujin and Glasitalia, the highly innovative, experimental, passionately directed and technically advanced Italian glass producer. 'Luminous table' is a remarkable new work introduced only months ago at the 2012 Milan Salone del Mobile. This table is the original prototype: the very first piece made, and the table exhibited at the Fair, where I acquired it directly. It is remarkable for its engineering: the corners of the tabletop, where all of the planes of glass converge, are engineered so beautifully as to suggest a faceted diamond, creating points of energy and reflection which become the 'decoration' of this otherwise so-simple, reductive work. In its lightness and engineering, 'Luminous table' embodies fully the development of Tokujin's unique approach - a kind of tecno-poetry, gleaned through his years of collaboration with masters Issey Miyake and Shiro Kuramata.



For as this appalling ocean surrounds the verdant land, so in the soul of man there lies one insular Tahiti, full of peace and joy, but encompassed by all the horrors of the half known life.

HERMAN MELVILLE (*Moby Dick*, from chapter 58 'Brit')

In 1970, at the age of 33, Frank Stella was the youngest person to have a retrospective at The Museum of Modern Art, New York. Only 17 years later he was granted the rare privilege of a second MoMA retrospective, his 1970-1987 body of work still largely interpreted in the vocabulary of abstract formalism, though expanded to include shapes such as French curves, flexicurves, cones, and pillars.

Having read *Moby Dick* in his youth, and viewing the 1956 film with Gregory Peck playing Captain Ahab, it was as an adult that Stella rediscovered the story, during visits to the Coney Island aquarium with his sons. 'The first thing we saw every time we went into the aquarium were the Beluga whales in the tank just as you came right in the door. They were just sort of looming over you, as it were. I just kept seeing them for about two years, and then one day the wave forms and the whales started to come together as an idea.'

When Frank Stella began the 'Moby-Dick' series he was predominantly an abstract painter and print-maker, but by 1997, when he had completed 266 unique artworks dedicated to the 138 chapters of Herman Melville's *Moby Dick*, he was a sculptor, creating large-scale works wherein 'abstract and figurative coexist with material and symbolic.'

By linking his abstract forms with the whale and wave figures and specific chapters of Melville's novel, Stella expanded interpretations for his work. The present lot, titled 'Brit (Q6)' is dedicated to chapter 58 of Melville's novel, 'Brit', named for "the minute, yellow substance, upon which the Right Whale largely feeds."

The use of honeycomb aluminum might call to mind the whales' baleen and the clouds of poured metal through the honeycomb might be the brit. Robert Wallace suggests that the ends of the sheet metal in 'Brit (Q-6)' should be considered deliberately cut with Ms or Ws as 'Stella's abstract language is expansive enough to embrace shapes of letters and even punctuation marks.' By introducing the figurative and symbolic to his work, Stella has allowed the viewer the opportunity to see a variety of things, layers of meaning in each of his pieces. No longer 'what you see is what you see' as he so famously said of his then-radical abstractions of the 1960s.



67 **FRANK STELLA** b. 1936

Brit (Q-6), from the Moby-Dick series, 1990

Acrylic, aluminum alloy, steel.

89 x 116 x 110 1/2 in (226.1 x 294.6 x 280.7 cm)

Estimate \$300,000-400,000

PROVENANCE

The Helman Collection, New York

Private Collection, Los Angeles

Edelman Arts, New York

Private Collection, New York

EXHIBITED

'Masterworks - Donald Judd, Ellsworth Kelly, Frank Stella', Joseph Helman Gallery, New York, October - November, 1996

LITERATURE

Robert Wallace, *Frank Stella's Moby-Dick: Words and Shapes*, Ann Arbor, 2000, illustrated pp. 131, 144





COLLECTION OF MURRAY MOSS AND FRANKLIN GETCHELL

68 **TONI ZUCCHERI** 1937-2008

Prototype 'Hoopoe' bird sculpture, circa 1959

Clear and colored glass, gilt and patinated bronze.

12 1/4 x 12 1/4 x 6 in (31.1 x 31.1 x 15.2 cm)

Produced by Venini, Italy.

Estimate \$30,000-40,000

PROVENANCE

Acquired directly from the Venini Archives, Italy, 2002

EXHIBITED

'Fornace Venini: Fires Eternal', Moss, New York, May 17- July 12, 2003

LITERATURE

Franco Deboni, *Venini Glass, Catalogue 1921-2007*, Turin, 2007, pl. 262 for a similar example

Murray Moss 'Murray Moss', *Casa Grazia*, no. 12, December 2011, illustrated pp. 78, 82

Murray Moss, 'Midtown? Yes, Midtown: Design maven Murray Moss lives with the tourists—and loves every minute of it', *New York Magazine: Design*, Summer 2012, illustrated p. 126

Arlene Hirst, 'TDA/Total Design Addict', *Elle Décor Italia*, no. 9, September 2012, illustrated pp. 185-186

Among Zuccheri's most recognizable and important works are his bird sculptures produced at Venini from the 1960s up to his death in 2008. This exuberant prototype, which I acquired directly from the Venini Archives in 2002 while doing research in preparation for the Moss exhibition, 'Fornace Venini: Fires Eternal', is an early working prototype of this iconic series. Mounted on a patinated bronze base, the 'Hoopoe' bird is composed of applied *paste vitree* plumage in striking black, white, red, orange and gold glass. Vibrant and full of life, this is an exceptional example of postwar Venetian glass - and it has remained in our personal collection as an object we cherish.



(detail of the present lot)



(detail of lot 69)



When paired, do the Michaux ink drawing and the 'Panda Banquete' chair subject us to a kind of 'illusory correlation' wherein our prejudices result in our seeing non-existent relationships – in this case, a kind of projective test, like a variation of a Rorschach test?
MURRAY MOSS



COLLECTION OF MURRAY MOSS AND FRANKLIN GETCHELL

69 **FERNANDO AND HUMBERTO CAMPANA** b. 1961, b. 1953

'Panda Banquete' chair, circa 2006

Stuffed toy animals, brushed stainless steel.

35 x 46 x 41 1/2 in (88.9 x 116.8 x 105.4 cm)

Produced by Estudio Campana, Brazil for Moss, USA. Number 1 from the edition of 25 plus 4 artists' proofs and 4 prototypes. One panda embroidered with '1 / 25 / PANDAS CHAIR/LIMITED EDITION/CAMPANA BROTHERS'. Together with a certificate of authenticity from Estudio Campana.

Estimate \$30,000-40,000

PROVENANCE

Commissioned directly from the artists

EXHIBITED

'Moss Angeles: Moss in Los Angeles', Moss, Los Angeles, August 2 - September 29, 2007

LITERATURE

Sophie Lovell, *Limited Editions, Prototypes, One-Offs, and Design Art Furniture*, Basel, 2009, p. 176

Campana Brothers, Complete Works (So Far), New York, 2010, pp. 184-5, 273

Following the success of the sold-out 2004 edition of Campana 'Teddy Bear Banquete' chairs, in 2006 we commissioned the 25 piece edition of 'Panda Banquete' chairs. Prior to being included in this auction, number 1 of both editions have been kept in our personal collection.



70 **HENRI MICHAUX** 1899-1984

Composition, 1959

China ink on paper.

29 1/2 x 41 3/8 in (74.9 x 105.1 cm)

Lower right initialed 'HM' and reverse signed and dated 'Michaux 59'.

Estimate \$20,000-30,000

PROVENANCE

Galerie Daniel Cordier, Paris

Hotel Drouot, Paris, 1987

Private Collection, New York

EXHIBITED

'Picasso and the School of Paris & Chuck Close', Nassau County Museum of Art, New York, November 19, 2006 - February 4, 2007

*I sink my roots into the soil like a tree, my feet planted underground,
unmoving I look at the horizon and breath softly.*

ANDREA SILVETTI



71 **ANDREA SALVETTI** b. 1967

Monumental 'L'Albero' tree from the 'Terra Terra' series, 2006

Polyurethane painted aluminum.

118 in (299.7 cm) high, 177 in (449.6 cm) diameter

Produced by Dilmos, Italy. Fourth artist's proof from the edition of 9 plus 4 artist's proofs. Base impressed with 'ANDREA SALVETTI "L'ALBERO" P/A 04'.

Estimate \$35,000-45,000

PROVENANCE

Acquired directly from the artist

EXHIBITED

Moss, Design Miami, December 5-9, 2007

LITERATURE

Andrea Salvetti: terra terra, exh. cat. Dilmos Gallery, Milan, 2007, pp. 60-61, 113

The life-sized centerpiece of his 'Terra Terra' collection, 'L'Albero' (The Tree), is a masterwork of Milanese artist, Andrea Salvetti, comprised of more than 10,000 cast aluminum leaves. Each leaf welded by Salvetti, the tree gives shade on a terrace, poolside, or brings 'nature' indoors.

Strongly influenced by the early handmade metal works of Ron Arad and by the 'artisan' approach adapted by conceptual artists/designers such as Gaetano Pesce, Salvetti applied his own lyrical approach to design to a particularly difficult technique of lost wax casting in aluminum. This soon became his hallmark and marked the beginning of a long collaboration with the great Milanese design gallery, Dilmos, for whom Salvetti created his 'Sottobosco', 'Ortofruta', and 'Terra Terra' collections, all shown at Moss.



Taxidermy seeks to preserve life by celebrating death. It is a strange half life, a suspension, an illusion.

KELLY MCCALLUM



72 **KELLY MCCALLUM** b. 1979
'Ascension', 2012
Taxidermied emu, gold-plated insects.
67 3/4 x 21 5/8 x 44 7/8 in (172 x 5 x 114 cm)

Estimate \$15,000-20,000

PROVENANCE

Commissioned directly from the artist

McCallum exhibits a jeweler's interest in scale and detailing. In creating her sculptural pieces she draws from her interest in story telling, natural history, Victorian taxidermy, insects, precious metals and other treasures from her personal collection of oddities and natural wonders. Her work explores themes of death, decadence, decay and rebirth, as well as perceptions of preservation and disintegration.

'Standing some six feet tall, a taxidermied adult emu looks directly into the eyes of the viewer. It is not, however, those eyes which capture the attention, but the glitter of gold which snakes over the bird, from the plinth on which it stands, up one leg, across the plumage of its body, over neck and head to the golden crown upon its head. Closer inspection shows this rivulet of metal to be made of gold-plated insects, some small, some large, and each following the next, from floor to crown. Those on the floor await their turn to begin their ascension. Those lucky enough to have reached the emu's head can be seen in the act of dismantling themselves, holding up golden limbs and carapaces towards the waiting crown. And now the detail of the crown itself becomes clear: it is composed of myriad gold-plated pieces of insect, the fruits of the labors of those that have gone before. So the process continues, and we see a snapshot of the on-going exertions of all the insects yet to complete their journeys.' – Kelly McCallum





73 **KARL GOTTLIEB LÜCK** active 1760–1775

'*Eichenbaum*' oak tree, designed 1762–1790, produced 2005

Glazed cast and handmade hard paste porcelain.

14 1/2 x 8 x 8 in (36.8 x 20.3 x 20.3 cm)

Manufactured by Porzellan Manufaktur Nymphenburg, Germany. Underside stamped with manufacturer's mark and incised with '1064/6/28' and side of base impressed with manufacturer's mark.

Estimate \$4,000-6,000

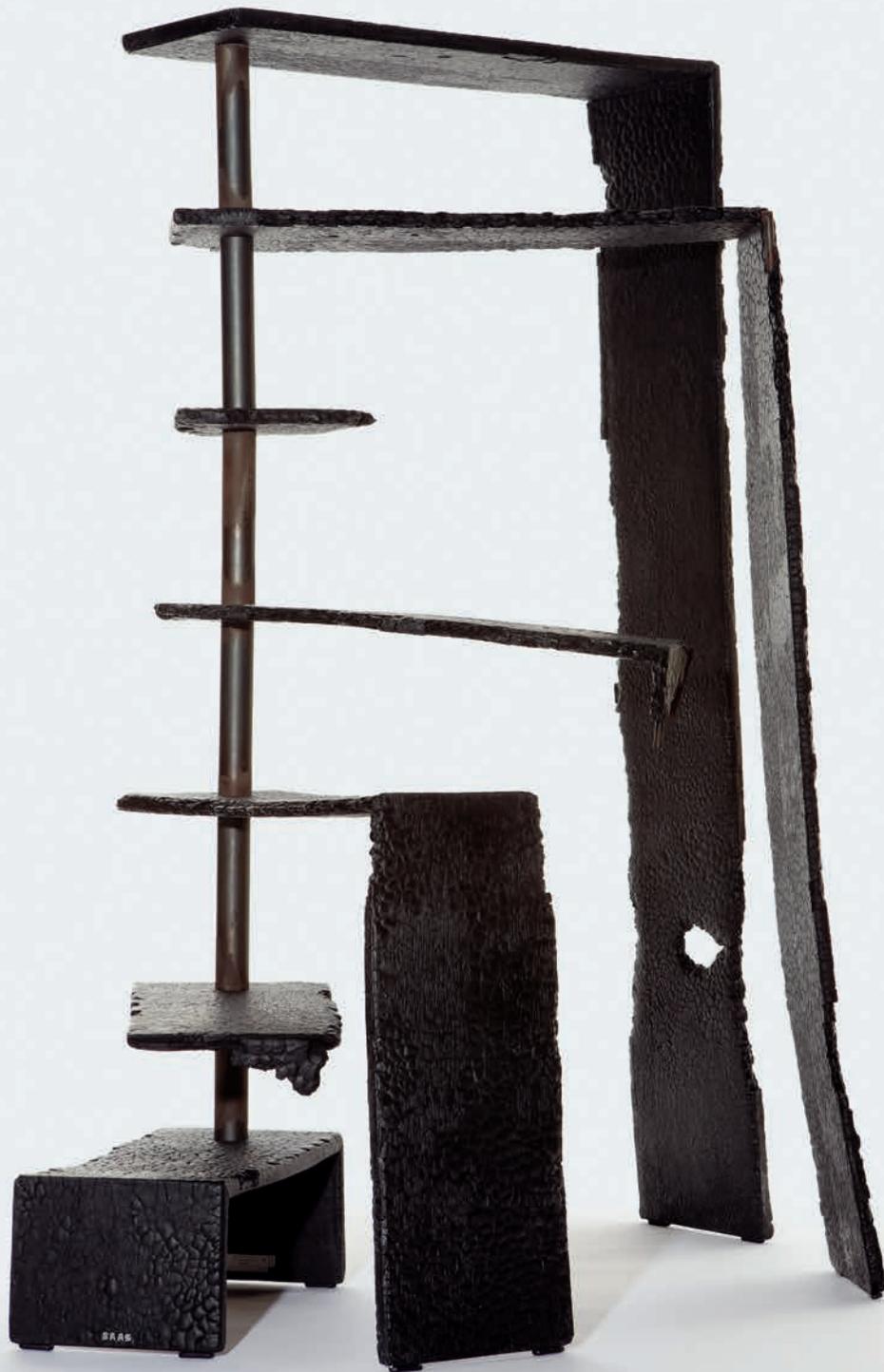
PROVENANCE

Acquired directly from the manufacturer

LITERATURE

Arlene Hirst, 'Murray Moss', *Elle Décor Italia*, May 2012, illustrated p. 149

This fragile and intricately modeled porcelain tree, the leaves of which are painstakingly formed by hand, was designed by Karl Gottlieb Lück between 1762 and 1770 for the Frankenthal Porcelain Manufactory, later closed by Elector Max IV Joseph in 1799. Following the closing, the mold was sent to Porzellan Manufaktur Nymphenburg, where this *wunderkammer* object is produced today.



