

# PHILLIPS



THE BETTY LEE AND  
AARON STERN COLLECTION

NEW YORK 17 DECEMBER 2013





“My idea of success is getting it to look right”.

KEN PRICE





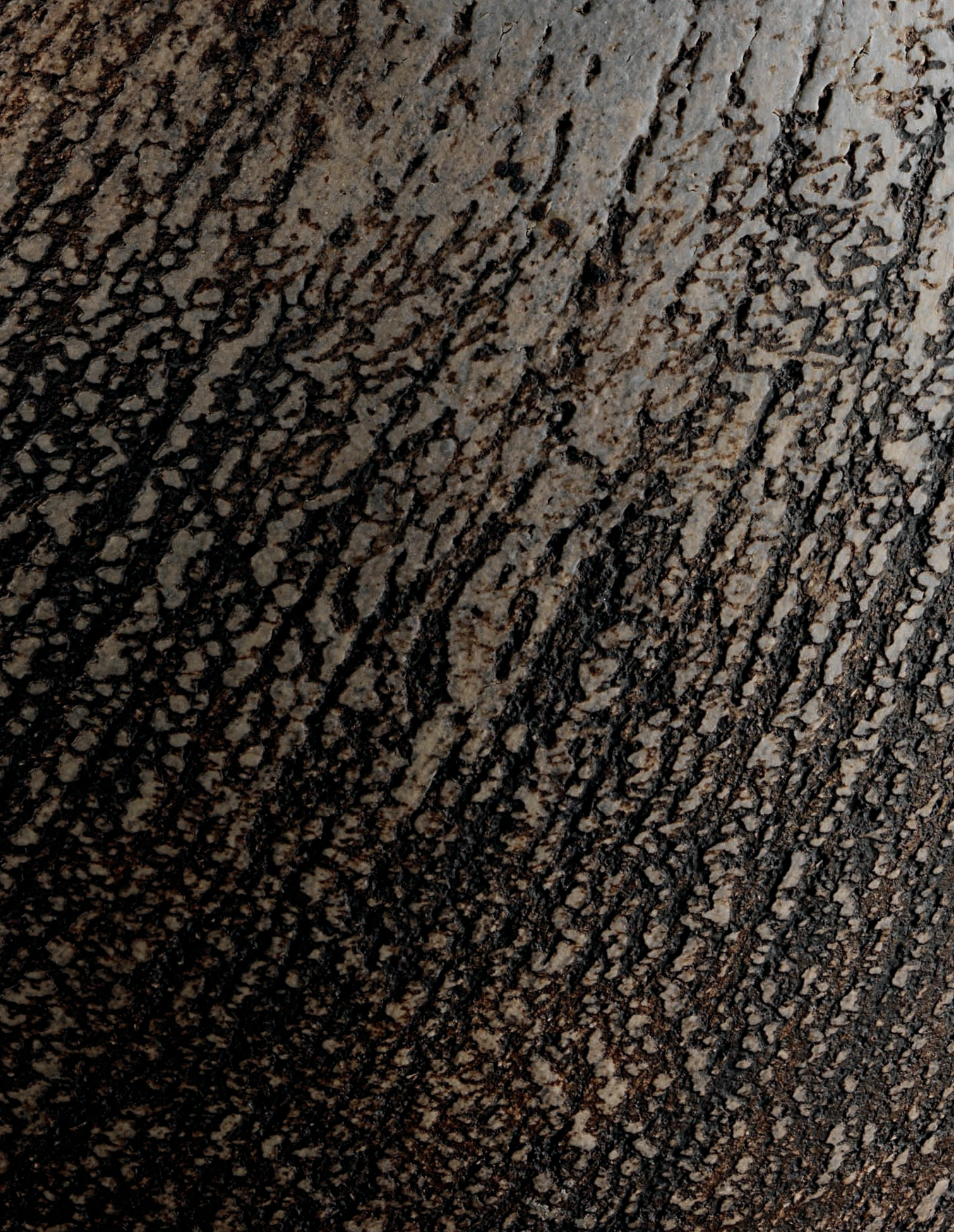




“My concern is with extracting essence rather than with  
experiment and exploration.”

HANS COPER









“To make pottery is an adventure to me,  
every new work is a new beginning.”

LUCIE RIE





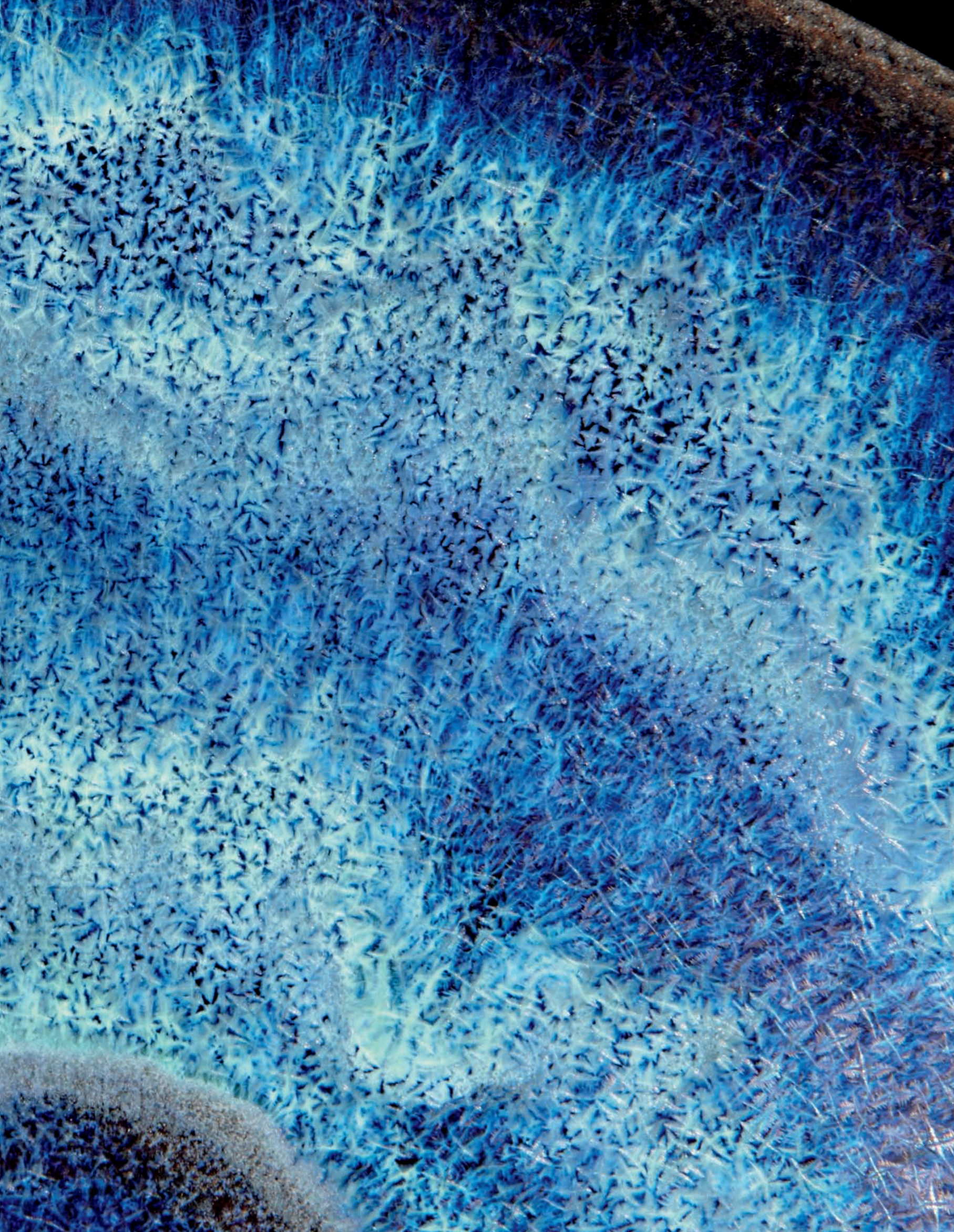




“The word ‘clay’ intrigued me. The German word for it is ‘Ton,’ the same word as a tone in music.”

OTTO NATZLER











# PHILLIPS

## THE BETTY LEE AND AARON STERN COLLECTION

### SALE INFORMATION

NEW YORK, 17 DECEMBER 2013 at 10AM

### LOCATION

450 Park Avenue New York 10022

### AUCTION

17 December 2013 at 10am

### VIEWING

11-16 December

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

### SALE DESIGNATION

In sending in written bids or making enquiries  
please refer to this sale as NY050413 or STERN.

### ABSENTEE AND TELEPHONE BIDS

tel +1 212 940 1228 fax +1 212 924 1749

[bidsnewyork@phillips.com](mailto:bidsnewyork@phillips.com)

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**Front cover** Ken Price, *"Unit 6" from "Happy's Curios,"* 1972-1978, lot 60 (detail)

**Back cover** Lucie Rie, *Three vases*, circa 1972-1980, lots 3-5 (detail)

**Opposite** Hans Coper, *Small "Spade" form*, circa 1972, lot 6 (detail)







# THE BETTY LEE AND AARON STERN COLLECTION

Phillips is honored to present the collection of Betty Lee and Aaron Stern, passionate collectors who, across forty years of careful acquisition, have compiled a diverse group of international ceramic art and design from the 20th and 21st centuries. The following six artists—Ken Price, Lucie Rie, Hans Coper, the Natzlers, and André Dubreuil—represent the core of the selection presented here.

What unifies these independent artists? Rie and Coper worked side-by-side for thirteen years in the former's London studio; they remained friends thereafter. Gertrud and Otto Natzler shared a more fundamental union. Price and Dubreuil (the latter working still) produced from the furnace of their imaginations fiercely personal, fiercely eccentric work. One might say of Dubreuil's curves and protrusions what Ed Ruscha said of Price's: "they [make] you scratch your palms."

More than anything else, however, these six are stitched together by one thread: the Stern's unwavering devotion to the artists they've adopted. The verb is apt, for the Stern's decision to collect has not been a slim or speculative one. Rather, it represents a lifelong vote of confidence, a deep commitment to the work of six masters who the Sterns treat as a family of their own.



**Michael McGinnis**  
Chief Executive Officer



“I am not a thinker...I am not an art historian, I just do.”