74 **MAARTEN BAAS** b. 1978

Unique expandable 'Joy Shelving Unit', from the 'Where There's Smoke' series, 2005
 Charred pre-existing shelving unit, clear epoxy resin.
 74 3/4 x 38 x 11 3/4 in (189.9 x 96.5 x 29.8 cm) fully collapsed
 Handmade by Baas & den Herder, the Netherlands for Moss, USA. Interior of base with metal label printed and embossed with "'Where There's Smoke"/created by Maarten Baas for Moss NY/moooli /JOY..01/12/05/unique piece'.

Estimate \$10,000-15,000

PROVENANCE

Commissioned directly from the artist

EXHIBITED

'The New Order: Alternative Repositories to Contain our Belongings', Moss, New York, July 27- September 3, 2006

LITERATURE

Gareth Williams, *The Furniture Machine: Furniture Since 1990*, London, 2006, pp. 35, 120, 124, 129 for other examples from the series
 Sophie Lovell, *Furnish: Furniture and Interior Design for the 21st Century*, Berlin, 2007, pp. 68-69 for other examples from the series
 Tom Dixon, et al., eds., *&Fork*, London, 2007, p. 28 for another example from the series
 Sophie Lovell, *Limited Editions, Prototypes, One-Offs, and Design Art Furniture*, Basel, 2009, p. 239 for another example from the series

In 2004, as an exclusive collaboration with Moss, Maarten Baas created an edition featuring one-of-a-kind pieces, called 'Where There's Smoke...', a continuing narrative told through examples of iconic furniture such as this 'Joy' shelving unit from 1989, designed by Achille Castiglioni and manufactured by Zanotta, Italy. Baas chooses from what are considered the most innovative 20th-century movements (*Jugendstil*, mid-20th century, and contemporary design, periods that have made the strongest influence in the studies of this recent Eindhoven graduate. Each piece is systematically burned and then stabilized, first with an epoxy resin, and then with a special lacquer. As in the great steam engines of the nineteenth century, Baas proposes design as a 'fuel' which, when thrown on the fire, releases energy to propel us forward. Wielding a torch as one might a chisel, Baas resculpts classic designs.



(detail of lot 75)



Stem
Sicht
Körper
Körper

In Amino's sculpture there is always a pronounced quality of formal design, but he is primarily concerned with the emotional and human qualities of his work.

JACQUES SCHNIER

COLLECTION OF MURRAY MOSS AND FRANKLIN GETCHELL

75 **LEO AMINO** 1911-1989

Multiple Forms, 1952

Mahogany.

50 1/2 x 8 x 8 in (128.3 x 20.3 x 20.3 cm)

Underside signed and dated in pencil with 'LEO AMINO/1952'.

Estimate \$45,000-55,000

PROVENANCE

Acquired directly from the artist

Fifty/50 Gallery, New York, 1992

EXHIBITED

'Sculpture of the American Scene', Philadelphia Art Alliance, Philadelphia, March 21 – May 2, 1987

LITERATURE

Gregory Gilbert, *Leo Amino, Sculpture 1945-1974*, exh. cat., The Jane Voorhees Zimmerli Art Museum, Rutgers, The State University of New Jersey, New Brunswick, 1985, pp. 5, 7 for examples of similar forms

Douglas Berman, *Sculpture of the American Scene*, exh. cat. Philadelphia Art Alliance, Philadelphia, 1987, illustrated p. 27

Murray Moss 'Murray Moss', *Casa Grazia*, no. 12, December 2011, illustrated p. 81

Murray Moss, 'Midtown? Yes, Midtown: Design maven Murray Moss lives with the tourists—and loves every minute of it', *New York Magazine: Design*, Summer 2012, illustrated p. 128 Arlene Hirst, 'TDA/Total Design Addict', *Elle Décor Italia*, no. 9, September 2012, illustrated pp. 184, 188

Leo Amino was born in Taiwan in 1911, and grew up in Tokyo. In 1929, he immigrated to America, studying for two years in California, and then at New York University. Remaining in New York after completing his education, he took a job with a Japanese firm that imported tropical woods. While at the firm, Amino became interested in the textural qualities of ebony, and he began to take home samples of the tropical wood to carve. His interest in sculpture grew rapidly, and in 1937 he studied briefly at the American Artists School.

Amino's work was exhibited at the 1939 World's Fair in New York, and he was given his first solo exhibition in 1940. In 1947 and 1950, he taught at the renowned Black Mountain College in North Carolina, joining the ranks of other legendary artists and designers who taught there including Anni Albers, John Cage, Merce Cunningham, Elaine de Kooning, Buckminster Fuller, and Walter Gropius. Amino continued teaching, from 1952 until 1977 at the prestigious Cooper Union and, during that period, he continued to experiment with his own work, remaining in New York until his death in 1989.

Leo Amino's work is in the permanent collections of the Smithsonian American Art Museum, Washington, the Whitney Museum of American Art, New York and The Museum of Modern Art, New York. The most works by Leo Amino are held in The Jane Voorhees Zimmerli Art Museum, Rutgers, The State University of New Jersey.

Constantin Brancusi and Louise Bourgeois helped define modern-era 'totems' – monumental vertical assemblages, first identified with the ancient indigenous peoples of the American Pacific Northwest. Totems, both tangible and ephemeral, appear in almost any art form: music 'swells and builds', architecture 'stacks', couture 'layers'. Totems create silhouette, profile, hierarchy. When I saw the extraordinarily earthy, creamy Condo painting featuring a totemic figure of a young girl, I immediately thought of juxtaposing this two-dimensional shadow-like 'vertical progression' with an exceptional three-dimensional, fully articulated wooden sculpture by the somewhat 'under the radar' but none the less brilliant Japanese-American sculptor Leo Amino, created circa 1952 and titled 'Multiple Forms.' I acquired this work, a prime example, exactly 20 years and two months ago from the '2 Marks' who owned the renowned New York gallery most identified with mid-century masterworks, Fifty/50. It was the first 'non-functional' object (i.e. 'art') I had ever purchased. It was something I had coveted in their gallery for years, hidden on a high shelf in their back room. The 2 Marks acquired the piece directly from the artist. Living with this sculpture over so many years, it has become one of our personal treasures. For some reason I find beauty and pleasure in 'vertical progressions', such as the architectural 'canyons' that exist in parts of Manhattan. Our favorite New York City office building 'canyon' is from 51st Street going up Park Avenue to 57th Street, a Mecca for totem lovers which includes the Seagram Building and Lever House. We live nearby, in another totem, the Olympic Tower.

Mr. Condo makes things that look like paintings, that have the presence, completeness, and frontal tautness of paintings, yet in some essential way they are not so much paintings as artifacts, signs of another time and place.

ROBERTA SMITH

76 **GEORGE CONDO** b. 1957

Girl with Purple Dress, 1986

Oil on canvas.

79 x 70 1/2 in (200.7 x 179.1 cm)

Reverse signed, titled and dated 'Girl with Purple Dress, Condo 86'.

Estimate \$200,000-300,000

PROVENANCE

Gagosian Gallery, Los Angeles, 1986

Private Collection, New York

EXHIBITED

Biennial Exhibition 1987, Whitney Museum of American Art, New York, April 9 – July 5, 1987

LITERATURE

Richard Armstrong, *1987 Biennial Exhibition, Whitney Museum of American Art*, exh. cat., New York, 1987, illustrated p. 43

George Condo exhibited three paintings in the Whitney Biennial in 1987: 'Girl with Purple Dress', 'Dancing to Miles' loaned by Eli Broad, and 'Black Insect 41' loaned by Larry Gagosian. A few days after the opening of the biennial Condo changed his gallery representation from Barbara Gladstone to Pace Gallery. In 1987, Condo also met Anna Achadian, who he married two years later. 'Girl with Purple Dress' represents a pivotal time in Condo's life, a bittersweet moment of professional and personal advancement, but a separation from the vibrant downtown scene.





77 **MICHAEL ANASTASSIADES** b. 1967

'Mobile Chandelier 1', circa 2008
Patinated brass, hand-blown glass.
121 x 102 in (307.3 x 259.1 cm)

Estimate \$10,000-15,000

PROVENANCE

Acquired directly from the artist

EXHIBITED

'Poetic License', Moss, New York, May 15 – June 30, 2010

LITERATURE

Jonathan Shia, 'Turn Around Bright Eyes', *Interview Magazine*, April 2011, p. 50
'Out of the Shadows: Designer Michael Anastassiades brings Clarity, Sculpture, and Sublime Restraint to his Work', *Vogue Living (Australia)*, May/June 2011, p. 56 for a similar example

In his 'Mobile Chandelier 1', Anastassiades uses light as if it were a type of geometric volume, assigning it a certain weight, and thereby making it part of the equation used to achieve balance and movement. Like Rickey's kinetic sculpture, 'Leaning Tower', the rigor and seeming simplicity, achieved through the use of machinelike engineering and geometric forms, render both works more akin to Constructivism than Minimalism.



78 **GEORGE RICKEY** 1907-2002

Leaning Tower, circa 1952

Brass, stainless steel.

32 1/2 x 15 in. (82.6 x 38.1 cm)

Estimate \$70,000-90,000

PROVENANCE

Kraushaar Gallery, New York

Arthur Altshul Collection

Whitney Sudler Smith Collection

Private Collection, Maryland

Edelman Arts, New York

Private Collection, New York

LITERATURE

Nan Rosenthal, *George Rickey*, New York, 1977, p. 88, fig. 63 for another example from the series



CARL POTT 'Pott 35' flatware, 1979



CARL POTT 'Pott 28' flatware, 1973



CARLA NENCIONI and ARMANDO MOLERI 'Sabrina Black' flatware, 1965



JOSEF HOFFMANN 'Pott 86', 1955



PETER RAACKE 'Mono-E' flatware, 1960



ENZO MARI 'Toscolano' flatware, 1982

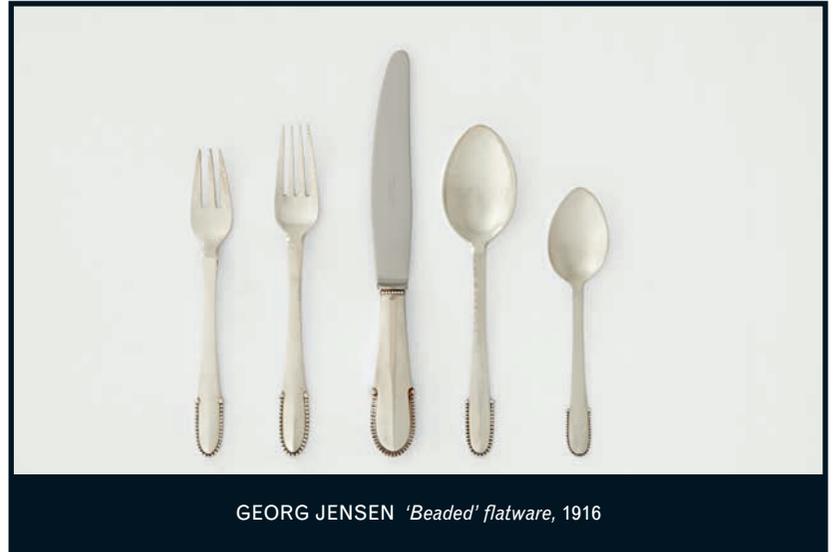
79 **VARIOUS DESIGNERS**

'Table for Twelve' flatware service, curated by Murray Moss
Sterling silver, silver-plated metal, polished stainless steel, brushed stainless steel, Teflon-coated steel.
Comprising twelve single place settings, each with five pieces: salad fork, dinner fork, dinner knife, soup spoon, teaspoon (60).

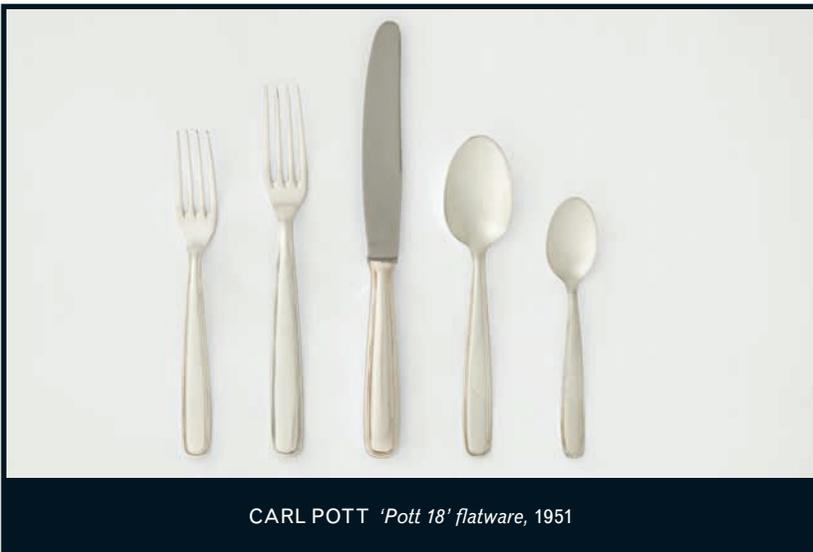
Estimate \$4,000-6,000



ALEXANDER SCHAFFNER 'v 89' flatware, 1964



GEORG JENSEN 'Beaded' flatware, 1916



CARL POTT 'Pott 18' flatware, 1951



ANGELO MANGIAROTTI 'Ergonomica' flatware, 1985



CACCIA DOMINIONI and LIVIO CASTIGLIONI 'Caccia' flatware, 1938



JEAN NOUVEL 'Jean Nouvel' flatware, 2004

I've always been intrigued by salesmen's sample sets, a common item in the early 20th century, as salesmen needed to take their products on the road to show to potential customers. I've never understood the rule that everything on the table should match – certainly that is never the case with the guests (diversity is the norm when planning a good dinner party!). I thought it would be lovely to offer 12 different, and important, cutlery sets – an homage to those salesmen's sample sets as well as a

gesture to honor the individualism of each guest at the table. The sampler set here is an important collection of historic designs, including those by Jean Nouvel, Angelo Mangiarotti, Enzo Mari, Achille Castiglioni, and Josef Hoffmann, and includes both polished and matte stainless steel, as well as sterling and plated silver. This set, diverse in form and material and yet consistent with the number and function of pieces within each set, is a riff on one of my favorite forms of intimate sculpture: cutlery.



80 **FRANZ WEST** 1947-2012

Ceiling light, circa 1991

Iron chain, electrical components.

13 x 68 1/2 x 9 1/2 in (33 x 174 x 24.1 cm) with variable drop

Manufactured by Meta Memphis, Italy.

Estimate \$3,000-5,000

PROVENANCE

Acquired directly from the manufacturer, 2004

While delicate in appearance, the playful twists and curves of a dancing-like Franz West light fixture are rendered in one of the most unforgiving materials: welded iron.

81 **COLLECTION OF MURRAY MOSS AND FRANKLIN GETCHELL**

Casket carrier coffee table, circa 1920

Polished aluminum, steel, glass.

17 x 37 1/4 x 26 1/4 in (43.2 x 94.6 x 66.7 cm) fully extended

Casket carrier manufactured by Champion Chemical Company, USA, together with after-market custom glass table top. Base engraved with 'Champion Chemical Company, Springfield Ohio'.

Estimate \$6,000-8,000

PROVENANCE

Barry Friedman, New York, 1983

The base of this table, a casket carrier, perfectly embodies a rare transitional moment in American decorative arts history. Small cast-iron curlicues, token remnants of 19th century ornamentation, are almost begrudgingly screwed onto an industrially-produced folding aluminum frame, calling attention to the sometimes-tentative transition to industrial Modernism.



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

'Murmansk' centerpiece, circa 1982

Silver.

11 3/8 in (29.9 cm) high, 13 3/8 in (34 cm) diameter

Manufactured by Rossi & Arcandi for Memphis, Italy. Underside impressed with 'MURMANSK/ETTORE SOTTASS' and side of base impressed with 'ALVESPINTO PRATA 925'.

Estimate \$12,000-18,000

PROVENANCE

Private Collection, New York

LITERATURE

Albrecht Bangert, *Italian Furniture Design: Ideas, Styles, Movements*, Munich, 1988, p. 171

Barbara Radice, *Memphis*, Milan, 1984, p. 117

Museu do Design: Luxo, Pop, Cool, De 1937 Até Hoje, exh. cat., Museu do Design, Lisbon, 1999, pl. 211

Ronald T. Labaco, *Ettore Sottsass: Architect and Designer*, exh. cat., Los Angeles County Museum of Art, London, 2006, p. 67

Postmodernism: Style and Subversion 1970-1990, exh. cat., Victoria and Albert Museum, London, 2011, p. 162

Like the Casket Carrier (lot 81), the 'Murmansk' by Ettore Sottsass also marks a moment of stylistic transition. Designed for Memphis in 1982, the centerpiece is a conscious challenge to the Modernist credo. Its bent, shaky legs suggesting a wobbly future – possibly a collapse – of the tenants of good taste and prestigious 'contemporary design'.

The 'Murmansk' centerpiece is in the permanent collections of The Metropolitan Museum of Art, New York, Victoria and Albert Museum, London, Los Angeles County Museum of Art, and the Powerhouse Museum, Sydney.



VESPERATA 25



83 **GABRIELE DE VECCHI** b. 1938

'Torinbuco' coffee pot, designed 1985

Raised, embossed and polished silver, Indian rosewood.

7 7/8 x 6 3/4 x 3 1/8 in (20 x 17 x 8 cm)

Produced by De Vecchi Milano, 1935, Italy. Number 10 from the edition of 20 per year. Underside impressed with 'TORINCUBO/Design Gabriele De Vecchi 1985/2008/10 / 20' and maker's marks.

Estimate \$7,000-9,000

LITERATURE

Tersilla F. Giacobone, *La Lingua Degli Specchi: L'atelier De Vecchi, 50 anni di storia nell'argento (The Language of Mirrors, The De Vecchi Atelier, 50 Years of History in Silver)*, Milan, 1997, p.105

Eva Czernis-Ryl, *Contemporary Silver Made in Italy*, exh. cat. Powerhouse Museum, Sydney, 2004, p. 75

The 'Torinbuco' coffee pot is in the permanent collection of the Victoria and Albert Museum, London.



84 **GABRIELE DE VECCHI** b. 1938

'Ivrosisma' coffee pot, designed 1985

Raised, embossed and polished silver, Indian rosewood.

20 x 17 x 12 cm (7 7/8 x 6 3/4 x 4 3/4 in)

Produced by De Vecchi Milano, 1935, Italy. From the edition of 20 per year.

Underside impressed with maker's marks.

Estimate \$7,000-9,000

Piero De Vecchi founded the De Vecchi Atelier in 1935, and to this day, this Milanese studio - one of the great boutique silversmiths in the world - remains in the family. The atelier first received international recognition in 1947 after being awarded several prizes during the Eighth Milan Triennial. In 1957 Piero's son, artist and kinetic sculptor, Gabriele, joined his father in the workshop, followed by his grandsons Matteo and Giacomo in the 1990s.

'*Equilpiemonte*' coffee pot, designed 1983, produced 2008

Raised, embossed and polished silver, Indian rosewood.

8 5/8 x 7 1/8 x 5 1/2 in (22 x 18 x 14 cm)

Produced by De Vecchi Milano, 1935, Italy. From the edition of 20 per year.

Underside impressed with maker's marks.

Estimate \$7,000-9,000

LITERATURE

Tersilla F. Giacobone, *La Lingua Degli Specchi: L'atelier De Vecchi, 50 anni di storia nell'argento (The Language of Mirrors, The De Vecchi Atelier, 50 Years of History in Silver)*, Milan, 1997, p.105

Eva Czernis-Ryl, *Contemporary Silver Made in Italy*, exh. cat. Powerhouse Museum, Sydney, 2004, p. 75

Postmodernism: Style and Subversion 1970-1990, exh. cat., Victoria and Albert Museum, London, 2011, p. 87, fig. 101



Unique 'Cartocciona' armchair, 2009

Painted bent and hammered sheet metal.

30 3/4 x 31 7/8 x 25 7/8 in (78 x 81 x 66 cm)

Produced by Roberto Mora Studio, Italy.

Estimate \$10,000-15,000

EXHIBITED

Dilmos, Milano, Salone Internazionale del Mobile, Milan, April 2010

The 'Cartocciona' armchair reflects Italian artist Roberto Mora's research in illusionary form-making. Functioning at the level of *trompe-l'oeil*, 'Cartocciona' mimics Rodin-like hewn stone.



87 **PATRICK JOUIN** b. 1967

'C2' chair, from the 'Solid' series, circa 2004

Epoxy resin.

30 3/8 x 15 5/8 x 21 1/4 in (77.2 x 39.7 x 54 cm)

Produced by .MGX by Materialise, Belgium. Number 4 from the edition of 30. Leg embossed with 'patrickjouin | solidc2 | 4 / 30'.

Estimate \$20,000-25,000

EXHIBITED

'Reborn', Moss, New York, April – May 10, 2010

LITERATURE

Gareth Williams, *The Furniture Machine: Furniture Since 1990*, London, 2006, p. 113

.MGX by Materialise, *Materialise your Dreams*, Leuven, 2007, pp. 80, 85, 149, 153, 155

Sophie Lovell, *Furnish: Furniture and Interior Design for the 21st Century*, Berlin, 2007, p. 193

R. Craig Miller, et. al., *European Design Since 1985: Shopping the New Century*, exh. cat., London, 2008, p. 104

Patrick Jouin, *Patrick Jouin*, exh. cat., Centre Georges Pompidou, Paris, 2010, pp. 50-51

Julie Lasky 'The Classics, Circa 2050', *The New York Times*, August 30, 2012, p. D1

In 2004, French designer Patrick Jouin discovered the then-highly experimental manufacturing technique additive layered fabrication and began collaborating with the pioneering Belgian company Materialise. This collaboration resulted in a groundbreaking collection, 'Solid'. Up until that moment, these manufacturing techniques, then referred to as Rapid Prototyping, had only been used for small-scale models. The processes were used primarily to create prototypes of objects to be eventually manufactured in other materials. Jouin's seminal collection, true artifacts of a new age, brought to light the endless possibilities and great potential these remarkable manufacturing techniques could add to the repertoire of design.

The chair shown here was created by means of an industrial prototyping technique called stereolithography, a process resulting in the 'printing' of three dimensional structures from a computer aided design model. The designer's computer drawing is first mapped into very thin layers. Each layer then slowly materializes when a laser, drawing that slice through either a resin or a polyamide powder, photo-chemically hardens that material. The process is continuously repeated until the complete model is executed, exactly realizing, in three-dimensional form, the original design. Stereolithography allows for the realization of designs that would be virtually impossible to create using more traditional, manual skills.

The 'C2 Solid' chair is in the permanent collection of The Museum of Modern Art, New York.





JASPER MORRISON 'Moon' dinnerware, 1997



GERHARD GOLLWITZER 'Feldblume' dinnerware, 1941



SIGMUND SCHUTZ 'Urania' dinnerware, 1938



WOLFGANG VON WERSIN 'Lotus' dinnerware, 1932



MICHAEL POWOLNY 'Opus' dinnerware, shape 68, 1928



JOHANN JOACHIM KAENDLER *Neuer Ausschnitt* 'Ming Dragon' dinnerware, designed 1740



JOHANN JOACHIM KAENDLER 'Blue Onion', designed 1739



ARNOLD KROG 'Blue Fluted Full Lace' and 'Blue Fluted Half Lace', designed 1775

88 VARIOUS DESIGNERS

'Table for Eight' dinner service, curated by Murray Moss
Porcelain.

Largest dinner plate: 11 1/2 in (29.2 cm) diameter

Comprising eight single settings, each with five pieces: dinner plate, salad plate, desert plate, coffee or tea cup, saucer, and one setting with covered soup bowl, together with one coffee service, one tea service and eight additional serving dishes (64).

Estimate \$6,000-8,000

"Read, everyday, something no one else is reading. Think, everyday, something no one else is thinking. Do, everyday, something no one else would be silly enough to do. It is bad for the mind to continually be part of unanimity." - Christopher Morley

We sit together at the table to momentarily, ceremoniously unite, all the while knowing, of course, we are each of us different. Wouldn't it be nice if the table objects acknowledged our individuality? What exactly is the benefit or purpose of uniformity at the dinner table?



ARNOLD KROG 'Blue Fluted Full Lace' coffee service, designed 1775



MICHAEL POWOLNY 'Opus' tureen, shape 68, 1928



JOHANN JOACHIM KAENDLER Rare 'Blue Onion' covered tureen, from the 'Limited Masterpieces' series, designed circa 1740, produced circa 2006



BJÖRN WIINBLAD 'Magic Flute Sarastro' covered bowl, 2002



BJÖRN WIINBLAD 'Magic Flute Sarastro' bowl, 2002



WOLFGANG VON WERSIN 'Lotos' tea service, 1932



ARNOLD KROG 'Blue Fluted Half Lace' sauce boat, designed 1775



ARNOLD KROG 'Blue Fluted Full Lace' footed dish, designed 1775



ARNOLD KROG 'Blue Fluted Half Lace' platter, designed 1775



JOHANN JOACHIM KAENDLER 'Blue Onion' platter, designed 1739

89 **STEPHEN JONES** b. 1957

Bust of Lady Belhaven (after Samuel Joseph), 2011

Epoxy resin.

36 1/4 x 22 x 10 1/4 in (92 x 56 x 26 cm)

Produced by .MGX by Materialise, Belgium.

Estimate \$15,000-20,000

EXHIBITED

'Industrial Revolution 2.0: How the Material World Will Newly Materialise', Dorothy and Michael Hintze Sculpture Galleries, London Design Festival at the Victoria and Albert Museum, London, September 17 – 25, 2011

Created for the exhibition I curated at the Victoria and Albert Museum as part of the 2011 London Design Festival, this bust of Lady Belhaven, taken from the original marble bust sculpted in 1827 and on view at the V&A, was the first portrait bust to be exhibited in the museum's great Hall of British Sculpture which had been realized through the use of a combination of new digital technologies.

Renowned British milliner Stephen Jones, working from a 3-D 'scan' of the carved marble bust of a demure Lady Belhaven, manipulated the scanned 'data' of the original bust in the museum's collection, so as to 're-design' the portrait by adorning her with a remarkable hat. The new bust was then 'printed' by Materialise, Belgium. Referencing the basic building blocks of design, the subject's Scottish heritage, her love of music (she had met Chopin), and her dreamy visage, Jones crowns this lovely woman with his tra-la-la tiara.

Additive Manufacturing is a computer-driven process that transforms material from liquid or powder to a solid by employing either a laser or a binding material. A computer reads data (the design) from a digital file, laying down successive layers of various liquids, powders or filaments, including ceramics, metals, concrete, resins, polymers, powders, or various composites (or other materials which are rapidly becoming available), and in this way builds up (prints) an object. These layers, which correspond to the virtual cross-section from the computer-generated file, are joined together or fused automatically to create the final 3-D object.





- * *Female head from a Greek cult statue, circa 5th century BCE*
Limestone, together with contemporary metal base.
19 x 19 1/2 x 9 1/2 in (48.3 x 24.1 x 24.1 cm) including base.

Exhibition Only

PROVENANCE

Robin Symes Limited, London
Private Collection, New York

Arguably Cypriot, circa 500 BCE, this Classical carved stone head is flattered on the top most likely to accommodate a separately-made crown or diadem. This head is possibly from a shrine or sanctuary dedicated to Demeter, the goddess of the Harvest who presided over the fertility of the earth. Her richly waved hair is worn long, falling from a central part with a mantle behind.



90 **GEORGE SEGAL** 1924-2000

Café Still Life with Bow Tie (Braque), 1986
Painted plaster, wood.
51 1/4 x 28 1/2 x 4 in (130.2 x 72.4 x 10.2 cm)
Reverse with exhibition label.

Estimate \$50,000-70,000

PROVENANCE

Sidney Janis Gallery, New York
Private Collection, New York

EXHIBITED

'George Segal: Still Lives and Related Works', Modern Art Museum of Fort Worth,
January 21-March 18, 1990;
Orlando Art Museum, June 23-August 19, 1990;
Portland Art Museum, September 25-December 16, 1990

LITERATURE

Marla Price, ed. *George Segal: Still Lives and Related Works*, Fort Worth, 1990,
illustrated p. 41

'Still Life with Bow Tie (Braque)' is George Segal's homage to the *papier collé* work of Georges Braque. Borrowing the imagery of Braque's Cubist masterworks, Segal reimagines them in three dimensions and incorporates his signature plaster castings of the human figure.