LUCIE RIE





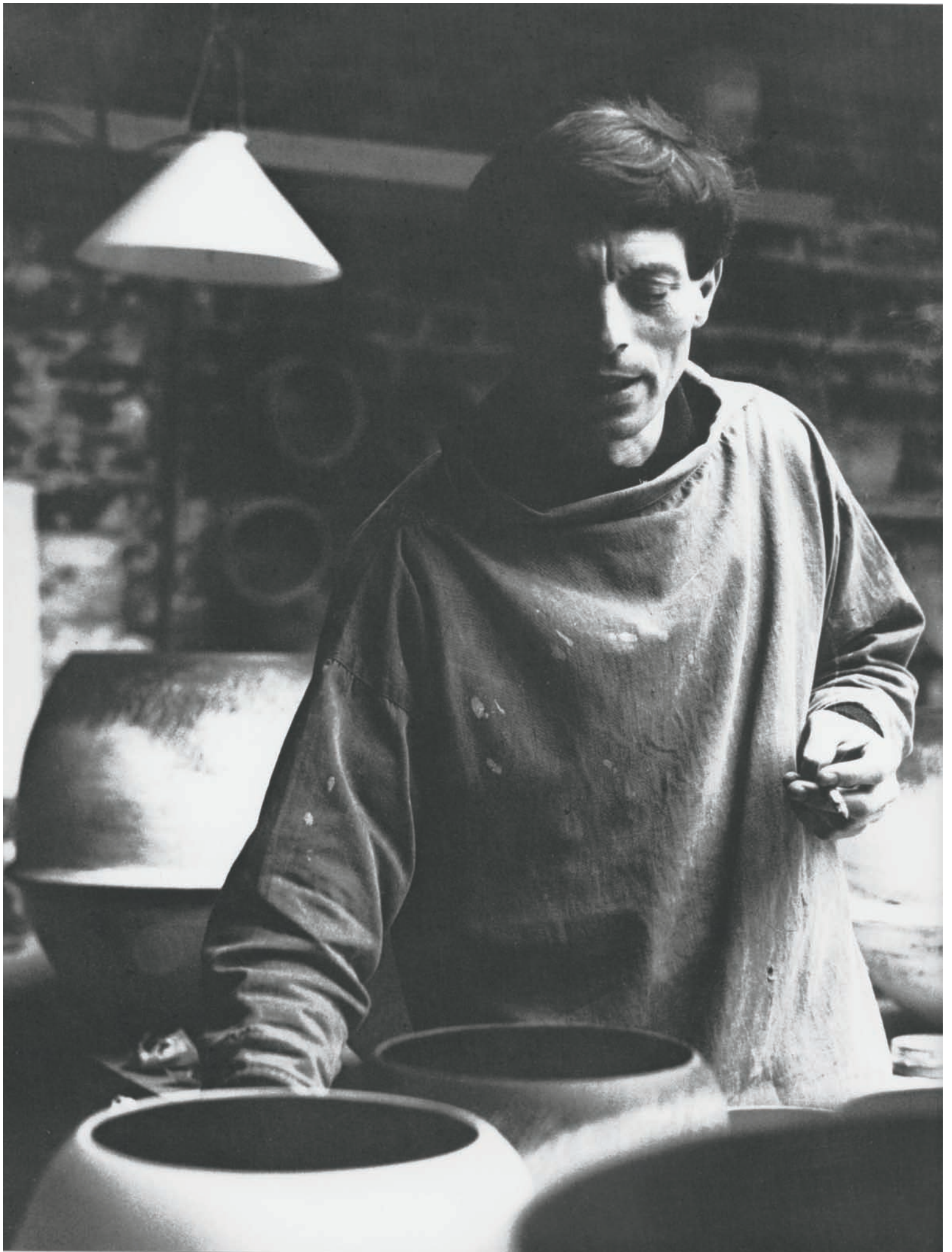
Steffi Broudy - Or



“Practising a craft with ambiguous reference to purpose and function one has occasion to face absurdity. More than anything, somewhat like a demented piano-tuner, one is trying to approximate a phantom pitch.”

HANS COPER







“Good form is not contained in itself. To be continuous, it has to flow outside its containment. Good form is unending, its outline will continue into its environment and return in an imaginary line to the point of its origin in an unbroken, never ending flow.”

OTTO NATZLER



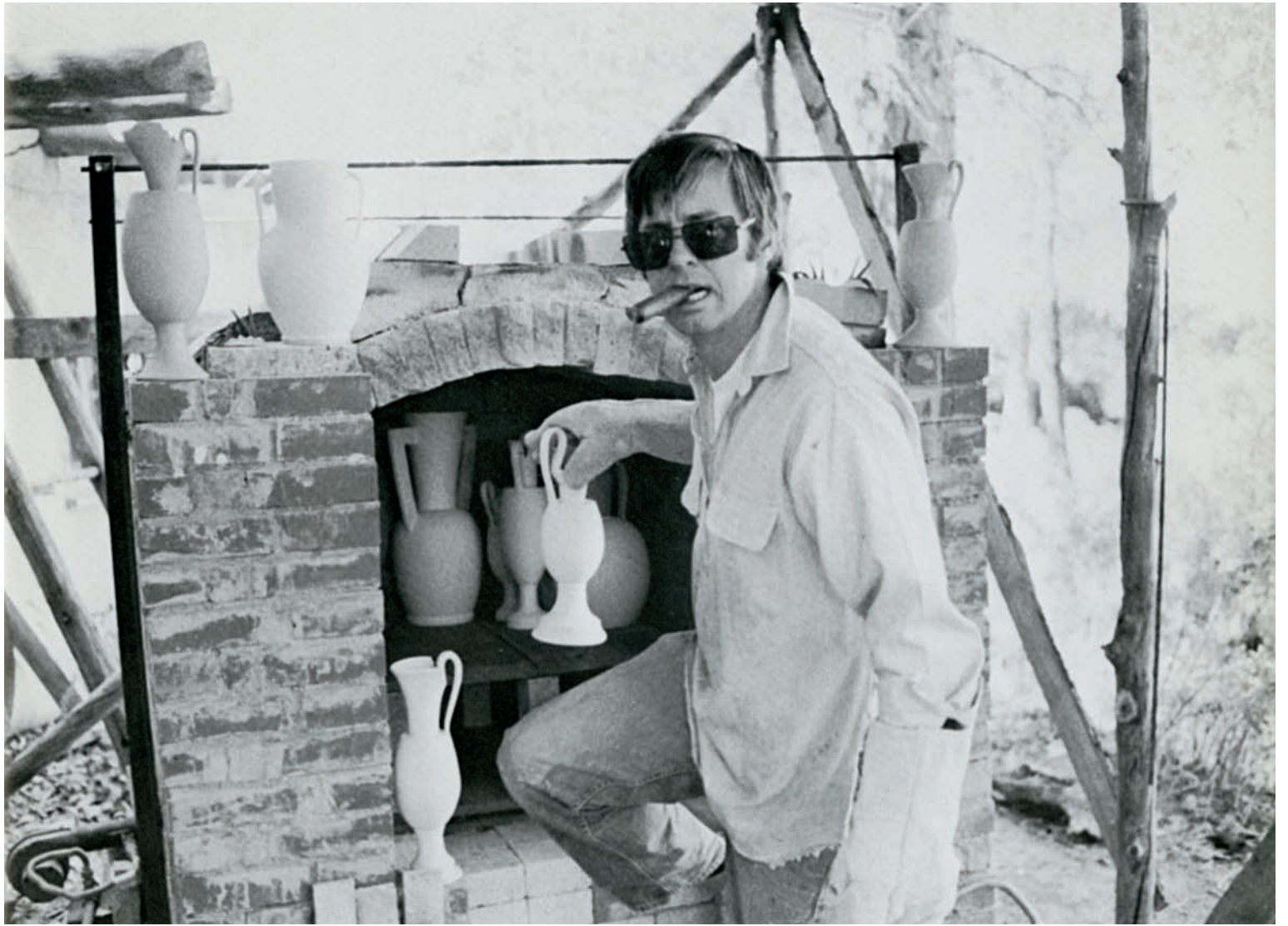




“I think meaning is ambiguous. It’s mysterious, uncertain, and open to personal interpretation.”

KEN PRICE







“I’m not a modernist. I think why make simple when you can make complicated.”

ANDRÉ DUBREUIL







A modern interior hallway with dark wood flooring and walls. On the left, a glass display case contains several dark, sculptural objects. On the right, a dark leather sofa is visible, and a small table holds a decorative bowl. The word "NEW" is overlaid in large white letters at the bottom.

NEW





YORK



1

**LUCIE RIE** 1902-1995

*Large open form bowl*, circa 1980

Porcelain, manganese glaze with radiating *sgraffito* design.

3¾ x 12⅞ in. (9.4 x 32.8 cm)

Impressed with artist's seal.

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

**PROVENANCE**

Christie's London, "British Decorative Arts from 1880 to the Present Day,"  
January 28, 1986, lot 76

Fischer Fine Art, London







“...her vases are like metaphysical poems, animated by... tensions.”

CHRISTOPHER REID

2

**LUCIE RIE** 1902-1995

*Early “Flask” bottle*, circa 1955

Porcelain, manganese and matte blue glazes, unglazed bands and *sgraffito*.  
9½ x 3½ x 1½ in. (24 x 8 x 4.8 cm)

Impressed with artist’s seal and original Lucie Rie Pottery sticker.

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

**PROVENANCE**

Christie’s, London, “British Decorative Arts from 1880 to the Present Day,”  
July 8, 1986, lot 444

**LITERATURE**

Tony Birks, *Lucie Rie*, Yeovil, 2004, p. 148

Tony Birks, *Lucie Rie*, Paris, 2008, pp. 54, 206 for similar examples

*Lucie Rie – A Retrospective*, exh. cat., The National Museum of Modern Art,  
Tokyo, 2010, p. 17, fig. 5

3

**LUCIE RIE** 1902-1995

*Tall cylindrical vase with flaring rim*, circa 1972

Porcelain, manganese and terracotta glazes, *sgraffito* on the lip and  
shoulder, with three bands of blue inlay.

10¾ in. (27.3 cm) high, 4¾ in. (12 cm) diameter

Impressed with artist’s seal.

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

**PROVENANCE**

Christie’s, London, “Contemporary Ceramics,” July 22, 1985, lot 210

**LITERATURE**

*Issey Miyake Meets Lucie Rie*, exh. cat., Sogetsu Gallery, Tokyo, 1989, p.103,  
fig.38, for a similar example

*Serene Beauty: Lucie Rie Retrospective 100th Anniversary of her Birth*, exh.  
cat., The Shigaraki Ceramic Cultural Park / The Museum of Contemporary  
Ceramic Art, Shigaraki, 2002, p. 35, fig. 20, for a similar example

Tony Birks, *Lucie Rie*, Paris, 2008, p. 4 for a similar example

*Lucie Rie – A Retrospective*, exh. cat., The National Museum of Modern Art,  
Tokyo, 2010, p. 143 for a similar example

4

**LUCIE RIE** 1902-1995

*Miniature vase*, circa 1980

Porcelain, golden manganese and matte blue glazes, *sgraffito*, unglazed  
bands and inlaid lines.

4½ in. (10.5 cm) high, 3½ in. (8 cm) diameter

Impressed with artist’s seal.

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

**LITERATURE**

Tony Birks, *Lucie Rie*, Paris, 2008, p. 109 for a similar example

5

**LUCIE RIE** 1902-1995

*Vase with flaring lip*, circa 1976

Porcelain, manganese and matte blue glazes, *sgraffito* lip and shoulder and  
three inlaid bands.

8¾ in. (21.4 cm) high, 3¾ in. (9.5 cm) diameter

Impressed with artist’s seal.

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

**PROVENANCE**

Christie’s, London, “Contemporary Ceramics,” July 22, 1985, lot 213

**LITERATURE**

John Houston, ed., *Lucie Rie: a survey of her life and work*, exh. cat., Crafts  
Council and The Victoria and Albert Museum, London, 1981, p. 48 for a  
similar example

*Serene Beauty: Lucie Rie Retrospective 100th Anniversary of her Birth*, exh.  
cat., The Shigaraki Ceramic Cultural Park / The Museum of Contemporary  
Ceramic Art, Shigaraki, 2002, p. 41, fig. 29, for a similar example

*Lucie Rie – A Retrospective*, exh. cat., The National Museum of Modern Art,  
Tokyo, 2010, p. 205 for a similar example





2

3

4

5



6

**HANS COPER** 1920-1981

*Small "Spade" form*, circa 1972

Stoneware, layered white porcelain slips and engobes over a body with textured and incised linear designs, the interior with manganese glaze.

5⅞ x 5⅞ x 2⅞ in. (15.2 x 15 x 5.5 cm)

Impressed with artist's seal.

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

**PROVENANCE**

Christie's, London, "British Decorative Arts from 1880 to the Present Day," July 8, 1986, lot 474

**EXHIBITED**

"Lucie Rie/Hans Coper: Masterworks by Two British Potters," The Metropolitan Museum of Art, New York, November 15, 1994-May 21, 1995

**LITERATURE**

*Lucie Rie/Hans Coper: Masterworks by Two British Potters*, exh. cat., The Metropolitan Museum of Art, New York, 1994, illustrated front cover

7

**HANS COPER** 1920-1981

*Ovoid volume on a cylindrical foot*, 1975

Stoneware, layered white porcelain slips and engobes over a textured body, the interior with manganese glaze.