91 **LOUIS-SIMON BOIZOT** 1743-1809

'Marie-Antoinette', designed 1789, produced 2006

Bisque porcelain.

12 in (30.5 cm) high

Manufactured by Sèvres, France. Base impressed with manufacturer's marks and '2006'.

Estimate \$6,000-8,000

PROVENANCE

Acquired directly from the manufacturer

EXHIBITED

'Les Visiteurs d'Été' (Summer Visitors), 2005, Moss, New York, July 8 -August 21.

LITERATURE

'Arlene Hirst, 'Murray Moss', *Elle Décor Italia*, May 2012, illustrated p. 149

92 **JEAN-ANTOINE HOUDON** 1741-1828

'Molière', designed 1781, first cast in bisque porcelain circa 1899, produced 2000

Bisque porcelain.

18 in (45.7 cm) high

Manufactured by Sèvres, France. Impressed with manufacturer's marks and '2000'.

Estimate \$7,000-9,000

EXHIBITED

'Les Visiteurs d'Été' (Summer Visitors), Moss New York, July 8 -August 21, 2005

Jennifer Kabat, 'Murray's Next Act', *Metropolis*, April 2012, illustrated p. 73



Since antiquity, the human face in effigy has dominated sculpture and painting. Originally reserved primarily for sovereigns and gods, since the middle of the eighteenth century this art form came slowly to represent other famous characters, depending less on a diminishing royal patronage, and appealing more to the emerging middle class. Signifiers of a contemporary political affiliation, an artistic patronage, a personal loyalty, or a philosophical allegiance, these portraits give idealized human form to exceptional human endeavor.

Souvenirs of great thought or great deed, busts can embody a legacy of human accomplishment. These porcelain busts of Molière and Marie-Antoinette were shown in the 2005 Moss Gallery exhibition: 'Les Visiteurs d'Été' (Summer Visitors), culled directly from the archives of France's ancient royal porcelain manufactory, the Manufacture Nationale de Sèvres, a rare privilege.

The historic sculptures shown in that exhibition were conceived by various artists between 1768 and 1936, and produced by Sèvres between 1897 and 2005.

The Manufacture Nationale de Sèvres was founded by Jeanne-Antoinette Poisson (better known as the Madame Pompadour, mistress of King Louis XV of France) in 1740 in Vincennes, moving to the town of Sèvres in 1756. Widely known as a patron of the arts and literature, this unusually powerful, practical, and accomplished eighteenth century woman also planned the building of the Petit Trianon at Versailles, as well as the nation's respected Ecole Militaire. Early on, the manufactory began to produce work primarily in biscuit, or white unglazed porcelain, both to distinguish itself from the emerging German manufactories producing glazed polychromatic pieces, as well as to more closely imitate the austere white coldness of the popular carved marbles from which many of the works derived.

Camp asserts that good taste is not simply good taste; that there exists, indeed, a good taste of bad taste.

SUSAN SONTAG

93

STUDIO JOB

JOB SMEETS and NYNKE TYNAGEL b. 1970, b. 1977

'Homework: Pinocchio', from the 'Homework' series, 2008

Cast bronze, wenge.

76 x 19 1/4 x 19 1/4 in (193 x 48.9 x 48.9 cm) including pedestal.

Produced by Studio Job, the Netherlands for Moss, USA. Number 3 from the edition of 5.

One leg impressed with 'JOB 083 / 5'.

Estimate \$40,000-60,000

PROVENANCE

Comissioned directly from the artists

EXHIBITED

'Homework: Domestic Totems and Tableaux', Moss, New York, May 19 – July 14, 2007

LITERATURE

Sophie Lovell, *Limited Editions, Prototypes, One-Offs, and Design Art Furniture*, Basel, 2009, p. 150

Studio Job: The Book of Job, New York, 2010, pp. 154, 158

Sue-An Zijp and Mark Wilson, *Studio Job & the Gruninger Museum*, Wommelgen, 2011, pp. 41, 73

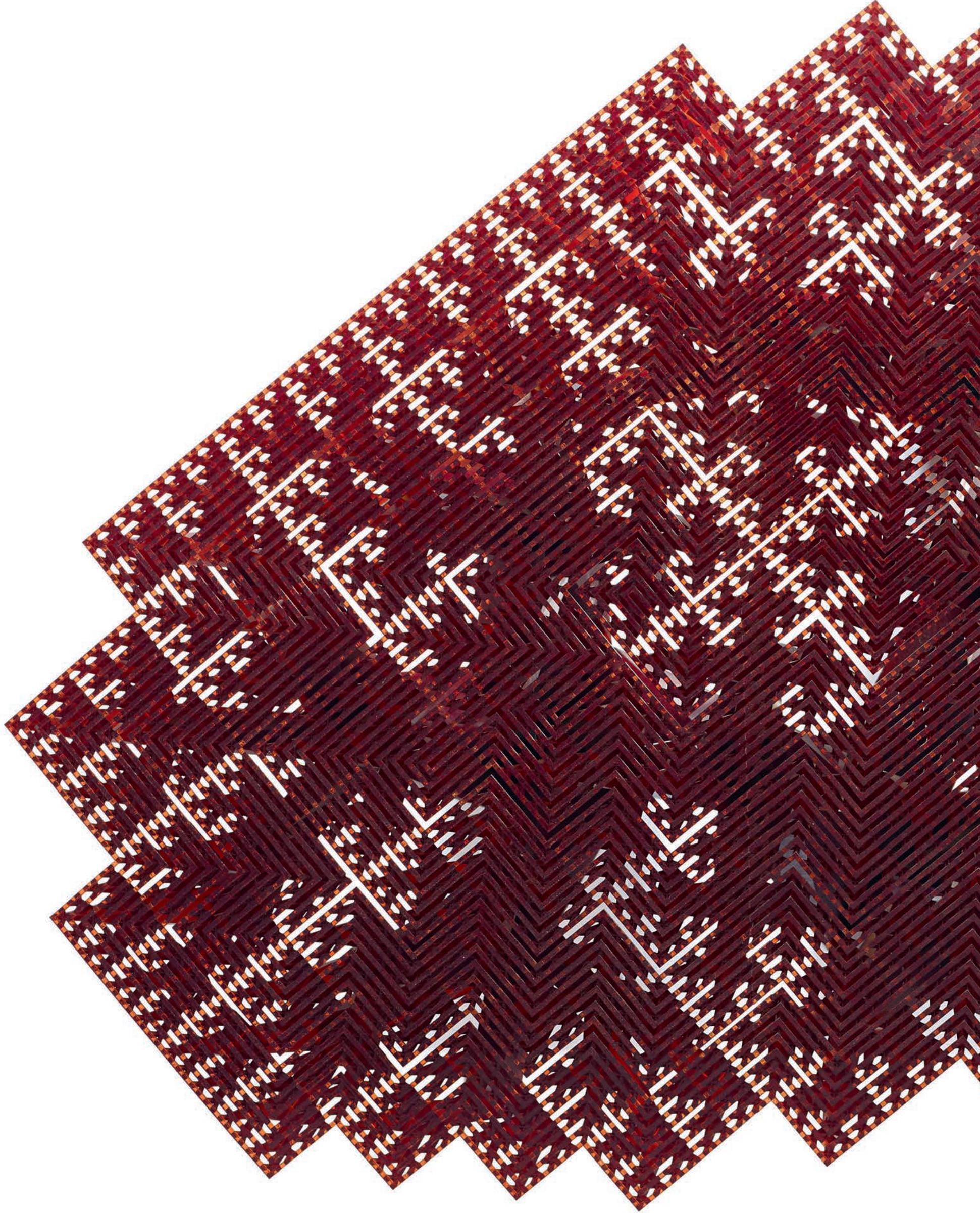
Arlene Hirst, 'Murray Moss', *Elle Décor Italia*, May 2012, illustrated pp. 149-150

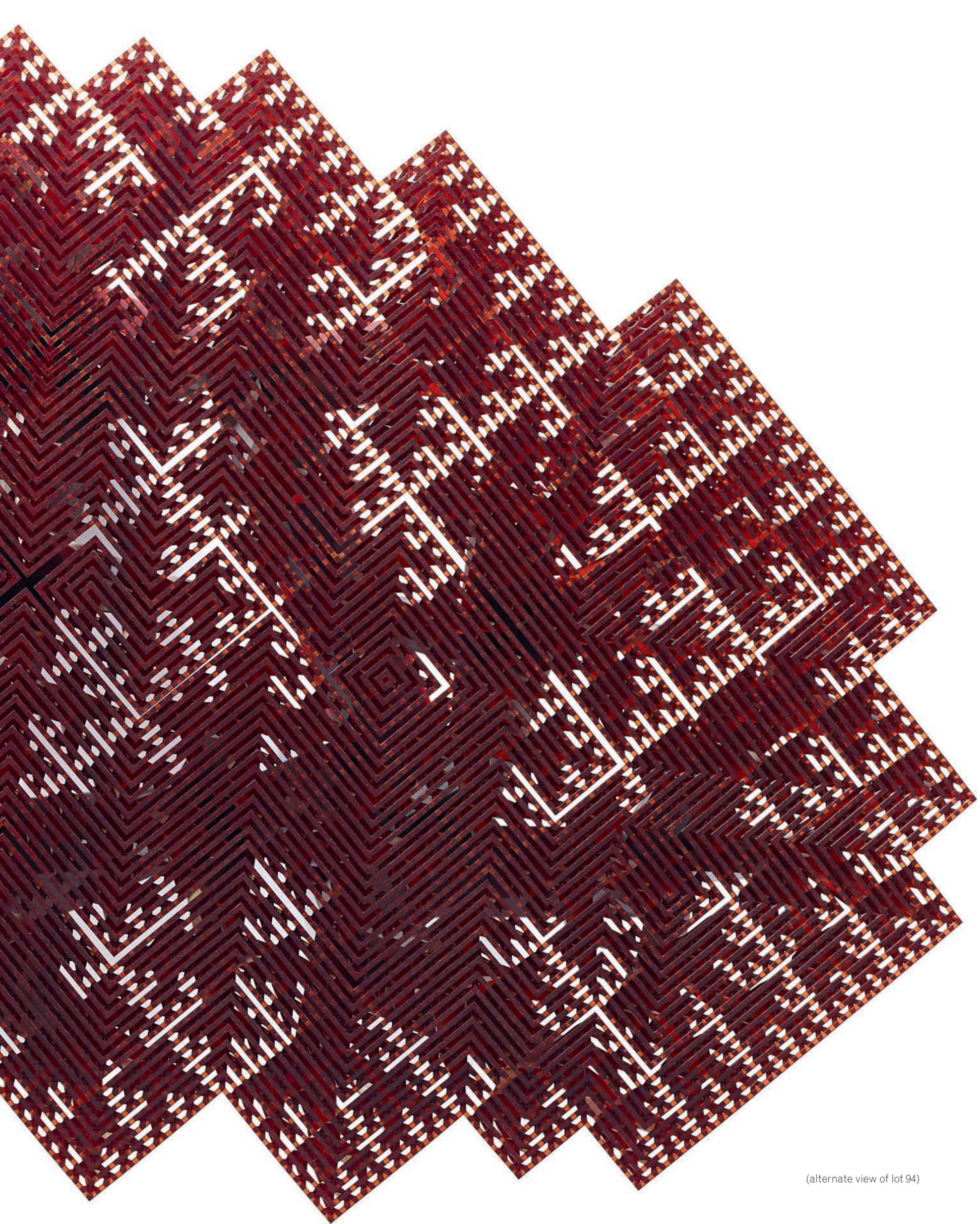
Arlene Hirst, 'Moss 2.0', *Modern Magazine*, Summer 2012, illustrated p. 76

Studio Job's 'Homework' series is a suite of 8 works: 7 heroic compositions in bronze, glass, and wood plus 1 monumental wall mirror, all exclusive to Moss. 'Pinocchio' is one of the masterworks in the suite, and the piece used as the 'face' of the collection. It is a totem of individual elements – a milking stool and two cooking pots.

Part domestic utility, part heroic sculpture, these precious hand-wrought common household objects – including fully-functional cooking pots, stools, lanterns, and coal bins – magnified to exalted proportions, rendered in polished bronze, and placed upon aged wooden pedestals like sacred statuary or palatial historical busts, define the term 'oxymoron', and cast to the winds the traditional approach to both sculptural as well as design practice. With a genealogy somewhere between Duchamp and Koons, these seductive, pseudo-erotic objects, redolent with consumer desire, are neither purely Commodity nor purely Art, but dwell in an uneasy zone between object and *objet d'art*. Transmitting clear visual references to both classical sculpture and iconic design, these mutant works suggest a narrative and history and mythology, which, in fact, are never explained. Alluding to its humorous, satirical commentary, Marcus Fairs, in his book *21st Century Design: New Design Icons from Mass Market to Avant-Garde*, characterizes Studio Job's work as hovering "between art, design and burlesque."







(alternate view of lot 94)

**GERNOT OBERFELL, JAN WERTEL
and MATTHIAS BÄR** b. 1975, b. 1976

'Fractal.MGX' table, circa 2009

3-D printed epoxy resin with PU filling.

16 1/2 x 38 1/2 x 22 3/4 in (41.9 x 97.8 x 57.8 cm)

Produced by .MGX by Materialise, Belgium. Number 8 from the edition of 25.

Together with a certificate of authenticity from the artists and manufacturer.

Estimate \$15,000-20,000

PROVENANCE

Acquired directly from the artist

EXHIBITED

'123', Moss, New York, May 17 – June 27, 2009

LITERATURE

Arlene Hirst, 'Moss 2.0', *Modern Magazine*, Summer 2012, illustrated p. 77

A fractal structure is a geometry that can be split into parts, each of which is approximately a reduced-size copy of the whole. 'Fractal.MGX' table is based on growth patterns seen in nature that can be described with mathematical algorithms. At the base of three main stems split into smaller and smaller branches, becoming more organized until they become a dense, regular grid at the top. Produced by the leading global innovator in Additive Layered Fabrication, Materialise, this table uses a process resulting in the 'printing' of three-dimensional structures from a computer generated model. Impossible to produce using any other manufacturing technique, 'Fractal.MGX' table reinforces the inherent bond between nature and mathematical formulas.

'Fractal.MGX' table is in the permanent collections of the Metropolitan Museum of Art, New York, and the Victoria and Albert Museum, London.





95 **ROBERT LONGO** b. 1953

Wave Bye Bye, 1986

Mixed media.

132 x 132 in (335.3 x 335.3 cm)

Reverse signed in 2 places 'Longo', titled 'WAVE BYE BYE' and with gallery label.

Estimate \$10,000-15,000

PROVENANCE

Acquired directly from the artist

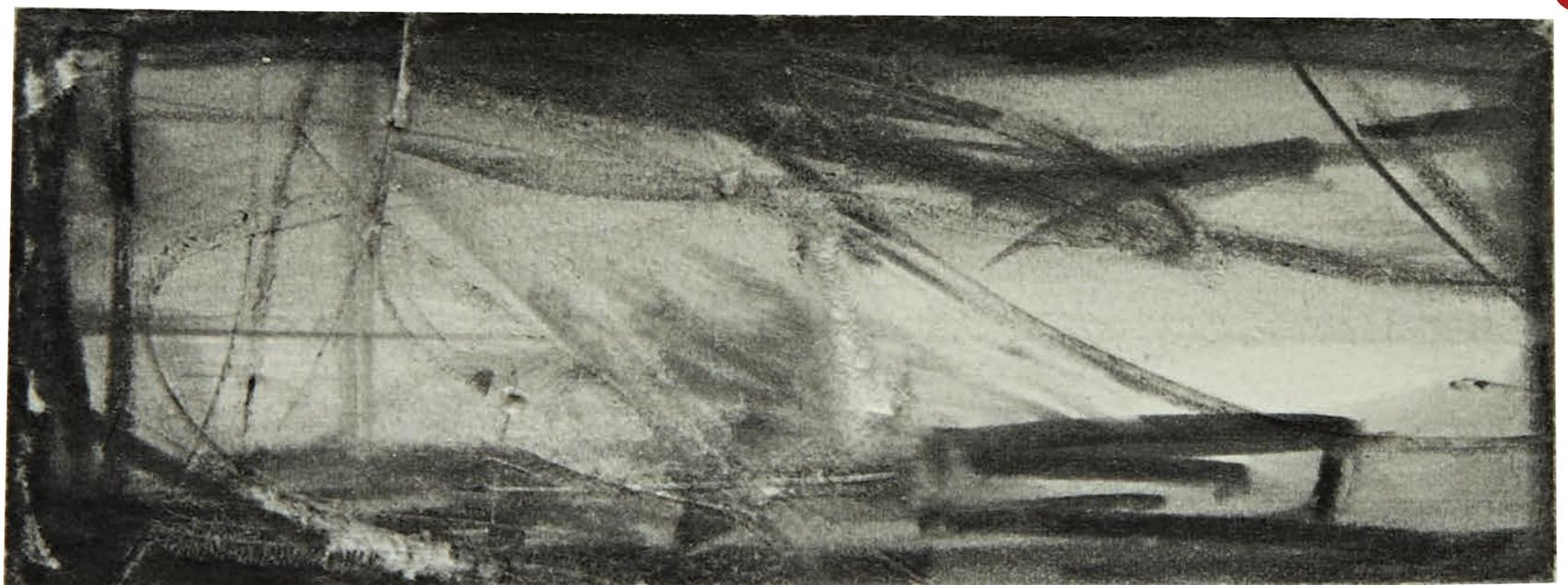
Private Collection, New York

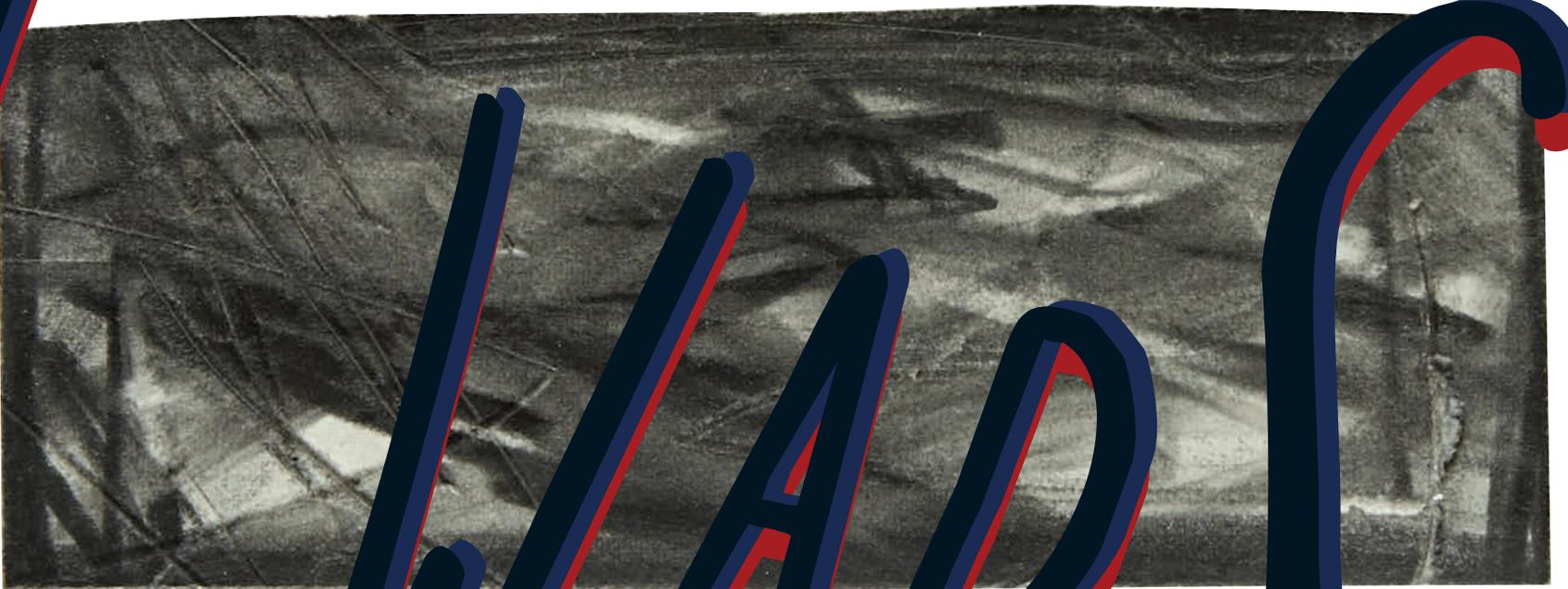
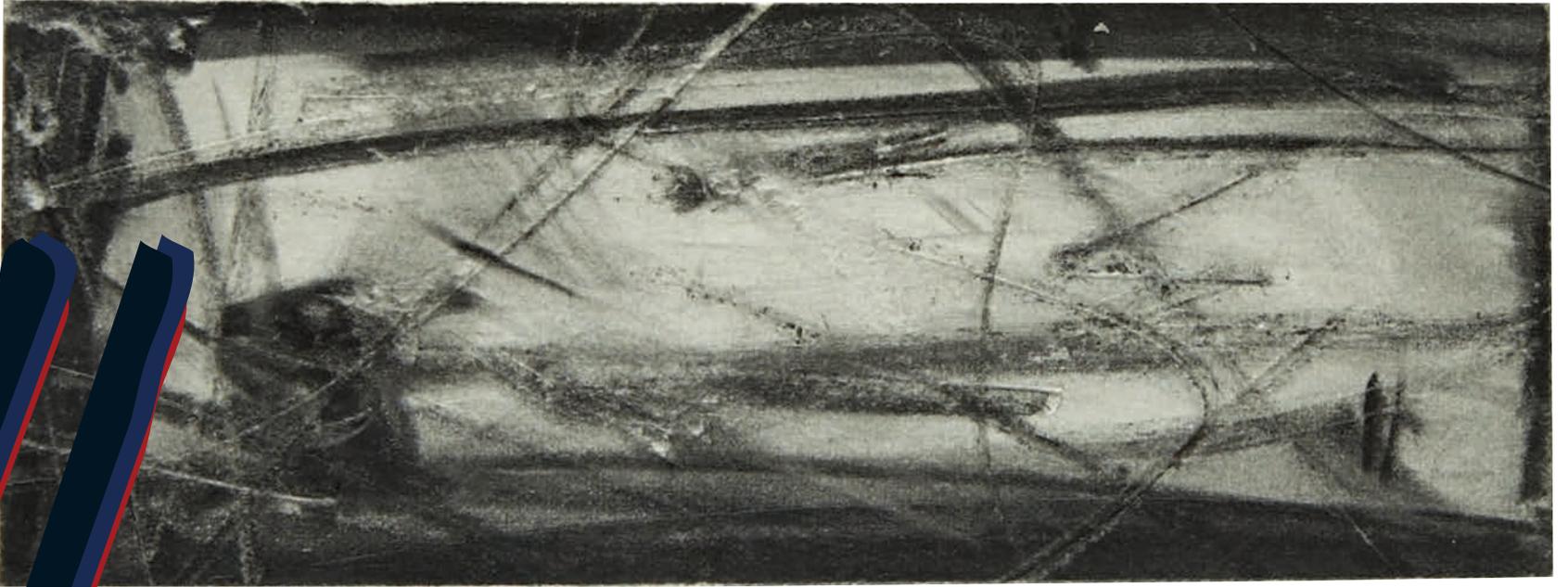
EXHIBITED

'Robert Longo', Donald Young Gallery, Chicago, October 10 - November 15, 1986

With its monumental outline of a hand, Robert Longo's 'Wave Bye Bye' quite literally illustrates the human ability to create randomness in form-making – a foil to the hyper-precision of the 'Fractal.MGX' table, whose complex geometries, though inspired by nature and mathematics, are produced through computer-aided processes.

THE NEW





WAP

It is dangerous to believe in one thing too much. Contradictions are necessary.

ROBERT WILSON

96 **ROBERT WILSON** b. 1941

Civil War Act I, 16 works, 1983-1984

Graphite on paper.

Image: 2 1/2 x 6 1/4 in (6.4 x 15.9 cm);

sheet: 11 x 14 in (27.9 x 35.6 cm)

Reverse of each signed and numbered (16).

Estimate \$10,000-15,000

PROVENANCE

James Corcoran Gallery, California

Private Collection, New York

LITERATURE

Robert Wilson's Vision, exh. cat., Boston, 1991, pp. 73-81 for similar examples

98 **ROBERT WILSON** b. 1941

Civil War Act III, 16 works, 1983-1984

Graphite on paper.

Image: 2 1/2 x 6 1/4 in (6.4 x 15.9 cm); sheet: 11 x 14 in (27.9 x 35.6 cm)

Reverse of each signed and numbered (16).

Estimate \$10,000-15,000

PROVENANCE

James Corcoran Gallery, California

Private Collection, New York

LITERATURE

Robert Wilson's Vision, exh. cat., Boston, 1991, pp. 73-81 for similar examples

100 **ROBERT WILSON** b. 1941

Civil War Act V, 16 works, 1983-1984

Graphite on paper.

Image: 2 1/2 x 6 1/4 in (6.4 x 15.9 cm); sheet: 11 x 14 in (27.9 x 35.6 cm)

Reverse of each signed and numbered (16).

Estimate \$10,000-15,000

PROVENANCE

James Corcoran Gallery, California

Private Collection, New York

LITERATURE

Robert Wilson's Vision, exh. cat., Boston, 1991, pp. 73-81 for similar examples

97 **ROBERT WILSON** b. 1941

Civil War Act II, 16 works, 1983-1984

Graphite on paper.

Image: 2 1/2 x 6 1/4 in (6.4 x 15.9 cm);

sheet: 11 x 14 in (27.9 x 35.6 cm)

Reverse of each signed and numbered (16).

Estimate \$10,000-15,000

PROVENANCE

James Corcoran Gallery, California

Private Collection, New York

LITERATURE

Robert Wilson's Vision, exh. cat., Boston, 1991, pp. 73-81 for similar examples

99 **ROBERT WILSON** b. 1941

Civil War Act IV', 8 works, 1983-1984

Graphite on paper.

Image: 2 1/2 x 6 1/4 in (6.4 x 15.9 cm); sheet: 11 x 14 in (27.9 x 35.6 cm)

Reverse of each signed and numbered (8).

Estimate \$5,000-7,000

PROVENANCE

James Corcoran Gallery, California

Private Collection, New York

LITERATURE

Robert Wilson's Vision, exh. cat., Boston, 1991, pp. 73-81 for similar examples

Robert Wilson conceived his five-act, twelve-hour opera *the CIVIL warS: a tree is best measured when it is down* as a marathon of music and performance to open the 1984 Olympic Arts Festival in Los Angeles. *The Knee Plays*, a suite of entr'actes staged during set changes, told the story of a downed tree that became a boat that sailed through many adventures. Six scores accompanied Wilson's libretto, including music by Philip Glass and David Byrne. Short of funds, the Los Angeles Olympic Organizing Committee cancelled production in spring 1984. Since then, individual acts have been performed in Rome, Rotterdam, Cologne, and Boston, among other cities.







101 **MARIO BELLINI** b. 1935

'Stardust' sofa and three 'Stardust' floor pillows, circa 2007

Sofa: carbon thread mesh upholstery, air and glitter-filled plastic pocket fill, LED lights; each pillow: carbon thread mesh upholstery, air and glitter-filled plastic pockets, colored LED lights.

Sofa: 32 x 82 x 42 in (81.3 x 208.3 x 106.7 cm); each pillow: 10 x 34 x 34 in (25.4 x 86.4 x 86.4 cm)

Produced by Meritalia, Italy. Sofa numbered in marker on manufacturer's tag '71'; pillows numbered in marker on manufacturer's tag '90', '91', and '92' (4).

Estimate \$4,000-6,000

PROVENANCE

Acquired directly from the manufacturer

LITERATURE

'Mario Bellini', *Corriere Della Sera*, March 22, 2011, p. 31

'Mobili Con Tante Idee', *Architectural Digest*, (Italy), April 2012, p. 169

'Stardust' sofa is upholstered in carbon-thread fabric and stuffed with air and glitter-filled plastic packets illuminated by LEDs. While traditional in form, Bellini's material study contributes to the evolution of upholstery using today's vernacular.





102 **DOUG ARGUE** b. 1962

Randomly Placed Exact Percentages, 2010

Oil on canvas.

113 x 162 in (287 x 411.5 cm)

Reverse signed and dated 'Argue 2010'.

Estimate \$80,000-120,000

PROVENANCE

Edelman Arts, New York

Private Collection, New York

About this piece, Doug Argue wrote, "Water, the universe, continuous space, music can all be open ended and invoke a kind of endless movement and flux and ideas of infinity." Creating a seemingly infinite space – a vortex – Argue's painting 'Randomly Placed Exact Percentages', creates the solar system in which the 'Stardust' sofa twinkles.



47 in

103 **GAETANO PESCE** b. 1939

Unique monumental 'XXXL' vase, 2005

Flexible translucent colored resin.

47 in (119.4 cm) high, 29 in (73.7 cm) diameter

Produced for Moss, USA.

One foot impressed 'FISH DESIGN/N. 001/2005/GAETANO PESCE'.