7⅞ x 3⅞ x 2¾ in. (19.4 x 8 x 7 cm)

Impressed with artist's seal.

**Estimate** \$12,000-16,000

**PROVENANCE**

Bonhams, London, "Contemporary Ceramics," June 17, 1992, lot 114

**LITERATURE**

Margot Coatts, ed., *Lucie Rie & Hans Coper: Potters in Parallel*, exh. cat., Barbican Art Gallery, London, 1997, p. 119 for a similar example  
Tony Birks, *Hans Coper*, Yeovil, 2006, p. 189 for a similar example  
Maya Nishi, ed., *Hans Coper Retrospective: Innovation in 20th Century Ceramics*, exh. cat., The Museum of Ceramic Art, Hyogo, 2009, p. 118 for a similar example









8

**HANS COPER** 1920-1981

"Spade" form, circa 1970

Stoneware, layered white porcelain slips and engobes over a body with textured and incised linear designs, the interior with manganese glaze.

9 x 5 $\frac{7}{8}$  x 2 $\frac{3}{8}$  in. (23 x 15 x 6 cm)

Impressed with artist's seal.

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

**LITERATURE**

Cyril Frankel, *Modern Pots: Hans Coper, Lucie Rie & their Contemporaries: The Lisa Sainsbury Collection*, London, 2000, p. 29, fig.4, for a similar example  
Tony Birks, *Hans Coper*, Yeovil, 2006, p. 171 for similar examples

9

**HANS COPER** 1920-1981

"Spade" form, circa 1967

Stoneware, layered white porcelain slips and engobes over a body with textured and incised linear designs, the interior with manganese glaze.

9 $\frac{3}{8}$  x 7 $\frac{5}{8}$  x 2 $\frac{3}{4}$  in. (23.8 x 19.5 x 7 cm)

Impressed with artist's seal.

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

**PROVENANCE**

Christie's, London, "Contemporary Ceramics," July 22, 1985, lot 244

**LITERATURE**

Cyril Frankel, *Modern Pots: Hans Coper, Lucie Rie & their Contemporaries: The Lisa Sainsbury Collection*, London, 2000, p. 26 for a similar example  
Tony Birks, *Hans Coper*, Yeovil, 2006, pp. 151, 172 for similar examples



10

**HANS COPER** 1920-1981

*"Spade" form, circa 1973*

Stoneware, layered white porcelain slips and engobes over a body with textured and incised linear designs, the interior with manganese glaze.

9 $\frac{5}{8}$  x 6 $\frac{1}{8}$  x 3 $\frac{1}{8}$  in. (24.4 x 15.5 x 8 cm)

Impressed with artist's seal.

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

**PROVENANCE**

Acquired directly from the artist

Sotheby's, London, "Ceramics and Glass by 20th Century Artists and Studio Potters," October 18, 1990, lot 283

**LITERATURE**

Cyril Frankel, *Modern Pots: Hans Coper, Lucie Rie & their Contemporaries: The Lisa Sainsbury Collection*, London, 2000, p. 29 for a similar example

11

**HANS COPER** 1920-1981

*"Thistle" form, circa 1970*

Stoneware, layered white porcelain slips and engobes over a body with textured and incised linear designs, the interior with manganese glaze.

11 $\frac{1}{4}$  x 9 $\frac{1}{4}$  x 3 $\frac{5}{8}$  in. (28.7 x 23.6 x 9.2 cm)

Impressed with artist's seal.

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

**LITERATURE**

Margot Coatts, ed., *Lucie Rie & Hans Coper: Potters in Parallel*, exh. cat.,

Barbican Art Gallery, London, 1997, p. 97 for a similar example

Tony Birks, *Hans Coper*, Yeovil, 2006, p. 116 for a similar example







12

**LUCIE RIE** 1902-1995

*Flaring footed bowl*, circa 1980

Porcelain, golden manganese glaze with concentric bands of inlay and *sgraffito*.

4½ in. (11.4 cm) high, 9⅞ in. (25.2 cm) diameter

Impressed with artist's seal.

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

**LITERATURE**

*Lucie Rie: A Retrospective*, exh. cat., The National Museum of Modern Art, Tokyo, 2010, p. 177 for a similar example





13

**LUCIE RIE** 1902-1995

*Deep conical bowl, circa 1982*

Porcelain, golden manganese glaze with bands of inlaid and *sgraffito* grid designs.

4 $\frac{3}{8}$  in. (11.8 cm) high, 8 $\frac{7}{8}$  in. (22.4 cm) diameter

Impressed with artist's seal.

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

**PROVENANCE**

Christie's, London, "Contemporary Ceramics," December 7, 1983, lot 135

**LITERATURE**

*Englische Keramiken und Holzarbeiten*, exh. cat., Kunstsammlungen der Veste, Coburg, 1981, n.p.



14

**LUCIE RIE** 1902-1995

*"Byzantine" style vase, circa 1982*

Porcelain, golden manganese glaze, *sgraffito* on the shoulder and interior.

10 $\frac{7}{8}$  in. (27.5 cm) high, 3 $\frac{7}{8}$  in. (10 cm) diameter

Impressed with artist's seal.

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

**LITERATURE**

John Houston, ed., *Lucie Rie: a survey of her life and work*, exh. cat., Crafts Council and The Victoria and Albert Museum, London, 1981, p.49, fig. 25, for a similar example

Tony Birks, *Lucie Rie*, Paris, 2008, p. 209 for a similar example



## 15

### ANDRÉ DUBREUIL b. 1951

*Unique clock*, circa 1990

Gold-painted and enameled copper, steel, clear convex glass.

28½ x 17¾ x 7¾ in. (72.4 x 45.1 x 18.7 cm)

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

#### PROVENANCE

Galerie Mougín, Paris

Acquired from the above, 1999

#### LITERATURE

Claire Downey, *Neo Furniture*, London, 1992, p. 62 for a similar example

André Dubreuil refers to his own work as “Super Classical,” a label borne out in his own uniquely personal brand of postmodernism, a playful approach to form which embraces multiple reference points, among them the Baroque. Dubreuil’s work emphasizes the visual over the functional, a typical postmodern rejection of modernist ideals. He turns a cold shoulder on that seminal movement of the 20th century: “...why make simple when you can make complicated,” he asks.

The present group of unique and limited edition works by Dubreuil form the core of Betty Lee and Aaron Stern’s design collection and represent the fullest expression of the designer’s anti-modernist ideas on manufacture and aesthetics. For Dubreuil, form follows form; his work flows from a direct, “organic process” of working freehand in metal. Dubreuil’s rejection of mechanized manufacturing processes is a further retort to modernism: “I like the perfection of the hand because it’s made by man for man.” This artistic method has been fundamental to Dubreuil’s practice since he began as an assistant to designer Tom Dixon, who in 1985 taught him to weld—a revelation. “I loved it. I threw my paint brush away and bought a welder,” he stated. Dubreuil’s first chair, the unique “Throne” of that same year, was a gift to the London fashion designer Georgina Godley. The following year, energized by this new direction, Dubreuil designed the “Spine” chair (Lot 52), perhaps his most recognizable work, an example of which is in the permanent collection of The Victoria and Albert Museum, London. Produced from flat steel rods the front legs have a cabriole form which can be considered part of his “Super Classical” practice.

\*All citations Gareth Williams and Nick Wright, *Cut and Shut: The History of Creative Salvage*, London, 2012, p. 120









16

**LOUIS I. KAHN** 1901-1974

*"Cortile of 'Il Gotico' (Palazzo Comunale), Piacenza," 1928-1929*

Pencil, graphite and ink on paper.

12 x 8 $\frac{5}{8}$  in. (30.5 x 21.9 cm)

Together with a certificate of authenticity from Sue Ann Kahn.

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

**PROVENANCE**

Collection of the artist

Sue Ann Kahn

Lori Bookstein Fine Art, New York

Acquired from the above, 2008

**EXHIBITED**

"The Travel Sketches of Louis Kahn," Pennsylvania Academy of Fine Arts, Philadelphia, PA, February 10-March 26, 1978

"Drawn from the Source: The Travel Sketches of Louis I. Kahn," Williams College Museum of Art, MA, April 6-June 9, 1996, then traveled to: The Jewish Museum, NY, September 30-December 15, 1996, Art Institute of Chicago, IL, February 14-May 4, 1997

**LITERATURE**

*The Travel Sketches of Louis Kahn*, exh. cat., Pennsylvania Academy of Fine Arts, Philadelphia, 1978, illustrated p. 41

Jan Hochstim and Vincent Scully, *The Paintings and Sketches of Louis I. Kahn*, New York, 1991, illustrated cat. no. 83, p. 86





17

**HANS COPER** 1920-1981

*Large early oval bowl with abstract design in the well, circa 1953*

Stoneware, the exterior with layered white porcelain slips and engobes, the interior with manganese glaze revealing a white linear design beneath.

5½ x 11 x 10⅞ in. (13 x 28 x 27.6 cm)

Impressed with artist's seal.

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

**PROVENANCE**

Christie's, London, "Contemporary Ceramics," December 16, 1985, lot 224



18

**HANS COPER** 1920-1981

*Cup on stand with central disc*, circa 1965

Stoneware, black glaze.

4¾ in. (12 cm) high, 3½ in. (9 cm) diameter

Impressed with artist's seal.

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

**LITERATURE**

*Lucie Rie/Hans Coper: Masterworks by Two British Potters*, exh. cat., The Metropolitan Museum of Art, New York, 1994, p. 22 for a similar example  
Tony Birks, *Hans Coper*, Yeovil, 2006, pp. 58, 138 for similar examples

19

**HANS COPER** 1920-1981

*Small "Digswell" composite form*, circa 1959

Stoneware, black glaze.

5⅜ in. (13.5 cm) high, 3⅝ in. (9.2 cm) diameter

Impressed with artist's seal.

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

**LITERATURE**

Tony Birks, *Hans Coper*, Yeovil, 2006, p. 95 for a similar example

20

**HANS COPER** 1920-1981

*"Digswell" composite form with flattened central volume*, circa 1960

Stoneware, black glaze.

10½ in. (26.8 cm) high, 5¾ in. (14.5 cm) diameter

Impressed with artist's seal.

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

**EXHIBITED**

"Lucie Rie/Hans Coper: Masterworks by Two British Potters," The Metropolitan Museum of Art, New York, November 15, 1994-May 21, 1995

**LITERATURE**

*Peter Collingwood/Hans Coper: Rugs and wall-hangings by Peter Collingwood, Pots by Hans Coper*, exh. cat., Victoria and Albert Museum, London, 1969, p. 19 for a similar example  
*Lucie Rie/Hans Coper: Masterworks by Two British Potters*, exh. cat., The Metropolitan Museum of Art, New York, 1994, illustrated p. 22  
Tony Birks, *Hans Coper*, Yeovil, 2006, pp. 38, 112 for similar examples

21

**HANS COPER** 1920-1981

*"Digswell" composite form*, circa 1963

Stoneware, black glaze.

7½ in. (9.2 cm) high, 6¼ in. (16 cm) diameter

Impressed with artist's seal.

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

**PROVENANCE**

Christie's, London, "Contemporary Ceramics," July 22, 1985, lot 236

**LITERATURE**

Margot Coatts, ed., *Lucie Rie & Hans Coper: Potters in Parallel*, exh. cat., Barbican Art Gallery, London, 1997, p. 83 for a similar example

22

**HANS COPER** 1920-1981

*"Digswell" composite form with disc*, circa 1960

Stoneware, black glaze.

5⅞ in. (13 cm) high, 3⅞ in. (10 cm) diameter

Impressed with artist's seal.

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

**LITERATURE**

Cyril Frankel, *Modern Pots: Hans Coper, Lucie Rie & their Contemporaries: The Lisa Sainsbury Collection*, London, 2000, p. 46, fig. 23 for a similar example  
Tony Birks, *Hans Coper*, Yeovil, 2006, p. 42





18

19

20

21

22













23

**HOLLY COULIS** b. 1968

*Untitled (2 Ghosts)*, 2002

Acrylic on canvas.

24 x 36 in. (61 x 91.4 cm)

Stretcher signed in pen with *HOLLY COULIS*.

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

**PROVENANCE**

Zach Feuer Gallery, New York

Acquired from the above, 2002



**ANDRÉ DUBREUIL** b. 1951

*Pair of centerpieces, circa 2004*

Patinated steel, etched copper, quartz crystal.

Tallest: 16 $\frac{3}{8}$  in. (41.6 cm) high

From the production of four.

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

**PROVENANCE**

Galerie Mougin, Paris

**LITERATURE**

Jean-Louis Gaillemine, *André Dubreuil: Poète du Fer, Poet of Iron*, Paris, 2006, cat. no. 261

The present centerpieces are two of the four examples of this design that were produced.





25

**HANS COPER** 1920-1981

*“Cycladic” arrow form*, circa 1972

Stoneware, layered white porcelain slips and engobes over a body with textured and incised linear designs, the interior with manganese glaze.

9½ x 2¾ x 4¾ in. (24.2 x 6 x 12 cm)

Impressed with artist’s seal.

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

**PROVENANCE**

Fifty/50, New York

**LITERATURE**

*Lucie Rie-Hans Coper Keramik*, exh. cat., Museum für Kunst und Gewerbe, Hamburg, 1972, p. 33 for a similar example

*Lucie Rie, Hans Coper, and their pupils: A selection of contemporary ceramics illustrating their influence*, exh. cat., Sainsbury Centre for Visual Arts, University of East Anglia, Norwich, 1990, fig. 3, p. 12 for a similar example

Tony Birks, *Hans Coper*, Yeovil, 2006, pp. 193, 203

26

**HANS COPER** 1920-1981

*“Cycladic” pot with wide shoulder*, circa 1972

Stoneware, layered white porcelain slips and engobes over a body with textured and incised linear designs, the interior with manganese glaze.

9⅝ x 4½ x 2⅝ in. (24.4 x 11.4 x 5.5 cm)

Impressed with artist’s seal.

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

27

**HANS COPER** 1920-1981

*“Cycladic” pot with spherical volume and oval lip*, circa 1974

Stoneware, layered white porcelain slips and engobes over a body with textured and incised linear designs, the interior with manganese glaze.

5⅞ x 3¾ x 2½ in. (15 x 9.5 x 6.5 cm)

Impressed with artist’s seal.

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

**LITERATURE**

Margot Coatts, ed., *Lucie Rie & Hans Coper: Potters in Parallel*, exh. cat., Barbican Art Gallery, London, 1997, p. 121 for a similar example

Tony Birks, *Hans Coper*, Yeovil, 2006, pp. 190, 206 for a similar example





25

26



27





28

**HANS COPER** 1920-1981

*Pot with four indents and central stem holder, circa 1972*

Stoneware, layered white porcelain slips and engobes over a body with textured and incised linear designs, the interior with manganese glaze.

8¼ x 6¾ x 6¼ in. (21 x 17 x 16 cm)

Impressed with artist's seal.

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

**PROVENANCE**

Sotheby's, London, "Decorative Arts: Part II: Art Pottery and Studio Ceramics," October 8, 1982, lot 204

**LITERATURE**

Tony Birks, *Hans Coper*, Yeovil, 2006, pp. 180, 188 for a similar example

29

**HANS COPER** 1920-1981

*"Spade" form, circa 1969*

Stoneware, layered white porcelain slips and engobes over a body with textured and incised linear designs, the interior with manganese glaze.

12½ x 6¾ x 3½ in. (31.8 x 17 x 8 cm)

Impressed with artist's seal.

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

**PROVENANCE**

Christie's London, "British Decorative Arts from 1880 to the Present Day," January 28, 1986, lot 88  
Fischer Fine Art, London

**LITERATURE**

Tony Birks, *Hans Coper*, Yeovil, 2006, p. 158 for a similar example







30

**LUCIE RIE** 1902-1995

*Large open form bowl*, circa 1960

Stoneware, flowing “Dolomite” glaze with an unglazed ring in the well.

4⅞ in. (10.5 cm) high, 14½ in. (36.7 cm) diameter

Impressed with artist’s seal.

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

**PROVENANCE**

Christie’s, London, “Contemporary Ceramics,” July 22, 1985, lot 2

**LITERATURE**

John Houston, ed., *Lucie Rie: A Survey of Her Life and Work*, exh. cat., Crafts Council and The Victoria and Albert Museum, London, 1981, p. 41 for a similar example

*Lucie Rie: A Retrospective*, exh. cat., The National Museum of Modern Art, Tokyo, 2010, p. 145, fig. 104 for a similar example









31

**LOUIS I. KAHN** 1901-1974

*"Convent of Saint Francis of Assisi, Italy," 1929*

Colored pencil and pastel on brown paper.

9 7/8 x 13 5/8 in. (25.1 x 34.6 cm)

Together with a certificate of authenticity from Sue Ann Kahn.

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

**PROVENANCE**

Collection of the artist

Sue Ann Kahn

Lori Bookstein Fine Art, New York

Acquired from the above, 2008

**EXHIBITED**

"The Travel Sketches of Louis Kahn," Pennsylvania Academy of Fine Arts, Philadelphia, PA, February 10-March 26, 1978

"Louis I. Kahn: Paintings, Watercolors and Drawings," Salander-O'Reilly Galleries, New York, May 14-June 28, 2002

**LITERATURE**

Jan Hochstim and Vincent Scully, *The Paintings and Sketches of Louis I. Kahn*, New York, 1991, illustrated p. 63, cat. no. 37

32

**LUCIE RIE** 1902-1995

*Flower vase with squared body, circa 1960*

Stoneware, flowing "Dolomite" glaze.

9 1/2 x 6 1/2 x 6 1/8 in. (24 x 16.5 x 15.5 cm)

Impressed with artist's seal.

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









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33

**LUCIE RIE** 1902-1995

*Rare composite vase form*, circa 1980

Porcelain, shiny white glaze.

12¼ x 5¾ x 5¾ in. (31.2 x 14.5 x 13.5 cm)

Impressed with artist's seal.

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

**PROVENANCE**

Cyril Frankel, London

Sotheby's, Belgravia, "Art Pottery and Studio Ceramics," December 10, 1980, lot 99

**LITERATURE**

*Lucie Rie, Hans Coper, and their pupils: A selection of contemporary ceramics illustrating their influence*, exh. cat., Sainsbury Centre for Visual Arts, University of East Anglia, Norwich, 1990, p. 38, fig. 55 for a similar example

Margot Coatts, ed., *Lucie Rie & Hans Coper: Potters in Parallel*, exh. cat., Barbican Art Gallery, London, 1997, p. 94 for a similar example  
Tony Birks, *Lucie Rie*, Paris, 2008, p. 58 for a similar example

34

**LUCIE RIE** 1902-1995

*Tall composite vase*, circa 1968

Porcelain, shiny white glaze.

17¾ in. (44 cm) high, 7½ in. (18 cm) diameter

Impressed with artist's seal.

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

**LITERATURE**

Tony Birks, *Lucie Rie*, Paris, 2008, pp. 58, 64

35

**LUCIE RIE** 1902-1995

*Bottle with flaring lip*, circa 1976

Stoneware, shiny white glaze.

10¾ in. (27.2 cm) high, 5½ in. (15 cm) diameter

Impressed with artist's seal.

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

**LITERATURE**

*Serene Beauty: Lucie Rie Retrospective 100th Anniversary of her Birth*, exh. cat., The Shigaraki Ceramic Cultural Park / The Museum of Contemporary Ceramic Art, Shigaraki, 2002, p. 47, fig. 34, for a similar example  
Tony Birks, *Lucie Rie*, Paris, 2008, pp. 156, 180 for similar examples

36

**LUCIE RIE** 1902-1995

*Composite vase form*, circa 1974

Stoneware, shiny white glaze.

9 x 6⅞ x 5⅜ in. (23 x 17.7 x 13.6 cm)

Impressed with artist's seal.

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

**PROVENANCE**

Bonhams, London, "Contemporary Ceramics," June 13, 1990, lot 240





33

34

35

36



37

**HANS COPER** 1920-1981

*Early and large "Hourglass" form, 1965*

Stoneware, layered white porcelain slips and engobes over a body with textured and incised linear designs, the interior with manganese glaze.

18½ in. (46 cm) high, 8¼ in. (21 cm) diameter

Impressed with artist's seal.

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

**LITERATURE**

Tony Birks, *Hans Coper*, Yeovil, 2006, p.60, 124 for similar examples

38

**HANS COPER** 1920-1981

*Early "Hourglass" form, 1965*

Stoneware, layered white porcelain slips and engobes over a body with textured and incised linear designs, the interior with manganese glaze.

13¾ in. (34 cm) high, 5¾ in. (13.5 cm) diameter

Impressed with artist's seal.

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

**PROVENANCE**

Fischer Fine Art, London

Christie's, London, "Contemporary Ceramics," July 22, 1985, lot 240

**LITERATURE**

Cyril Frankel, *Modern Pots: Hans Coper, Lucie Rie & their Contemporaries: The Lisa Sainsbury Collection*, London, 2000, p. 49, fig. 27 for a similar example

Tony Birks, *Hans Coper*, Yeovil, 2006, pp. 119, 124 for a similar example







39

**HANS COPER** 1920-1981

*Early and large globular pot with abstract design*, 1953

Stoneware, manganese glaze with a white linear abstract design.

9½ in. (24 cm) high, 12⅝ in. (32 cm) diameter

Impressed with artist's seal.

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

**PROVENANCE**

Mansard Gallery, London

Christie's, London, "Contemporary Ceramics," July 22, 1985, lot 235

**LITERATURE**

Tony Birks, *Hans Coper*, Yeovil, 2006, p. 35 for a similar example

Maya Nishi, ed., *Hans Coper Retrospective: Innovation in 20th Century Ceramics*, exh. cat., The Museum of Ceramic Art, Hyogo, 2009, p. 35 for a similar example









40

**ACHILLE CASTIGLIONI and  
PIER GIACOMO CASTIGLIONI**

1918-2002, 1913-1968

*Two "Taccia" table lamps, designed 1962*  
Enameled spun aluminum, polished spun  
aluminum, lacquered metal, clear blown glass.  
Each: 26½ in. (67.3 cm) maximum height  
Manufactured by Flos, Italy.