Estimate \$15,000-20,000

PROVENANCE

Commissioned directly from the artist

EXHIBITED

'XXXL: Monumental Works by Gaetano Pesce for Fish Design', Moss, New York, March 29-May 8, 2005



104 **MAARTEN BAAS** b. 1978

Unique longcase clock, from the 'Smoke' series, 2006

Charred pre-existing longcase clock (circa 1850), clear epoxy resin, metal.

98 1/2 x 21 1/2 x 9 1/2 in (250.2 x 54.6 x 24.1 cm)

Produced by Baas & den Herder, the Netherlands for Moss, USA. Base inset with metal lettering 'BAAS' and reverse signed in marker with 'Maarten/November/2006'.

Estimate \$25,000-35,000

PROVENANCE

Commissioned directly from the artist

EXHIBITED

'Great Plains', Moss, New York, October 21 – December 31, 2011

LITERATURE

Gareth Williams, *The Furniture Machine: Furniture since 1990*, London, 2006, pp. 35, 120 for examples from the 'Smoke' series

Marcus Fairs, *21st Century Design: New Design Icons from Mass Market to Avant-Garde*, London, 2009, p. 150 for a similar example from the 'Smoke' series

Arlene Hirst, 'Murray Moss', *Elle Décor Italia*, May 2012, illustrated p. 150

Baas's graduation project - a group of three anonymous, vintage Victorian furniture pieces which he 're-sculpted' with flame until they became charred and which he titled 'Smoke', became his first major recognized work.

Named Designer of the Year at Design Miami 2009, Baas's work is included in the permanent collections of several museums, including The Museum of Modern Art, New York, the Victoria and Albert Museum, London, the Groninger Museum, and the Stedelijk Museum in the Netherlands, the Montreal Museum of Fine Arts, the Indianapolis Museum of Art, and the San Francisco Museum of Modern Art.



The flame and the brush can create monochromatic works - the flame, through combustion and the resulting chemical conversion; the brush by means of the veneer of paint. Both can convert material to black. Although the absence of color suggest a similarity, a kinship - perhaps even a shared motive - do, in fact, these works, at first glance 'separated at birth,' have anything substantial in common? MURRAY MOSS



105 **LOUISE NEVELSON** 1899-1988

Cascades Perpendicular XX, 1980-1982

Painted wood.

78 x 32 x 9 in (198.1 x 81.3 x 22.9 cm)

Estimate \$100,000-150,000

PROVENANCE

Pace Gallery, New York

Private Collection, USA

'Contemporary Art', Christie's, New York, May 1, 1991, lot 32

Private Collection, New York

EXHIBITED

'Louise Nevelson: Cascades, Perpendiculars, Silence, Music', Pace Gallery, New York, January 14 - February 19, 1983

LITERATURE

Louise Nevelson: Cascades, Perpendiculars, Silence, Music, exh. cat., Pace Gallery, New York, 1983, for similar examples throughout



106 **TOMÁS GABZDIL LIBERTÍNÝ** b. 1979

'The Dialectics of Desire', 2006

Fiberglass-reinforced cast natural beeswax, stainless steel, painted wood.

80 1/2 x 27 1/2 x 27 1/2 in (204.5 x 69.9 x 69.9 cm)

Produced by Studio Libertíny, the Netherlands. Artist's proof from the edition of 3 plus 1 artist's proof. Shoulder inset in metal with 'LIBERTINÝ'.

Estimate \$25,000-35,000

PROVENANCE

Acquired directly from the artist

EXHIBITED

'Made by Bees: Ephemeral Constructions by Tomás Gabzdil Libertíny', Moss, New York, May 19– July 14, 2007

LITERATURE

Jennifer Hudson, *Process: 50 Product Designs From Concept to Manufacture*, London, 2008, pp. 127-130

This exaggerated replica of a Greek Nolan Amphora, originally used for storing honey, was created by Libertiny using a custom-made mold, which he then mounted on a two-axis rotational frame. Incorporating several different qualities of beeswax to achieve a patina of age, this contemporary Amphora - a heroic, neo-archeological artifact - is cast in a material originating from flowers, as well as shaped in a vessel meant to store honey.



107 **TOMÁS GABZDIL LIBERTÍNÝ** b. 1979

Unique 'Made By Bees' vase, 2007

Natural honeycomb.

9 in (22.9) high, 7 in (17.8 cm) diameter

Produced by Studio Libertíný, the Netherlands. From the edition of 7.

Estimate \$18,000-22,000

PROVENANCE

Acquired directly from the artist

EXHIBITED

'Made by Bees: Ephemeral Constructions by Tomáš Gabzdil Libertíný', Moss, New York, May 19– July 14, 2007

LITERATURE

Jennifer Hudson, *Process: 50 Product Designs From Concept to Manufacture*, London, 2008, pp. 127, 130

Paola Antonelli, ed., *Design and the Elastic mind*, exh. cat., The Museum of Modern Art, New York, 2008, p. 27

Penny Sparke, *The Genius of Design*, London, 2009, p. 29

Tim Parson, *Thinking: Objects: Contemporary Approaches to Product Design*, Lausanne, 2009, Switzerland, fig. 11

Gareth Williams, *Telling Tales, Fantasy and Fear in Contemporary Design*, exh. cat., The Victoria and Albert Museum, London, 2009, p. 52

David Revere McFadden, Holly Hotchner, et. al., *Slash: Paper Under the Knife*, exh. cat., Museum of Arts and Design, Milan, 2009, p. 159

Arlene Hirst, 'TDA/Total Design Addict, *Elle Decor Italia*, no. 9, September 2012, p. 190 for a similar example

Through this Rotterdam-based Slovakian designer's ingenious intervention, a colony of over 40,000 bees at the Entomology Research Center of Wageningen University, the Netherlands, has created Tomáš Libertíný's remarkable classically-shaped 'Made By Bees' vase.

To make this vase, Libertíný constructed vase-shaped beehive scaffolds (to be removed at the end of the process) and then let nature take its course: a group of bees went to work building a hive, layer by layer, in the same shape as the scaffold. It took one week and approximately 40,000 bees to complete this particular honeycomb vase.

The 'Made By Bees' vase is in the permanent collection of The Museum of Modern Art, New York.

I want to incorporate the image of incompleteness, the process, what is provisional, into my designs because only what is provisional yields beauty.

HELLA JONGERIUS

COLLECTION OF MURRAY MOSS AND FRANKLIN GETCHELL

108 **HELLA JONGERIUS** b. 1963

'Giant Prince' vase, 2000

Glazed earthenware, cotton embroidery.

16 1/2 in (41.9 cm) high, 28 in (71.1 cm) diameter

Produced by Jongerius Lab, the Netherlands. From the edition of 3 plus 1 artist's proof.

Estimate \$70,000-90,000

PROVENANCE

Acquired directly from the artist

LITERATURE

Louise Schouwenberg and Hella Jongerius, *Hella Jongerius*, London, 2003, pp. 72-76

Gareth Williams, *Telling Tales, Fantasy and Fear in Contemporary Design*, exh. cat., The Victoria and Albert Museum, London, 2009, pp. 12-13 for similar examples

Hella Jongerius, Louise Schouwenberg, Alice Rawsthorn, and Paola Antonelli, *Hella Jongerius: Misfit*, London, 2010, pp. 74-75, 149

Arlene Hirst, 'TDA/Total Design Addict', *Elle Décor* (Italy), no. 9, September 2012, illustrated p. 188

Only four examples of the 'Giant Prince' vase were made, each built by hand and therefore each a unique work. Inspired by Jongerius's experiences at the Princeshof ceramics museum in Leeuwarden, where she had been invited as guest curator, the artist embroidered a Ming Dynasty 'Dragon' onto the vase, stitching the heavy cotton thread through the vase's thick clay walls. Ignoring the 'appropriate' means of applying decoration to ceramic, namely painting with glaze, Jongerius used this piece to dramatically cross-reference disciplines, uniting traditionally disparate craft techniques and methodologies into one work. 'Giant Prince' re-introduced decoration as a meaningful component of contemporary design. It is to me an extremely important and profound work - a canon aimed at Modernism - and the piece I love most in this sale.

The 'Giant Prince' vase is in the permanent collection of the Stedelijk Museum, Amsterdam and the Gemeentemuseum, The Hague.



Bavarian Beauty, from the Bavarian Postcards series, 2012

Acrylic on canvas.

55 1/8 x 78 3/4 in (140 x 200 cm)

Reverse signed, titled and dated 'Christopher Winter "Bavarian Beauty" (from the Bavarian Postcards series) 2012'.

Estimate \$10,000-15,000

'The paintings, which appear so cheerful at first glance, lead the viewer to believe in a perfect world. I reinforce the superficial idyll and at the same time reveal its flip side by blowing-up the images to a monumental scale. The alpine landscape is a cliché. The critical and political quality of the work stands in direct contrast to their harmless appearance. The children's pursuits are not always as innocent as they first appear and there are clear references to the adult world. In 'Bavarian Beauty' the boy is paying the girl but why and what for is not clear.' –Christopher Winter



Could you do a Banquete made entirely of teddy bears?

MURRAY MOSS TO THE CAMPANAS, 2004

COLLECTION OF MURRAY MOSS AND FRANKLIN GETCHELL

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

'Teddy Bear Banquete' chair, 2004

Stuffed toy animals, brushed tubular steel.

35 x 48 1/2 x 38 1/2 in (88.9 x 123.2 x 97.8 cm)

Produced by Estudio Campana, Brazil for Moss, USA. Number 1 from the edition of 20 plus 4 artists' proofs and 4 prototypes. One bear embroidered with 'Campana/N. 01'.

Estimate \$40,000-50,000

PROVENANCE

Commissioned directly from the artists

EXHIBITED

'Campana Brothers', Moss, New York, November 20, 2004-January 8, 2005

LITERATURE

Adam Lindemann, *Collecting Design*, Cologne, 2010, p. 270

Campana Brothers, Complete Works (So Far), New York, 2010, p. 270

This chair was especially commissioned by Moss for its holiday 2004 store window. This exclusive edition was limited to 20 pieces, all of which were placed in the Moss window on Greene Street for the month of December. The edition sold out entirely. Franklin and I kept No. 1 of the edition, offered here, for our personal collection.



STUDIO JOB**JOB SMEETS and NYNKE TYNAGEL** b. 1970, b. 1977*'Graphic Paper' floor lamp, from the 'Paper Furniture' series, 2007*

Papier-mâché, polyurethane-coated wood, cardboard.

76 1/2 in (194.3 cm) high, 27 1/2 in (69.9 cm) diameter

Produced by Studio Job, the Netherlands. Number 3 from the edition of 12. Base stenciled with 'Job 20' and written in black marker with '07 3 / 12'.

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

Acquired directly from the artists

EXHIBITED

'Dutch Masters', Moss, New York, March 1 – April 26, 2008

Like Yayoi Kusama's obliteration of polka dots, or Sandy Skoglund's 'swarm' of Cheez Doodles, Studio Job's limited edition monolithic white *papier-mâché* suite comprised of neo-Gothic table, chandelier, and castle-worthy floor lamp, appear to have magnetically attracted every summer insect in a wide radius. In what appears to be a typically anachronistic nod to yet another movement, Art Nouveau, Job Smeets and Nynke Tynagel use nature - in this case, a swarm of large insects - as decoration.





112 **STUDIO JOB**
JOB SMEETS and NYNKE TYNAGEL b. 1970, b. 1977

'Graphic Paper' ceiling light, from the 'Paper Furniture' series, 2007
Papier-mâché, polyurethane-coated wood.

41 in (104.1 cm) high, 35 in (88.9 cm) diameter; variable drop
Produced by Studio Job, the Netherlands. Number 3 from the edition of 12.
Stenciled with 'mooi/design/Studio job' 'Job 2007' and '3/12'.

Estimate \$4,000-6,000

PROVENANCE

Acquired directly from the artists

EXHIBITED

'Dutch Masters', Moss, New York, March 1 – April 26, 2008

LITERATURE

Sophie Lovell, *Limited Editions, Prototypes, One-Offs, and Design Art Furniture*, Basel, 2009, p. 151 for a similar example from the 'Paper Furniture' series

113 **STUDIO JOB**
JOB SMEETS and NYNKE TYNAGEL b. 1970, b. 1977

'Graphic Paper' table, from the 'Paper Furniture' series, 2007
Papier-mâché, polyurethane-coated wood.

29 1/2 x 94 1/2 x 39 3/8 in (74.9 x 240 x 100 cm)
Produced by Studio Job, the Netherlands. Number 3 from the edition of 12.
Stenciled with 'Job 20' and written in black marker with '07 3 / 12'.

Estimate \$4,000-6,000

PROVENANCE

Acquired directly from the artists

EXHIBITED

'Dutch Masters', Moss, New York, March 1 – April 26, 2008



'Clay' stool, 2007

Painted synthetic clay, metal, wool felt.

21 1/2 in (54.6 cm) high, 15 1/2 in (39.4 cm) diameter

Handmade by Baas & den Herder, the Netherlands for Moss, USA. Wool felt handmade by Claudy Jongstra, the Netherlands. One leg inset with metal lettering 'BAAS' and underside of seat signed in marker 'Maarten september 07'.