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

**LITERATURE**

Albrecht Bangert, *Italian Furniture Design:  
Ideas Styles Movements*, Munich, 1988, p. 162  
Jerryl Habegger and Joseph H. Osman,  
*Sourcebook of Modern Furniture*, New York,  
2005, p. 701

41

**ANDRÉE PUTMAN** 1925-2013

*"Libre Cours" rug, circa 1993*

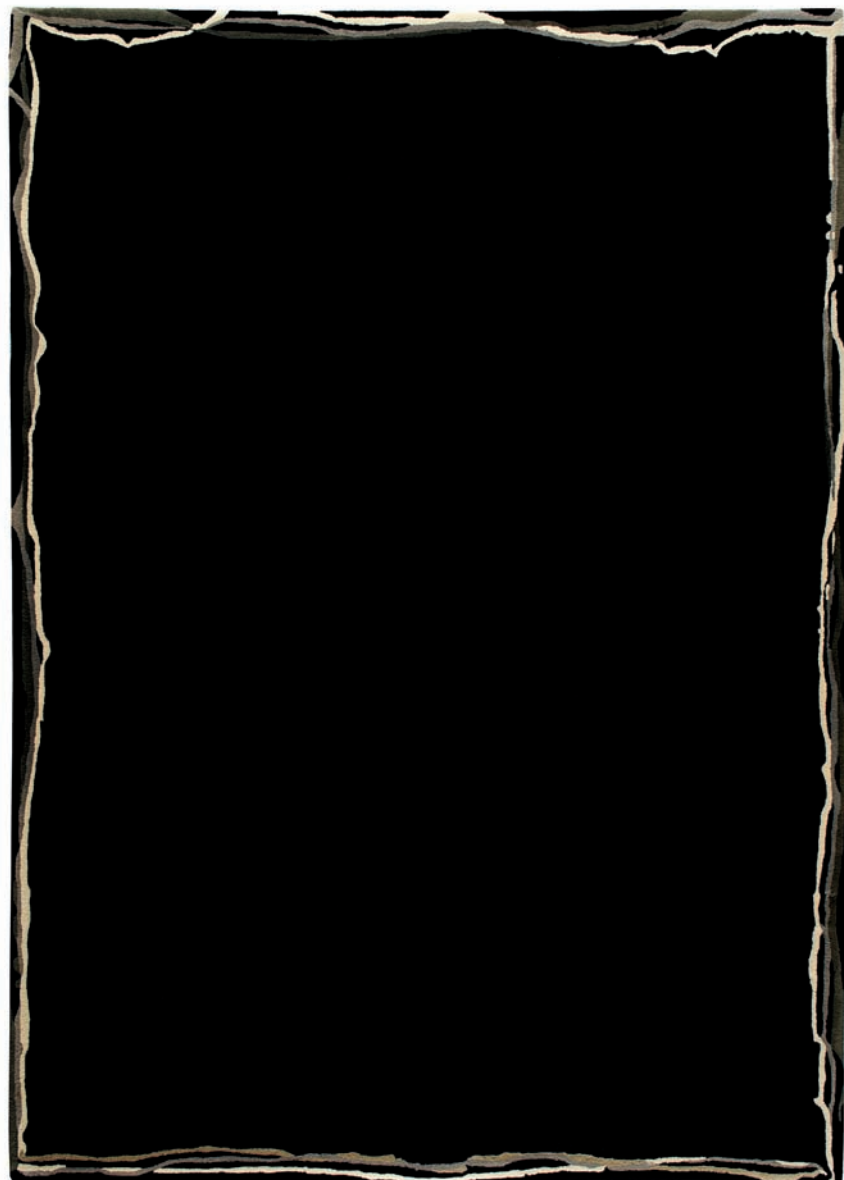
Hand-tufted wool.

123½ x 174⅞ in. (313.7 x 444.2 cm)

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

**PROVENANCE**

Pucci International, Ltd., New York  
Acquired from the above, 1993







42

**JOHN KØRNER** b. 1967

*"One Spaceship,"* 2005

Acrylic on canvas.

71 x 94¼ in. (180.3 x 239.4 cm)

Verso signed in acrylic with *One/Spaceship* and signed and dated *Kørner/05*.

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

**PROVENANCE**

Galleri Christina Wilson, Copenhagen

Acquired from the above, 2005





43

**VERNER PANTON** 1926-1998

*Fruit Dish, model no. 1302, designed 1988, produced 1989*

Silver.

4 x 22 x 18½ in. (10.2 x 55.9 x 46 cm)

Produced by Georg Jensen, Denmark. Underside impressed with designer's mark, date mark, hallmark and standard mark.

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

**LITERATURE**

Alexander von Vegesack and Mathias Remmele, eds., *Verner Panton: The Collected Works, Weil am Rhein*, 2000, p. 309



44

**MATT WEDEL** b. 1984

*"Flower Tree,"* 2010

Glazed ceramic.

26¼ x 18 x 16½ in. (66.7 x 45.7 x 41.9 cm)

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

**PROVENANCE**

L.A. Louver, Venice, California







45

**ELIZABETH FRITSCH** b. 1940

*Still life comprising two "Spout pots" and a "Moon Pocket," 1975*

Stoneware, painted colored slips.

Tallest: 12 in. (30.5 cm) high

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

**PROVENANCE**

Christie's, London, "Contemporary Ceramics," December 16, 1985, lot 168  
for the vessel illustrated far left

**LITERATURE**

Edward Lucie-Smith, *Elizabeth Fritsch: Vessels from Another World, Metaphysical Pots in Painted Stoneware*, London, 1993, p. 18 for comparable examples





46

**ANDRÉ DUBREUIL** b. 1951

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

Patinated and gilt iron, glass.

Each: 25¼ in. (64.1 cm) high

From the edition of 60.

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

**PROVENANCE**

Galerie Mougin, Paris, 1997

**LITERATURE**

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

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

47

**ROLAND MELLAN** b. 1967

*Unique mirror, no. 78, 1998*

Patchwork painted and sanded aluminum, mirrored glass, wood.

43 x 33 in. (109.2 x 83.8 cm)

Reverse carved with MELLAN 98.

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

**PROVENANCE**

Galerie Mougin, Paris





48

**GIO PONTI** 1891-1979

*"La Mie Terre" vase, model no. 1175, circa 1928*

Glazed earthenware.

12½ in. (31.8 cm) high

Manufactured by Richard-Ginori, Italy. Underside signed in blue underglaze with firm's mark and *Ginori/1175-361E*.

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

#### LITERATURE

Loris Manna, *Gio Ponti: Le Maioliche*, Milan, 2000, pp. 210-11

Dario Matteoni, ed., *Gio Ponti: il fascino della ceramic, fascination for ceramics*, exh. cat., Spazio Eventi Grattacielo Pirelli, Milan, 2011, p. 126



**ANDRÉ DUBREUIL** b. 1951*Pair of "Trévisé" chairs, circa 1988*

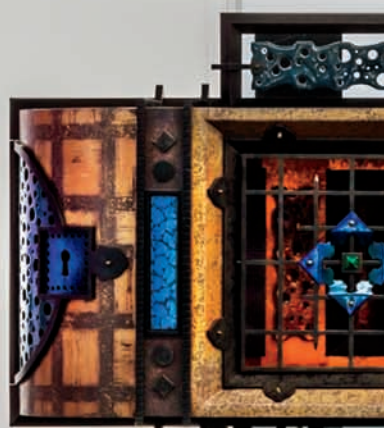
Painted cast aluminum, mohair.

Each: 37½ x 28 x 25½ in. (94.5 x 71.1 x 64.8 cm)

From the edition of 20.

**Estimate** \$3,000-4,000**LITERATURE**Claire Downey, *Neo Furniture*, London, 1992, p. 61Jean-Louis Gaillemain, *André Dubreuil: Poète du Fer, Poet of Iron*, Paris, 2006, pp. 26-27, cat. no. 40Gareth Williams and Nick Wright, *Cut and Shut: The History of Creative Salvage*, London, 2012, p. 121 for a similar exampleDelphine Antoine, *Yves Gastou antiquaire du futur*, Paris, 2011, p. 191













50

**MAARTEN BAAS** b. 1978

*"Clay" shelves from the "Clay Furniture" series, 2007*

Painted synthetic clay, metal.

68¾ x 20½ x 15 in. (174.6 x 52.1 x 38.1 cm)

Made by Baas & den Herder, the Netherlands. Underside of one shelf signed *Maarten/May 2007* and one leg inset with partial metal lettering *BA\_S*.

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

**PROVENANCE**

Christie's, South Kensington, "Christie's Interiors," October 12, 2010, lot 566

**LITERATURE**

"Burning Baas," *DAMn*°, August 12, 2013, p. 91



51

**ANDRÉ DUBREUIL** b. 1951

*Pair of "Soleil" wall appliques, circa 1987*

Patinated steel, copper, magnifying glass.

Each: 22¼ in. (56.5 cm) high

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

**PROVENANCE**

Bonhams, Los Angeles, "20th Century Decorative Arts," October 16, 2011, lot 5233

**LITERATURE**

Jean-Louis Gaillemine, *André Dubreuil: Poète du Fer, Poet of Iron*, Paris, 2006, pp. 73, cat. no. 22



52

**ANDRÉ DUBREUIL** b. 1951

*"Spine" chair, circa 1986*

Painted iron.

35¼ x 21¾ x 29½ in. (89.5 x 55.2 x 74.9 cm)

Edited by A.D. Decorative Arts, London and produced in the artist's workshop, Dordogne, France. Number 8 from the first edition of 50.

Underside of one bar impressed with 8.

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

**LITERATURE**

Claire Downey, *Neo Furniture*, London, 1992, p. 56

Jerryll Habegger and Joseph H. Osman, *Sourcebook of Modern Furniture*, New York, 2005, p. 452

Jean-Louis Gaillemine, *André Dubreuil: Poète du Fer, Poet of Iron*, Paris, 2006, pp. 10, 27, 38, 40-41, 43, cat. nos. 8, 9, 11

Gareth Williams and Nick Wright, *Cut and Shut: The History of Creative Salvage*, London, 2012, pp. 111, 119





“I like the perfection of the hand because it’s made by man for man.”

ANDRÉ DUBREUIL



(detail of lot 53 with door open)







53

**ANDRÉ DUBREUIL** b. 1951

*Unique “Tabernacle” cabinet, 1998*

Patinated steel, etched copper, enamel, mirrored glass.

71 x 35½ x 17⅞ in. (180.3 x 90.2 x 45.4 cm)

Produced in the artist’s workshop, Dordogne, France.

**Estimate** \$60,000-90,000

**PROVENANCE**

Galerie Mougin, 1999

**LITERATURE**

Jean-Louis Gaillemain, *André Dubreuil: Poète du Fer, Poet of Iron*, Paris, 2006, illustrated cat. no. 158







54

**MICHAEL GRAVES** b. 1934

*Mailbox*, circa 1990

Enameled rolled steel, stamped steel and aluminum.

14 x 9½ x 23¾ in. (35.6 x 24.1 x 60.3 cm)

Manufactured by the Markuse Corporation, USA.

**Estimate** \$500-800



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

*"Butterfly" cabinet, model no. BF/176, circa 2002*

Painted wood, painted aluminum.

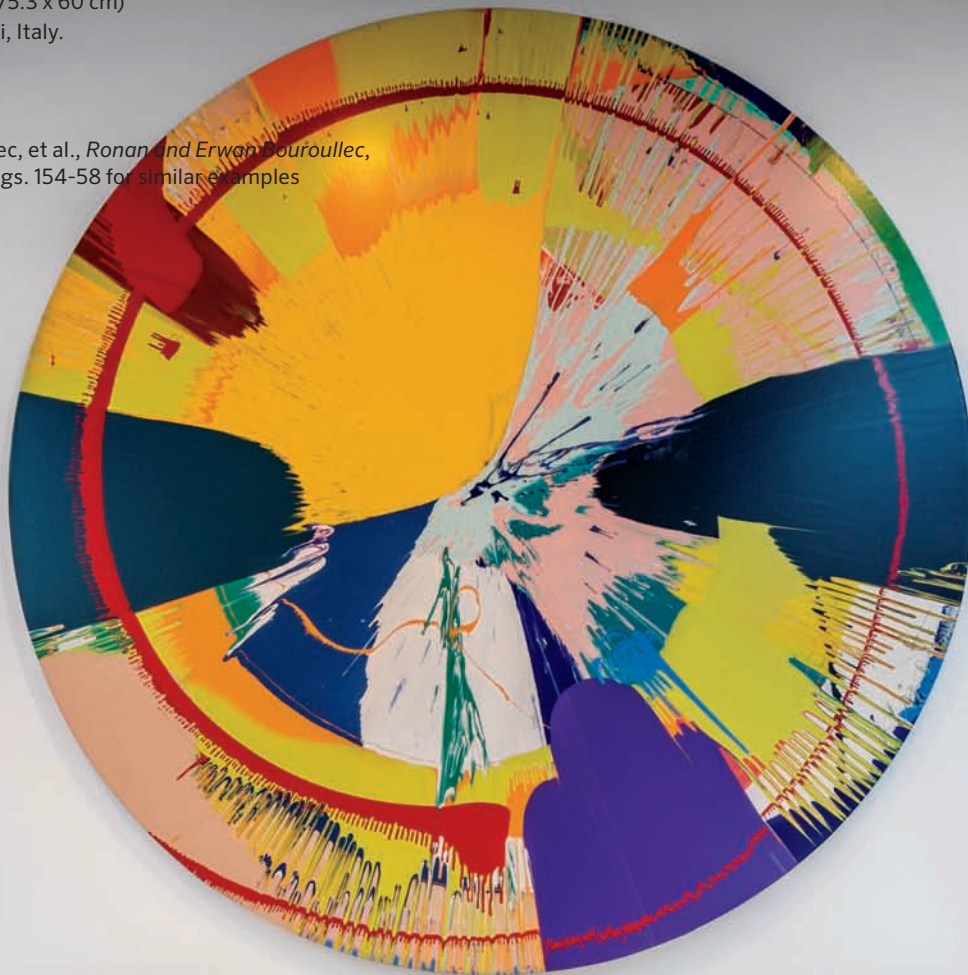
42½ x 69 x 23⅞ in. (108 x 175.3 x 60 cm)

Manufactured by Cappellini, Italy.

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

**LITERATURE**

Ronan and Erwan Bouroullec, et al., *Ronan and Erwan Bouroullec*, London, 2003, pp. 141-43 figs. 154-58 for similar examples



AN IMPORTANT SUITE FROM KEN PRICE'S EROTIC SERIES, LOTS 56-59

“The original conception of [*Happy's Curios*] was going to include an erotic area...I was doing a lot of erotic drawings. That was my favorite subject matter at the time. There was a lot of pottery sitting around waiting to be decorated, so I did a whole series of erotic stuff...mostly comprised of bowls that had club names around the outside, and the audience around the inside of the walls—down on the bottom it had the dancers.”

KEN PRICE







56

**KEN PRICE** 1935-2012

*"Club Atomica" bowl*, circa 1986

Ceramic, acrylic.

5 $\frac{3}{8}$  in. (13.7 cm) high, 13 $\frac{1}{8}$  in. (33.3 cm) diameter

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

**PROVENANCE**

Willard Gallery, New York

Acquired from the above, 1986

**EXHIBITED**

"Kenneth Price," Willard Gallery, New York, November 1986

**LITERATURE**

John Russell, "Kenneth Price (Willard Gallery, 29 East 72d Street)", *The New York Times*, November 28, 1986, for a discussion of the exhibition

57

**KEN PRICE** 1935-2012

*"Club Atomica" vase*, circa 1986

Ceramic, acrylic.

12½ in. (31.8 cm) high, 8¾ in. (22.2 cm) diameter

**Estimate** \$60,000-90,000

**PROVENANCE**

Willard Gallery, New York

Acquired from the above, 1986

**EXHIBITED**

"Kenneth Price," Willard Gallery, New York, November 1986

**LITERATURE**

John Russell, "Kenneth Price (Willard Gallery, 29 East 72d Street)", *The New York Times*, November 28, 1986, for a discussion of the exhibition

"Ken Price: A Talk with Slides," *The Chinati Foundation Newsletter*, vol. 10, October 2005, illustrated p. 31, fig. 77







58

**KEN PRICE** 1935-2012

*"Club Noches del Oro" bowl, 1986*

Ceramic, acrylic.

4½ in. (11.7 cm) high, 8 in. (20.3 cm) diameter

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

**PROVENANCE**

Willard Gallery, New York

Acquired from the above, 1986

**EXHIBITED**

"Kenneth Price," Willard Gallery, New York, November 1986

**LITERATURE**

John Russell, "Kenneth Price (Willard Gallery, 29 East 72d Street)", *The New York Times*, November 28, 1986, for a discussion of the exhibition





59

**KEN PRICE** 1935-2012

*“Club XX” vase*, 1986

Ceramic, acrylic.

19 in. (48.3 cm) high, 9¼ in. (23.5 cm) wide

**Estimate** \$60,000-90,000

**PROVENANCE**

Willard Gallery, New York

Acquired from the above, 1986

**EXHIBITED**

“Kenneth Price,” Willard Gallery, New York, November 1986

**LITERATURE**

John Russell, “Kenneth Price (Willard Gallery, 29 East 72d Street)”, *The New York Times*, November 28, 1986, for a discussion of the exhibition





“*Happy’s Curios*, named for the artist’s wife, may turn out to be one of the most quixotic enterprises in the history of postwar American art, on par with Jay DeFeo’s *The Rose* and James Turrell’s *Roden Crater*—obsessive endeavors without end.”

DOUGLAS DREISHPOON





## 60

### **KEN PRICE** 1935-2012

*“Unit 6” from “Happy’s Curios,”* 1972-1978

Ceramic, acrylic, painted plywood, wood, glass, Plexiglas, fluorescent bulbs.

Case: 100 x 96 x 28 in. (254 x 243.8 x 71.1 cm)

Largest vessel: 9 $\frac{7}{8}$  in. (25.1 cm) high

Interior of each “Bomb” numbered consecutively on paper labels 390, 391, 392, 393, 394, 395.

**Estimate** \$300,000-400,000

#### **PROVENANCE**

James Corcoran Gallery, Santa Monica, CA, circa 1980

#### **EXHIBITED**

“Ken Price: Happy’s Curios,” Los Angeles County Museum of Art, Los Angeles, April 4-July 2, 1978

#### **LITERATURE**

Maurice Tuchman, *Ken Price: Happy’s Curios*, exh. cat., Los Angeles County Museum of Art, Los Angeles, 1978, illustrated pp. 28, 29, 32, and p. 83

Bernard Kester, “Kenneth Price,” *Craft Horizons*, vol. 38, June 1978, p. 57 for a discussion of the present lot

“Ken Price: a Talk with Slides,” *Chinati Foundation Newsletter*, vol. 10, Marfa, October 2005, illustrated p. 28, figs. 53 and 54





The present lot was one of ten “units” on view during “Ken Price: Happy’s Curios”, the artist’s seminal 1978 exhibition at the Los Angeles County Museum of Art. Comprising multiple ceramic vessels displayed in purpose-built cabinets, the units appeared together with two *Death Shrines*, two *Showcase Windows*, various wall hangings, works on paper, and individual ceramic cups in cases. *Happy’s Curios* ranged not only across the museum but farther back across the decade. Those works exhibited at LACMA represented the core of Price’s six-year series by the same name, an extended project that encompassed forms as varied as ceramic tequila cups and Zapotec weavings, drawings and painted erotic wares—“a bombardment of images and color.”<sup>1</sup>

“Here’s the Curios Store,” Price noted during a 2004 slide presentation at the Chinati Foundation in Marfa, Texas, “but it’s hard to explain this thing.”<sup>2</sup> Bookended by his *Geometric Cups* of the early 1970s and 80s, singular abstractions produced before and after *Happy’s Curios*, the jocular wares of the “Curios Store” (as he also called it) crowd in like visitors from a warm and distant country, where Price had been on sabbatical. “I grew up around Mexican pottery and really liked it and was impressed by it...I got turned on and thought I would make a tribute to Mexican pottery in the form of a curios store. It was kind of a fantasy. It was supposed to be a small store with some billboards outside, and a storefront window...I figured it would take me about a year, maybe two, to make it. It took about six...”<sup>3</sup>

A passage without apparent end, the fantasy foundered on practical considerations: “I hadn’t realized that in order to make this thing I would have to buy a store and build it in.”<sup>4</sup> In response, Price packed up the shop (literally), divided the work into cohesive units for the LACMA exhibition, then moved east from New Mexico to Massachusetts, where he returned to focused, individual sculptures. But the view out to sea remained.

Both Maurice Tuchman, former Senior Curator at LACMA, and Douglas Dreishpoon, Chief Curator of the Albright-Knox Art Gallery, have related *Happy’s Curios* to *Roden Crater*, James Turrell’s ongoing, decades-long earthwork in the Arizona desert.<sup>5</sup> Ambitious, environmental installations, both works represent what Tuchman called “a single overriding win-or-lose gesture.”<sup>6</sup> Like Turrell’s crater, Price’s “Store” rose up from the desert, an elaborate construction of the heart.



The present lot, “Ken Price: *Happy’s Curios*,” Los Angeles County Museum, 1978.  
Photo © Museum Associates/LACMA

1-4 “Ken Price: A Talk with Slides”, *Chinati Foundation Newsletter*, vol. 10, Oct. 2005, p. 23

5 Douglas Dreishpoon, *Ken Price: Slow and Steady Wins the Race, Works on Paper 1962-2010*, exh. cat., The Drawing Center, New York, 2013, p. 39

6 Maurice Tuchman, *Ken Price: Happy’s Curios*, exh. cat., Los Angeles County Museum of Art, Los Angeles, 1978, p. 5





61

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

*Set of eight "Brno" chairs*, designed 1930, manufactured 1970s

Leather, chromium-plated steel.

Each: 31½ x 23 x 19¾ in. (80 x 58.4 x 50.2 cm)

Manufactured by Knoll International, USA.

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

**LITERATURE**

Mark Emery, *Furniture by Architects*, New York, 1983, p. 209 for the Knoll production

Helmut Reuter and Birgit Schulte, eds., *Mies and Modern Living: Interiors, Furniture, Photography*, Ostfildern, 2008, p. 105 for a period example

62

**LE CORBUSIER** 1887-1965

**PIERRE JEANNERET** 1896-1967

**and CHARLOTTE PERRIAND** 1903-1999

*Dining table, model no. LC6*, designed 1925-1928, manufactured circa 1975

Enameled steel, glass, rubber.

27 x 88 x 33½ in. (68.6 x 223.5 x 85.1 cm)

Manufactured by Cassina, Italy.