Estimate \$2,000-3,000

PROVENANCE

Commissioned directly from the artist

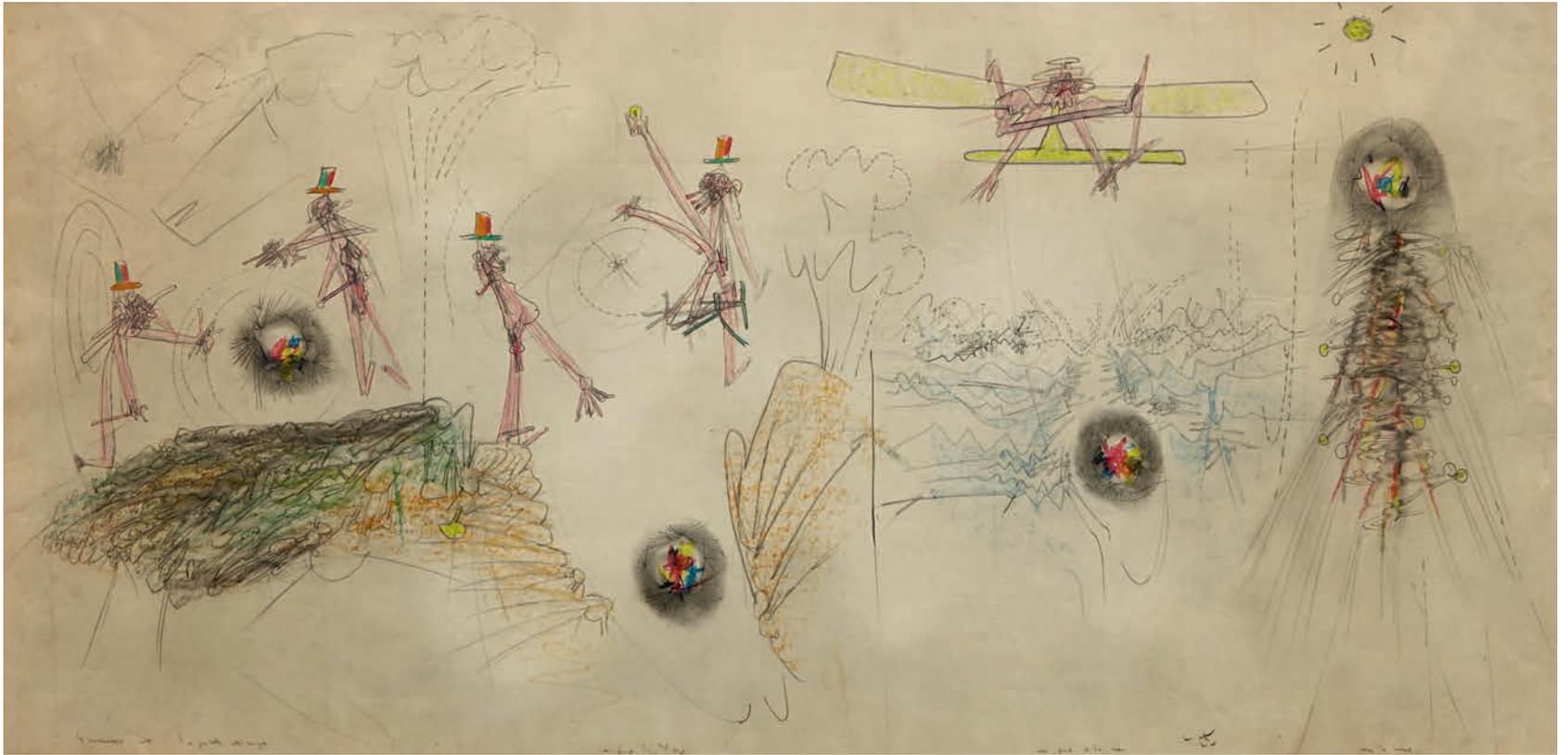
LITERATURE

Tom Dixon, et al., & *Fork*, New York, 2007, p. 27

Arlene Hirst, 'Moss 2.0', *Modern Magazine*, Summer 2012, illustrated p. 77

The renowned Dutch textile artist, Claudy Jongstra, topped this Maarten Baas stool with handmade, felted upholstery, incorporating the luxuriously long hairs of her own flock of Drenthe Heath sheep. Aside from Maarten Baas, Jongstra has collaborated with many designers and architects, such as Rem Koolhaas, Stephen Holl, Jasper Morrison, Tod Williams + Billie Tsein, and Hella Jongerius, as well as fashion designers, including John Galliano, Christian Lacroix, and Donna Karan. Her work is in the permanent collections of the Victoria and Albert Museum, London, Stedelijk Museum, Amsterdam; The Museum of Modern Art, New York, Museum at the Fashion Institute of Technology, and Cooper Hewitt Design Museum, New York; The Rhode Island School of Design Museum, and the Fries Museum.





115 **ROBERTO MATTA** 1911-2002

Les vechedors et la poubelle atomique au fond la terre au fond la mer vers la lune,
circa 1950

Graphite and colored pencil on paper.

24 x 49 in (61 x 125 cm)

Titled in pencil at bottom. Together with a certificate of authenticity from
Germana Matta Ferrari.

Estimate \$30,000-40,000

PROVENANCE

Private Collection

'Fine American and European Paintings', Shannon's Fine Art Auctioneers, April
30, 2009, lot 140

Private Collection, New York

I've joined in a visual dialogue Chilean-born Abstract Expressionist Roberto Matta's drawing with Maarten Baas's 'Clay' stool. Matta's exploration of the unconscious mind through representation of the human psyche, taking the form of strangely menacing, machine-like contraptions pitted against highly distressed figures scattered on a featureless background, uses the vernacular of typical children's drawings.

'Everything in this painting is psychological... How to picture the battlefield, not the physical one, but the one inside of us: fear against courage, criticism, and hate, suspicion and trust? An internal bombardment.' –Roberto Matta

116 **MAARTEN BAAS** b. 1978

Set of four 'Clay' chairs, 2007

Painted synthetic clay, metal.

Tallest: 28 1/2 x 14 x 18 1/4 in (72.4 x 35.6 x 46.4 cm)

Together with two 'Clay' child's chairs. Each handmade by Baas & den Heder, the Netherlands for Moss, USA. Each chair back inset with metal lettering 'BAAS' and underside of each signed and dated (6).

Estimate \$8,000-10,000

PROVENANCE

Commissioned directly from the artist

EXHIBITED

'Moss Angeles: Moss in Los Angeles', Moss, Los Angeles, August 2 - September 29, 2007

LITERATURE

Laurie Manfra, "Maarten Baas: Furniture Iconoclast," *American Craft*, October/November 2007, pp. 52-53

Tom Dixon, et al., *&Fork*, New York, 2007, pp. 26-27

Louise Schouwenberg and Gert Staal, *House of Concepts: Design Academy Eindhoven*, Amsterdam, 2008, p. 209

Adam Lindemann, *Collecting Design*, Cologne, 2010, front cover, pp. 262-263

Julie Lasky, 'The Classics, Circa 2050', *The New York Times*, August 30, 2012, p. D1

The 'Clay' chair is in the permanent collections of the Stedelijk Museum, Amsterdam, the Vitra Museum, and the Philadelphia Museum of Art.







117 **CATHY MCCLURE** b. 1965

Set of four 'Bots': 'Bassett', 'Lady Bug', 'Rooster', 'Some Pig', 2009

Patinated bronze, metal, plastic, battery-operated mechanism with sound.

'Bassett': 5 x 15 x 5 1/4 in (12.7 x 38.1 x 13.3 cm); 'Lady Bug': 6 x 9 x 6 1/4 in (15.2 x 22.9 x 15.9 cm); 'Rooster': 8 1/4 x 7 1/4 x 6 in (21 x 18.4 x 15.2 cm); 'Some Pig': 5 1/4 x 8 1/2 x 3 1/2 in (13.3 x 21.6 x 8.9 cm)

Undersides of each incised with artist's signature and '1064/2009' (4).

Estimate \$20,000-25,000

PROVENANCE

Acquired directly from the artist

EXHIBITED

'Remains', Moss, New York, November 20-December 31, 2009

LITERATURE

Arlene Hirst, 'Moss 2.0', *Modern Magazine*, Summer 2012, p. 78 for similar examples

Her hands wielding scissors, McClure massacres motor-driven robotic plush toys, eviscerating them through a Geppetto-like taxidermy until she gets down, as she says, 'into the guts of the piece'. Skinning the bots to the bone, all that remains are their various articulated plastic limbs and bodily armature. Then, recasting the limbs and armatures in the most archetypal fine art medium, bronze, McClure's Frankensteinian re-assembly of the new parts involves craft-like re-fittings and manipulations as well as re-installation of the original circuit-boards, batteries, gears, and voice-boxes.

Like Pavel Nikolaevich Filonov's watercolors, which appear on the next page, McClure's 'Bots' expose the skeletal nature of their subjects; both artists skin their characters in order to depict their core, discovering and exposing their true essence.







118 **PAVEL NIKOLAEVICH FILONOV** 1883-1941

Untitled (Head and Beast), circa 1920

Watercolor and mixed media on paper.

7 1/4 x 6 1/2 in (18.4 x 16.5 cm)

Together with a certificate of authenticity from Nicoletta Misler.

Estimate \$100,000-150,000

PROVENANCE

Evdokia Nikolaievna Glebova (the artist's sister)

Galerie Gmurzynska, Cologne

Edelman Arts, New York

Private Collection

EXHIBITED

'Die Physiologie der Malerei: Pawel Filonow in den 1920er Jahren', Galerie Gmurzynska, Cologne, April-May 1992

LITERATURE

Die Physiologie der Malerei: Pawel Filonow in den 1920er Jahren, exh. cat., Galerie Gmurzynska, Cologne, 1992, illustrated, p. 56, no. 9



119 **PAVEL NIKOLAEVICH FILONOV** 1883-1941

Untitled (Head), circa 1925

Watercolor and mixed media on paper.

10 x 7 1/4 in (25.4 x 18.4 cm)

Together with a certificate of authenticity from Nicoletta Misler.

Estimate \$100,000-150,000

PROVENANCE

Evdokia Nikolaievna Glebova (the artist's sister)

Galerie Gmurzynska, Cologne

Edelman Arts, New York

Private Collection

EXHIBITED

'Die Physiologie der Malerei: Pawel Filonow in den 1920er Jahren', Galerie Gmurzynska, Cologne, April-May 1992

LITERATURE

Die Physiologie der Malerei: Pawel Filonow in den 1920er Jahren, exh. cat., Galerie Gmurzynska, Cologne, 1992, illustrated p. 60, no. 9

STUDIO JOB**JOB SMEETS and NYNKE TYNAGEL** b. 1970, b. 1977*'Bavaria' cupboard, 2008*

Indian rosewood, African koto, pama, tulipwood, ash, bird's eye maple, aningeria, madrona burl, birch, red gum.

75 3/4 x 47 1/2 x 19 3/4 in (192.4 x 120.7 x 50.2 cm)

Produced by Studio Job, the Netherlands. Number 1 from the edition of 6. One side with 'Job' in marquetry.

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

Acquired directly from the artists

EXHIBITED

'Spring Exhibitions', Moss, New York, May 14 - June 30, 2008

'Studio Job 2006-2008: works in paper, bronze/wood/clay', Moss, New York, March 5-april 11, 2009

LITERATURE

Studio Job: The Book of Job, New York, 2010, pp. 218-219

Jennifer Kabat, 'Murray's Next Act', *Metropolis*, April 2012, illustrated p. 71

Arlene Hirst, 'Murray Moss', *Elle Décor Italia*, May 2012, illustrated p. 149

'Bavaria' cupboard and 'Bavaria' mirror are from a suite of five marquetry furnishings in Indian rosewood, featuring intricate and fine multi-colored laser-cut inlays in a farm motif. Seventeen different brilliantly-colored dyes are used in creating the inlays, which are made from a variety of wood types, including tulipwood, ash, pama, madrona burl, bird's eye maple, birch, and red gum, depending on the grains desired for each inlaid 'icon.' These marquetry masterworks, with their brightly-colored symmetrical, 'book-matched' inlays, depict bountiful scenes of farm life, including red barns and silos, horse corrals and dog houses, sunflowers, shafts of wheat, vegetables and luscious fruit-bearing trees which give shade to county-far-worthy cows, pigs, chickens, ducks, geese, and sheep, and the occasional mouse and blackbird. Moving across the flat, super-dense surfaces are the tools that keep such an active farm flourishing: tractors and oil drums and wheelbarrows and spades and shovels and brooms and saws and horseshoes. Above the tumult, bluebirds fly in a rosewood sky.

Inspired by 17th and 18th century Bavarian hand-painted furniture, as seen in the collections of the Bayerisches Nationalmuseum, Munich, and the Germanisches Nationalmuseum, Nuremberg, Studio Job playfully switches media and methods, using marquetry, a traditional craft of the applied arts, to impersonate the fine art of painting. In the process, they wantonly dismiss the historic distinctions between the fine, the graphic, and the applied arts, declaring, 'In marquetry you are free as a painter; the veneers are like paint and the furniture piece functions as the canvas.' The cupboard and mirror, while in style antiquated, rural and mysteriously regional, are so finely, so preciously conceived and executed that they seem surely more destined for Queen Marie Antoinette's 'Pleasure Dairy' at Rambouillet than for the everyday wear and tear of the common man's farm house. In Studio Job's 'Bavaria', we return to Eden – or at least an animated, naively happy, storybook rendition of Paradise, where man's innocent, simple toil, applied to nature's bounty, reaps a peaceful and prosperous harvest.



'Winter Coat', 2011

Taxidermied fox, earth, silk flowers, rug.

8 1/4 x 28 3/4 x 25 1/4 in (21 x 13 x 64)

Estimate \$5,000-7,000

PROVENANCE

Acquired directly from the artist

LITERATURE

Gareth Williams, *Telling Tales, Fantasy and Fear in Contemporary Design*, exh. cat., The Victoria and Albert Museum, London, 2009, p. 92 for a similar example

Kelly explains, 'I'm fascinated by insects feeding on death, and boundaries between life, metamorphosis and rebirth. You could say my work is a reflection on time ticking away'. –Kelly McCallum





122

STUDIO JOB

JOB SMEETS and NYNKE TYNAGEL b. 1970, b. 1977

'Bavaria' mirror, 2008

Indian rosewood, African koto, pama, tulipwood, ash, bird's eye maple, aningeria, madrona burl, birch, red gum, mirrored glass.

49 1/8 x 31 1/2 x 6 in (124.8 x 80 x 15.2 cm) closed

Produced by Studio Job, the Netherlands. Number 1 from the edition of 6.

Estimate \$25,000-35,000

PROVENANCE

Acquired directly from the artists

EXHIBITED

'Spring Exhibitions', Moss, New York, May 14 - June 30, 2008

'Studio Job 2006-2008: works in paper, bronze/wood/clay', Moss, New York, March 5-april 11, 2009

LITERATURE

Studio Job: The Book of Job, New York, 2010, pp. 222 - 223

Arlene Hirst, 'Murray Moss', *Elle Décor Italia*, May 2012, illustrated p. 149



123 **VENINI**

Tapio Wirkkala's 'Bolle' vase, in process and Fulvio Bianconi's 'Donna' vase, in process, 2003

'Bolle': colored glass, iron; 'Donna': iridescent clear glass, iron.

'Bolle': 75 1/2 in (191.8 cm) long; 'Donna': 71 1/2 in (181.6 cm) long

Each produced by Venini, Italy for Moss, USA. Each incised with 'venini for Moss 17 maggio 2003'.

Estimate \$12,000-18,000

EXHIBITED

'Fornace Venini: Fires Eternal', Moss, New York, May 17- July 12, 2003

In 2003, in tribute to the Maestri Vetrai (Master Glassblowers) and Maestri Molatori (Master Engravers and Polishers) of Venini, the renowned Murano glass producer founded in 1921, Moss mounted an exhibition of rare and historic pieces and a new collection of over 60 limited-edition works, titled 'Fornace Venini: Fires Eternal'. At different moments during the long production cycle, each object produced by Venini embodies a certain beauty particular to that phase of work; these 'moments' remain part of the unseen, extraordinary artisanal process that is glassmaking. I asked the glassblowers to interrupt particular phases of the process and, through this intervention, suspended indefinitely in various transitional states iconic designs spanning Venini's history. Two objects from that exhibition, which are shown here, the 'Vasi con Cordone Ombelicale', have been allowed to remain on the blowpipes from which they were born, frozen in the moment just before their usual separation from the pipes, their 'umbilical cords.' This had never been attempted before; new processes for the cooling down of the glass on the pipe needed to be invented.