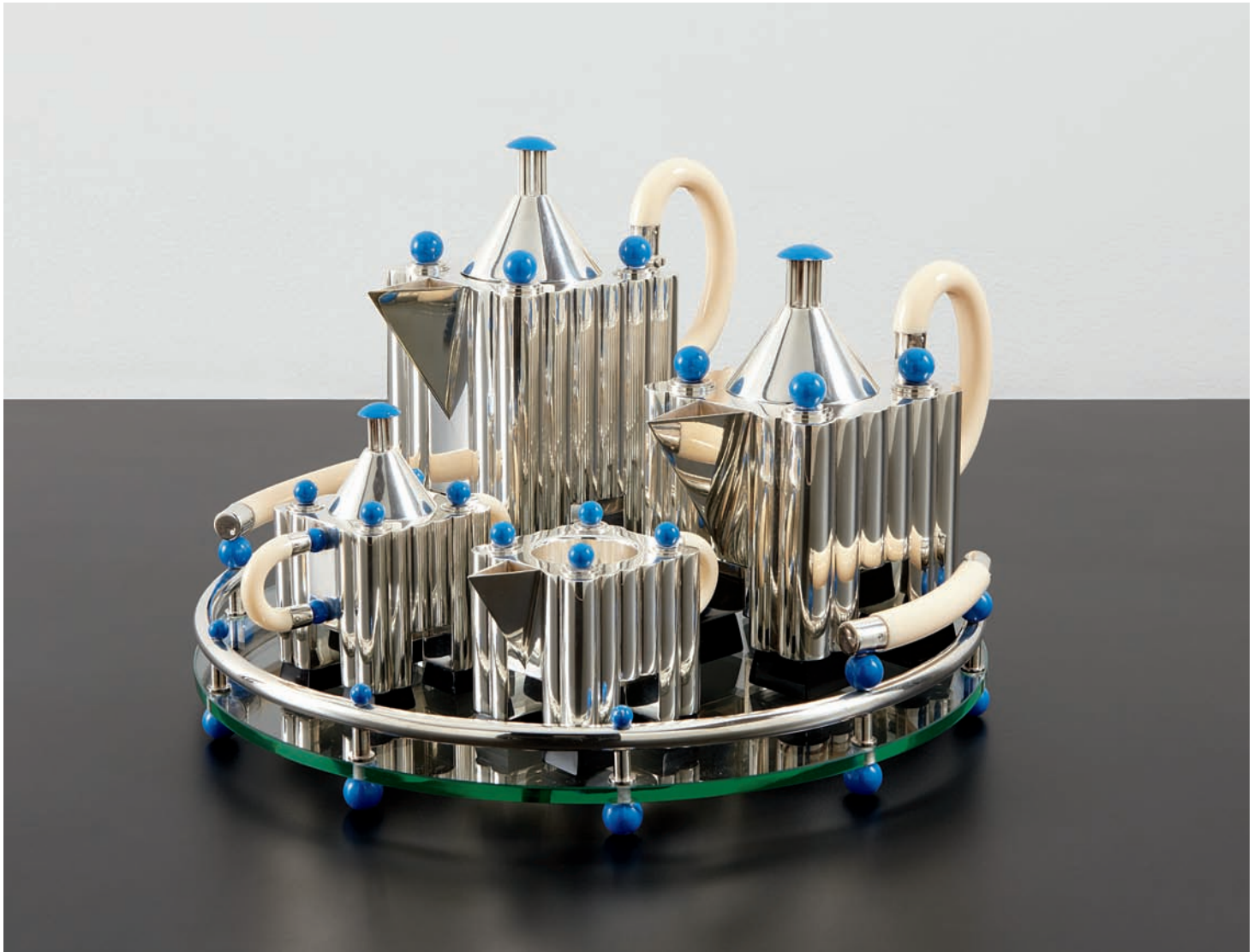
**Estimate** \$1,500-2,000

**LITERATURE**

Mark Emery, *Furniture by Architects*, New York, 1983, pp. 86-87







63

**MICHAEL GRAVES** b. 1934

*"Piazza" tea and coffee service*, designed 1984-1985, produced 1991  
Silver, faux ivory, lacquered aluminum, Bakelite.

Tray: 16½ in. (8.6 cm) diameter;

coffee pot: 9½ in. (25.1 cm) high

Comprising tray, teapot, coffee pot, sugar bowl with spoon, and creamer.

Produced by Alessi, Italy. Number 84 from the edition of 99. Each piece impressed with Italian assay marks, each vessel additionally impressed *OFFICINA/ALESSI*, with the designer's cipher, *ITALY* and incised *1991/84/99*.

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

**PROVENANCE**

Donna Schneier Fine Arts, New York  
Acquired from the above, 1991

**LITERATURE**

Officina Alessi, *Tea and Coffee Piazza*, Italy, 1985, pp. 34-35 for drawings, pp. 36-37

64

**ALDO ROSSI** 1931-1997

*"Piazza" tea and coffee service*, designed 1986, produced 1994

Brass, enameled metal, clear glass, oxidized copper, silver, enameled silver, glass.

Case: 26 x 17¼ x 11¾ in. (66 x 43.8 x 28.9 cm)

Coffee pot: 11 in. (27.9 cm) high

Comprising vitrine, teapot, coffee pot, thermos, creamer and spoon.

Produced by Alessi, Italy. Number 41 from the edition of 99. Each piece impressed with standard and Milanese maker's marks, each vessel and spoon additionally impressed with firm's mark, designer's initials and *1994/41/99/ITALY*.

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

**PROVENANCE**

Christie's, New York, "Important 20th Century Decorative Arts," June 9, 1995, lot 122A

**LITERATURE**

Officina Alessi, *Tea and Coffee Piazza*, Italy, 1985, pp. 25, 56-57, 61







65

**FRANK GEHRY** b. 1929

*Set of twelve "Fish" goblets, circa 1990*

Acid-polished glass.

Each: 7 $\frac{5}{8}$  in. (19.4 cm) high

Manufactured by Amses Cosma Inc., USA, retailed by Swid Powell, USA.

From the edition of 250. Underside of each etched with designer's signature and *Swid Powell/Edition/250/Amses Cosma*.

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

66

**ROBERT MAPPLETHORPE** 1946-1989

*Set of eighteen "Flower," "Orchid" and "Calla Lily" plates, circa 1987*

Photographic transfer-printed porcelain.

Each: 12 in. (30.5 cm) diameter

Comprising six examples of each design. Manufactured by Swid Powell, USA. The underside of each plate transfer-printed with *Swid Powell*, artist's signature, and respectively with "*Calla Lily, 1984*," "*Flower, 1986*" and "*Orchid, 1987*." Together with the original boxes.

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

**PROVENANCE**

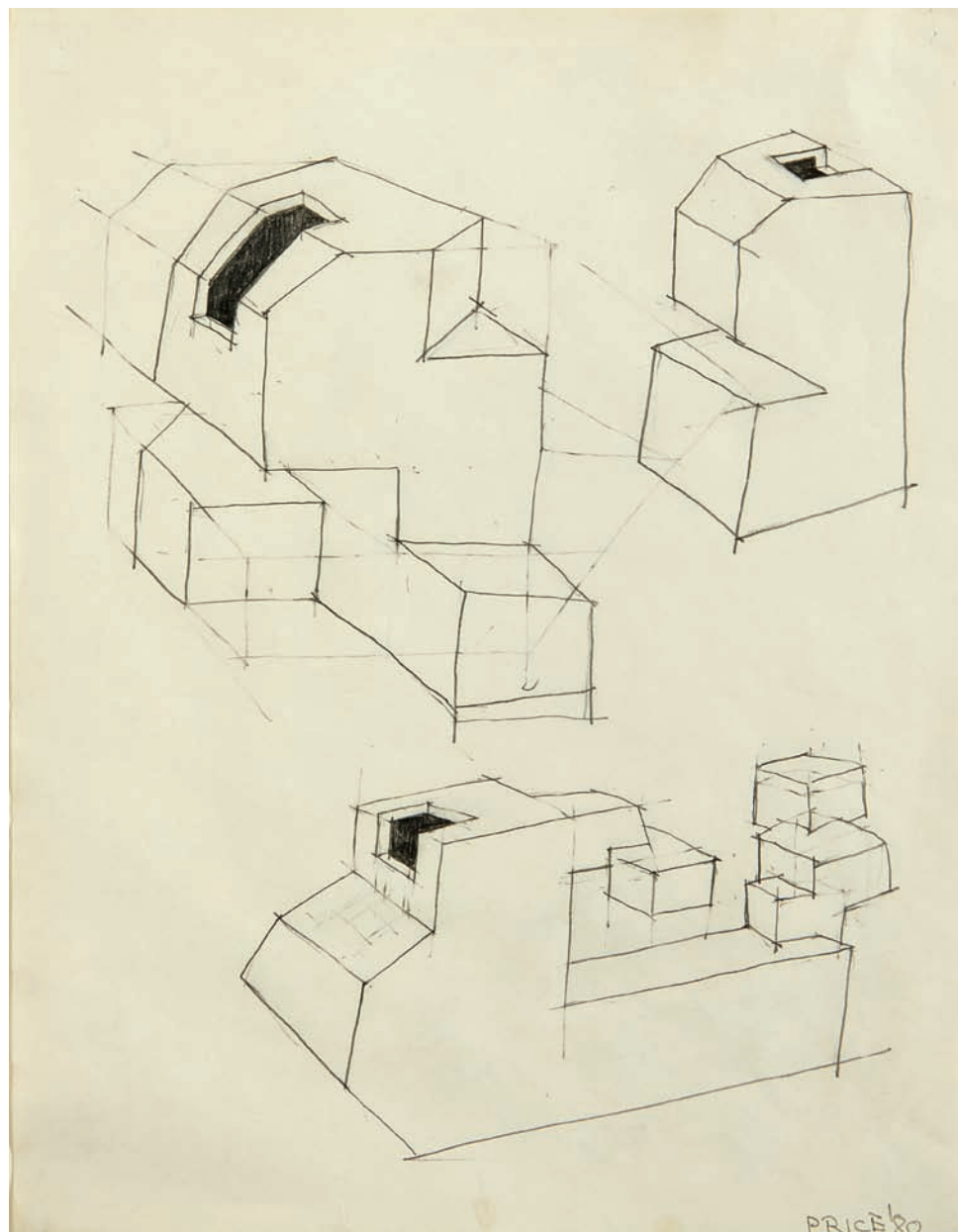
Swid Powell, New York

**LITERATURE**

Annette Tapert, *Swid Powell: Objects by Architects*, New York, 1990, pp. 142-43







67

**KEN PRICE** 1935-2012

*Preparatory drawing for "Geometric" pots, 1980*

Graphite on paper.

10<sup>7</sup>/<sub>8</sub> x 8<sup>1</sup>/<sub>2</sub> in. (27.6 x 21.6 cm)

Lower right edge signed and dated in pencil with *PRICE '80*.

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

**LITERATURE**

"Ken Price: A Talk with Slides," *The Chinati Foundation Newsletter*, vol. 10, October 2005, p. 27, figs. 43-48 for examples of similar "Geometric Cups"



68

**BUCCELLATI**

*Centerpiece, 20th century*

Silver.

11½ in. (29.2 cm) high

Underside of one shell impressed with *M. BUCCELLATI* and standard mark.

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

69

**IN THE MANNER OF  
BUCCELLATI**

*Spider crab lidded dish and hermit crab, 20th century*

Silver.

Spider crab: 3½ in. (8.9 cm) high (excluding tentacles)

Hermit crab: 5 in. (12.7 cm) high (excluding tentacles)

The hermit crab made by Fratelli Lisi e Figli, Florence. Each impressed with standard marks. Underside of hermit crab additionally impressed with maker's mark and *Lisi*.

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



## 70

### **KEN PRICE** 1935-2012

*Group of seventeen “Town Wares,” from the “Easter Island” series, circa 1977*

Glazed ceramic. Together with later replica “Town Unit” case.

Large low bowl: 12¼ in. (31.1 cm) diameter

Largest bowl: 7¾ in. (18.7 cm) diameter

Tallest vase: 10 in. (25.4 cm) high

Case: 70⅞ x 35¼ x 24 in. (178.1 x 89.5 x 61 cm)

Comprising one large low “Town bowl,” six “Town bowls” of varying size, three “Town vases” of varying size and seven “Town cups” of varying size.

Large low bowl with small paper tag numbered 88, the bowls with tags numbered consecutively 80-85, vases with tags consecutively numbered 91-93, one cup with tag inscribed *T-P/36* and a second cup with tag inscribed *37/T-P*.

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

#### LITERATURE

“Ken Price: A Talk with Slides,” *The Chinati Foundation Newsletter*, vol. 10, October 2005, p. 29, figs. 64-66 for similar examples







71

**ANDRÉ DUBREUIL** b. 1951

*Unique "Feuilles de Chêne" gueridon, 1999*

Patinated steel, copper, bronze, enamel.