Unique 'Jackpot Field', from the 'Layers' series, 2006

Comprising 'Polder' sofa, integrated side table, and vase. Sofa: unique Maharam fabric upholstery, various natural material buttons; side table: American walnut; vase: glazed earthenware, bronze.

131 1/2 x 76 5/8 x 56 in (334 x 194.6 x 142.2 cm) overall

Produced by Jongerius Lab, the Netherlands for Moss, USA. Sofa manufactured by Vitra, Germany. Fabric manufactured by Maharam, USA. Table signed in marker 'Hella 2006' (3).

Estimate \$60,000-80,000

PROVENANCE

Commissioned directly from the artist

EXHIBITED

'Hella Jongerius: Layers: Monumental Assemblages', Moss, New York, May 20-July 16, 2006

LITERATURE

Sophie Lovell, *Furnish: Furniture and Interior Design for the 21st Century*, Berlin, 2007, illustrated p. 88

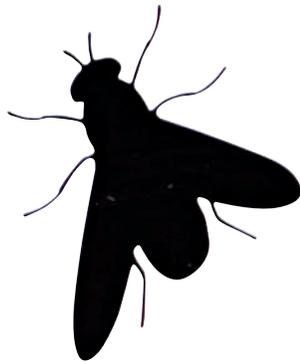
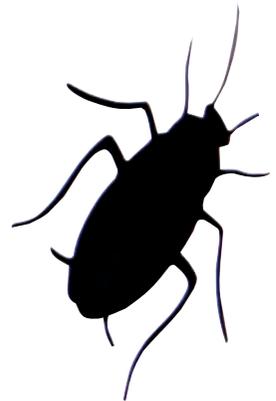
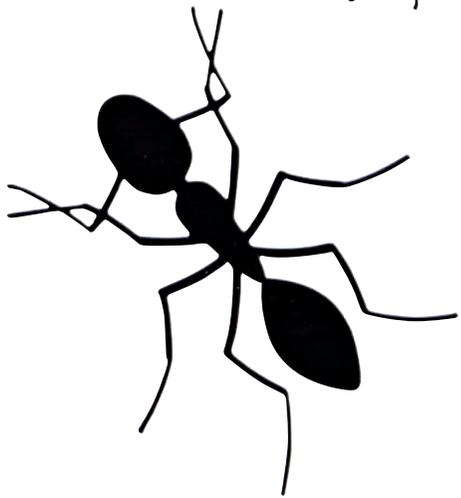
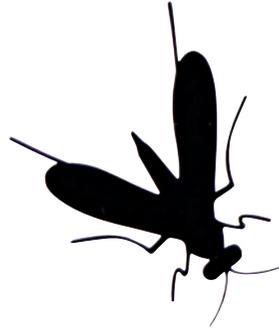
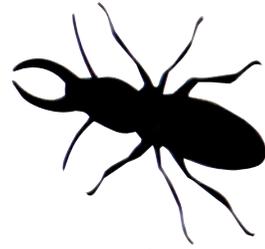
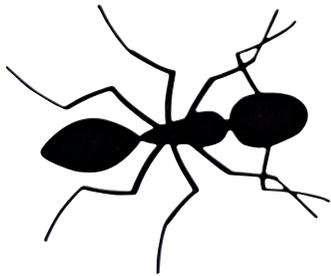
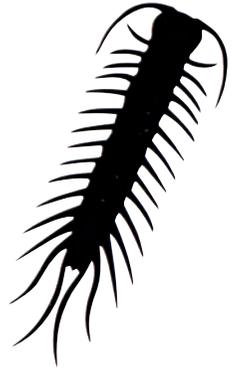
Jennifer Kabat, 'Murray's Next Act', *Metropolis*, April 2012, illustrated p. 72



In 2005, Hella Jongerius, Moss, and Maharam, the innovative, leading American design house and producer in advanced textiles, began collaboration on a new project, 'Layers'. The genesis of the project was Michael Maharam's earlier brief to Hella: to develop a family of layered, richly textured textiles, using multiple over-stitching techniques and cut-away technologies that had never been combined before. Moss was to develop with Hella a suite of furnishings with which to present the new textiles in an exhibition to be staged at its gallery in May 2006. I remember meeting my friend Hella in Paris for a brain-storming session; for several days we would meet in my hotel room, sit ourselves on the floor, and, sustained by room service, talk, talk, talk, Hella decided to use the opportunity to explore montage - the layering of elements in one work (the premise we carry forward now, years later, in *Moss: Dialogues Between Art & Design*). The result was a collection of five works which we referred to as 'Domestic Interior Fragments' - mixed media assemblages incorporating textiles, carved woodwork, cast bronze, and ceramics. Each piece in the collection was conceived as an intimate, fully considered domestic moment, combining textile-based furnishings with the accompanying decorative objects they inspired. 'Jackpot Field' was to be the most complete work, combining all of the elements

- in other words, a *Gesamtkunstwerk*. Riffing on her new, elaborately constructed fabrics, Hella applied the still-prototypical, layered and heavily embroidered cloth not only to her earlier designs, but also to new monumental pieces traditionally crafted in wood. Not satisfied, she applied her research leading to the development of these fabrics to altogether different media - ceramic and bronze. The exhibition, therefore, was intended to offer not only the first view of the new textiles, but also simultaneously, what they had already come to inspire. In that sense, the five one-off masterworks represented, and linked, Hella's thought processes past, present, and future. The star of the collection is 'Jackpot Field', a three-part work comprised of sofa, table, and vase. Hella's 'Polder' sofa, which she had just designed for Vitra, is here upholstered in multi-patterned one-off prototypes of the new 'Layers' textiles. She combines this seating element with an integrated table with drawer, which also serves as a pedestal supporting her monumental earthenware 'Jackpot Vase', onto which is strapped a large cast bronze medallion. Repeating decorative elements in different media, each employing vastly different technologies and fabrication processes, 'Jackpot Field', from the aptly named collection 'Layers', is in itself a complete, self-contained showcase of Hella Jongerius's work to date.





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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.

○ 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.

△ 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

Lots with this symbol have been identified at the time of cataloguing as containing endangered or other protected species of wildlife which may be subject to restrictions regarding export or import and which may require permits for export as well as import. Please refer to Paragraph 4 of the Guide for Prospective Buyers and Paragraph 11 of the Conditions of Sale.

* Exhibition only

Lots with this symbol will be included in the sale catalogue and preview as exhibition only and are not for 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. **Proof of identity in the form of government issued identification will be required, as will an original signature.** We may also require that you furnish us with a bank reference.

Bidding in Person

To bid in person, you will need to register for and collect a paddle before the auction begins. 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.

PHILLIPS
de PURY & COMPANY



DESIGN MASTERS

AUCTIONS 11 DECEMBER 2012 NEW YORK

Phillips de Pury & Company 450 Park Avenue New York 10022

Enquiries +1 212 940 1268 **Catalogues** +1 212 940 1240

PHILLIPSDEPURY.COM

JEAN PROUVÉ Rare demountable 'Cafétéria' chair, model no. 3 00, from the Air France Building, Brazzaville, 1952

Estimate \$25,000–45,000

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; No Reserve Lots

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

4 AFTER THE AUCTION

Payment

Buyers are required to pay for purchases immediately following the auction unless other arrangements are agreed with Phillips 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 seven days following the auction.

Transport and Shipping

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

Export and Import Licenses

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

Endangered Species

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

PHILLIPS
de PURY & COMPANY



EVENING & DAY
CONTEMPORARY ART

AUCTIONS 15 & 16 NOVEMBER 2012 **NEW YORK**

PHILLIPSDEPURY.COM

CHRISTOPHER WOOL *Untitled (P 492)*, 2005 Estimate \$1,000,000 – 1,500,000

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 directly, in which case we will act in a principal capacity as a consignor, or a company affiliated with Phillips de Pury & Company may own a lot, in which case we will act as agent for that company, or Phillips de Pury & Company or an affiliated company may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

3 CATALOGUE DESCRIPTIONS AND CONDITION OF PROPERTY

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

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

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

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

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

4 BIDDING AT AUCTION

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

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

applicable sales or use taxes. The auctioneer will not accept an instruction to execute an absentee bid which does not indicate such maximum bid. Our staff will attempt to execute an absentee bid at the lowest possible price taking into account the reserve and other bidders. Any absentee bid must be received at least 24 hours in advance of the sale. In the event of identical bids, the earliest bid received will take precedence.

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

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

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

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

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

5 CONDUCT OF THE AUCTION

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

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he or she believes there may be error or dispute and take such other action as he or she deems reasonably appropriate. Phillips de Pury & Company shall have no liability whatsoever for any such action taken by the auctioneer. If any dispute arises after the sale, our sale record is conclusive. The auctioneer may accept bids made by a company affiliated with Phillips de Pury & Company provided that the bidder does not know the reserve placed on the lot.

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

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

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

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

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

6 PURCHASE PRICE AND PAYMENT

(a) The buyer agrees to pay us, in addition to the hammer price of the lot, the buyer's premium and any applicable sales tax (the "Purchase Price"). The buyer's premium is 25% of the hammer price up to and including \$50,000, 20% of the portion of the hammer

PHILLIPS
de PURY & COMPANY

EVENING & DAY
EDITIONS



AUCTIONS 29 OCTOBER 2012 NEW YORK

Phillips de Pury & Company 450 Park Avenue New York 10022

Enquiries +1 212 940 1220 **Catalogues** +1 212 940 1240

PHILLIPSDEPURY.COM

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

JASPER JOHNS *Target (ULAE 147)*, 1974

Screenprint in colors, from the edition of 70

35 x 27 1/2 in (90 x 70 cm)

Estimate \$180,000-250,000

price above \$50,000 up to and including \$1,000,000 and 12% of the portion of the hammer price above \$1,000,000. Phillips de Pury & Company reserves the right to pay from our compensation an introductory commission to one or more third parties for assisting in the sale of property offered and sold at auction.

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

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

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

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

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

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

Please reference the relevant sale and lot number.

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

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

7 COLLECTION OF PROPERTY

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

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

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

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

8 FAILURE TO COLLECT PURCHASES

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

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

9 REMEDIES FOR NON-PAYMENT

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

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

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

10 RESCISSION BY PHILLIPS de PURY & COMPANY

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

11 EXPORT, IMPORT AND ENDANGERED SPECIES LICENSES AND PERMITS

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

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LATIN AMERICA

AUCTION 20 NOVEMBER 2012 NEW YORK

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

13 LIMITATION OF LIABILITY

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

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

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

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

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

14 COPYRIGHT

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

15 GENERAL

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

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

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

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

16 LAW AND JURISDICTION

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

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

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

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

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

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

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

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

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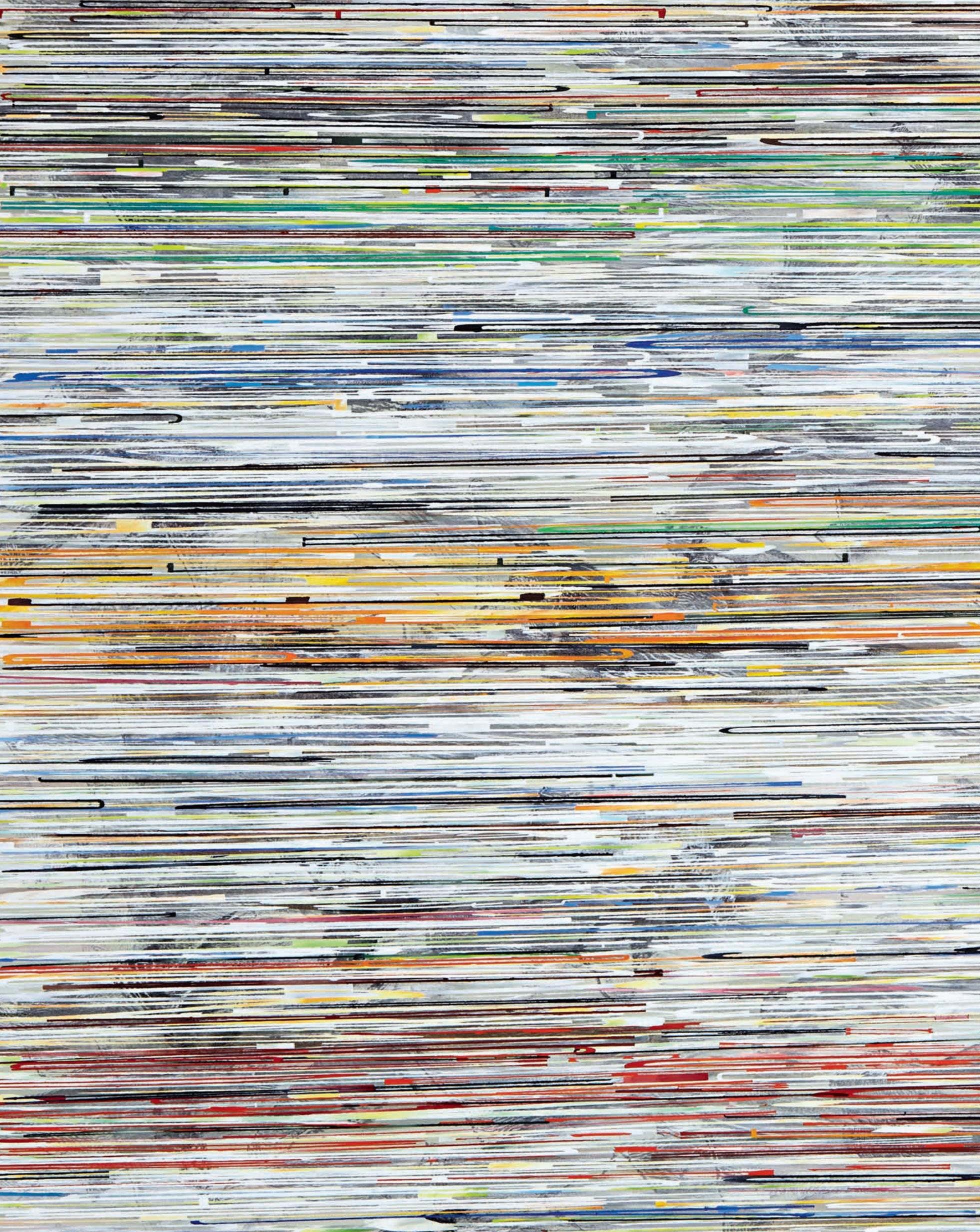
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