29½ x 23¾ x 23¾ in. (74 x 60.3 x 60.3 cm)

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

**PROVENANCE**

Galerie Mougín, Paris

Acquired from the above, 1999

**LITERATURE**

Jean-Louis Gaillemín, *André Dubreuil: Poète du Fer, Poet of Iron*, Paris, 2006, cat. no. 166 for a similar example

72

**ANDRÉ DUBREUIL** b. 1951

*Pair of "Trévisé" chairs, circa 1988*

Painted cast aluminum, fabric.

Each: 37½ x 28 x 25½ in. (94.5 x 71.1 x 64.8 cm)

From the edition of 20.

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

**LITERATURE**

Claire Downey, *Neo Furniture*, London, 1992, p. 61

Jean-Louis Gaillemín, *André Dubreuil: Poète du Fer, Poet of Iron*, Paris, 2006, pp. 26-27, cat. no. 40

Delphine Antoine, *Yves Gastou antiquaire du future*, Paris, 2011, p. 191

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









73

*Head of Buddha*, Southeast Asia, 19th century  
Gilt and patinated metal, painted wood base.  
20 in. (50.8 cm) high

**Estimate** \$1,000-1,500

74

**INGEBORG LUNDIN** 1921-1992

*Four "Apple" vases*, 1950s

Blown colorless and clear colored glass.

The tallest: 17¾ in. (45.1 cm) high

Produced by Orrefors, Sweden. Undersides respectively incised  
*ORREFORS/32-57/Ingeborg Lundin*; *ORREFORS/Expo du 95/Ingeborg Lundin*; *ORREFORS/expo D32-57/Ingeborg Lundin*; *Gallery-86/ORREFORS 9575-15/Ingeborg Lundin*.

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

**PROVENANCE**

For three vases:

Colleen Sullivan, Chicago

Sotheby's, New York, "A Mid-Century Eye: The Collection of Colleen Sullivan," September 21, 2011, lot 20

For one vase:

Bonhams, Los Angeles, "20th Century Decorative Arts," October 16, 2011, lot 5200











75

**LUCIE RIE** 1902-1995

*Conical bowl*, circa 1980

Porcelain, inlaid pink lines, turquoise and manganese bands.

4 $\frac{5}{8}$  in. (11.6 cm) high, 8 $\frac{1}{2}$  in. (21.7 cm) diameter

Impressed with artist's seal.

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

**LITERATURE**

John Houston, ed., *Lucie Rie: a survey of her life and work*, exh. cat., Crafts Council and The Victoria and Albert Museum, London, 1981, p. 50 for a similar example

*Issey Miyake Meets Lucie Rie*, exh. cat., Sogetsu Gallery, Tokyo, 1989, p. 116, fig. 36, for a similar example

Tony Birks, *Lucie Rie*, Paris, 2008, p. 161 for a similar example





76

**LUCIE RIE** 1902-1995

*Small straight-sided bowl*, circa 1978

Porcelain, inlaid pink lines, turquoise and golden manganese bands.

4½ x 4½ x 3⅞ in. (10.6 x 10.4 x 9.8 cm)

Impressed with artist's seal.

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

77

**LUCIE RIE** 1902-1995

*Bottle with flaring lip*, circa 1978

Stoneware, inlaid shoulder and lip, gold bands and matte white glaze.

10⅜ in. (26.5 cm) high, 5 in. (12.8 cm) diameter

Impressed with artist's seal.

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

**PROVENANCE**

Christie's, London, "Contemporary Ceramics," December 16, 1985, lot 219

**LITERATURE**

John Houston, ed., *Lucie Rie: a survey of her life and work*, exh. cat., Crafts Council and The Victoria and Albert Museum, London, 1981, p. 64 for a similar example







78

**LUCIE RIE** 1902-1995

*Footed bowl*, circa 1980

Porcelain, golden manganese glaze, turquoise rings, terracotta foot and well.

2 $\frac{5}{8}$  in. (6.6 cm) high, 6 $\frac{1}{2}$  in. (16.6 cm) diameter

Impressed with artist's seal.

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

#### LITERATURE

John Houston, ed., *Lucie Rie: a survey of her life and work*, exh. cat., Crafts Council and The Victoria and Albert Museum, London, 1981, p. 89, fig. 216 for a similar example

*Issey Miyake Meets Lucie Rie*, exh. cat., Sogetsu Gallery, Tokyo, 1989, p. 112 and fig. 37 for a similar example

Tony Birks, *Lucie Rie*, Paris, 2006, p. 194, for a similar example

*Lucie Rie: A Retrospective*, exh. cat., The National Museum of Modern Art, Tokyo, 2010, p. 247 for a similar example





79

**LUCIE RIE** 1902-1995

*Rare bottle with raised dots, circa 1976*

Porcelain, squared body, matte white glaze.  
9¼ in. (23.5 cm) high, 2¾ in. (7 cm) diameter  
Impressed with artist's seal.

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

**PROVENANCE**

Christie's, London, "British Decorative Arts from 1880 to the Present Day,"  
July 8, 1986, lot 463

**EXHIBITED**

"Lucie Rie/Hans Coper: Masterworks by Two British Potters," The  
Metropolitan Museum of Art, New York, November 15, 1994-May 21, 1995

**LITERATURE**

*Issey Miyake Meets Lucie Rie*, exh. cat., Sogetsu Gallery, Tokyo, 1989, p.  
109, fig. 49 for similar examples  
*Lucie Rie/Hans Coper: Masterworks by Two British Potters*, exh. cat., The  
Metropolitan Museum of Art, New York, 1994, p. 11, fig. R47  
Garth Clark, *The Potter's Art*, London 1995, illustrated p. 170  
Tony Birks, *Lucie Rie*, Paris, 2008, p. 214 for a similar example



80

**LUCIE RIE** 1902-1995

*Footed bowl*, circa 1974

Porcelain, "American" yellow glaze.

3½ in. (8.8 cm) high, 7¼ in. (18.4 cm) diameter

Impressed with artist's seal.

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

**PROVENANCE**

Christie's East, New York, "20th Century Design," June 10, 1996, lot 679



**LUCIE RIE** 1902-1995

*Footed bowl, circa 1978*

Porcelain, bottle green glaze with golden lip.

3 $\frac{5}{8}$  in. (9.2 cm) high, 7 $\frac{1}{8}$  in. (18 cm) diameter

Impressed with artist's seal.

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

**LITERATURE**

*Issey Miyake Meets Lucie Rie*, exh. cat., Sogetsu Gallery, Tokyo, 1989, p.116, fig.91, for a similar example

*Lucie Rie, Hans Coper, and their pupils: A selection of contemporary ceramics illustrating their influence*, exh. cat., Sainsbury Centre for Visual Arts, University of East Anglia, Norwich, 1990, front cover for a similar example

Tony Birks, *Lucie Rie*, Paris, 2008, p. 181 for a similar example

*Lucie Rie: A Retrospective*, exh. cat., The National Museum of Modern Art, Tokyo, 2010, p. 240 for a similar example



**LUCIE RIE** 1902-1995

*Lidded pot*, circa 1956

Porcelain, radiating inlaid design, manganese and matte blue glazes on the interior.

4½ in. (10.5 cm) high, 7½ in. (18.2 cm) diameter

Impressed with artist's seal.

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

**PROVENANCE**

Christie's, London, "Contemporary Ceramics," December 7, 1983, lot 136

**LITERATURE**

John Houston, ed., *Lucie Rie: a survey of her life and work*, exh. cat., Crafts Council and The Victoria and Albert Museum, London, 1981, fig.120, p. 76 for a similar example

Margot Coatts, ed., *Lucie Rie & Hans Coper: Potters in Parallel*, exh. cat., Barbican Art Gallery, London, 1997, p. 60 for a similar example





**LUCIE RIE** 1902-1995

*Flaring footed bowl*, circa 1978

Porcelain, golden manganese glaze, radiating inlaid and *sgraffito* design.

3¾ in. (9.5 cm) high, 8⅞ in. (22 cm) diameter

Impressed with artist's seal.

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

**LITERATURE**

Tony Birks, *Lucie Rie*, Paris, 2008, p. 141 for a similar example



**HANS COPER** 1920-1981

*Composite form with vertical central disc*, circa 1972

Stoneware, layered white porcelain slips and engobes over a body with textured and incised linear designs, the interior with manganese glaze.

13⅞ x 7⅞ x 3½ in. (33.3 x 20 x 9 cm)

Impressed with artist's seal.

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

**LITERATURE**

Garth Clark, *The Potter's Art*, London, 1995, p. 179

Margot Coatts, ed., *Lucie Rie & Hans Coper: Potters in Parallel*, exh. cat.,

Barbican Art Gallery, London, 1997, p. 99 for a similar example

Tony Birks, *Hans Coper*, Yeovil, 2006, p. 118 and pp. 140-41 for similar examples







85

**HANS COPER** 1920-1981

*"Sack and disc" form*, circa 1969

Stoneware, layered white porcelain slips and engobes over a body with textured and incised linear designs, the interior and disc with manganese glaze.

7 $\frac{3}{8}$  in. (18.8 cm) high, 6 $\frac{1}{4}$  in. (15.8 cm) diameter

Impressed with artist's seal.

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

**PROVENANCE**

Fischer Fine Art, London

Christie's, London, "Contemporary Ceramics," July 23, 1984, lot 176

**LITERATURE**

Tony Birks, *Hans Coper*, Yeovil, 2006, p. 147 for a similar example



**HANS COPER** 1920-1981

*Ovoid volume with disc top, circa 1969*

Stoneware, layered white porcelain slips and engobes over a body with textured and incised linear designs, the interior and disc with manganese glaze.

9 $\frac{5}{8}$  in. (24.3 cm) high, 6 $\frac{1}{2}$  in. (16.5 cm) diameter

Impressed with artist's seal.

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

**LITERATURE**

Tony Birks, *Hans Coper*, Yeovil, 2006, p. 134 for a similar example



87

**HANS COPER** 1920-1981

*Large “Spade” form, 1967*

Stoneware, layered white porcelain slips and engobes over a body with textured and incised linear designs, the interior with manganese glaze.

16 x 11<sup>3</sup>/<sub>8</sub> x 5<sup>1</sup>/<sub>2</sub> in. (40.7 x 29 x 14 cm)

Impressed with artist’s seal.

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

**EXHIBITED**

“Hans Coper – Lucie Rie,” Museum Bymans, Rotterdam, June 24-August 13, 1967

**LITERATURE**

Tony Birks, *Hans Coper*, Yeovil, 2006, illustrated front cover





**HANS COPER** 1920-1981

*Early and large “Thistle” form, circa 1958*

Stoneware, layered white porcelain slips and engobes over a body with textured and incised linear designs, the interior with manganese glaze.

17¾ x 17¾ x 7⅞ in. (45 x 44 x 20 cm)

Impressed with artist’s seal.

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

**PROVENANCE**

Sotheby’s, London, “Decorative Arts including Arts & Crafts, Art Nouveau, Art Deco, Art Pottery and Studio Ceramics,” November 30, 1983, lot 375  
Fischer Fine Art, London

**LITERATURE**

Maya Nishi, ed., *Hans Coper Retrospective: Innovation in 20th Century Ceramics*, exh. cat., The Museum of Ceramic Art, Hyogo, 2009, p. 81 for a similar example







89

**LUCIE RIE** 1902-1995

*Footed bowl with inlaid band*, circa 1954

Porcelain, pale yellow glaze over wide band of inlaid grid design.

4 $\frac{5}{8}$  in. (11.8 cm) high, 7 $\frac{3}{8}$  in. (18.6 cm) diameter

Impressed with artist's seal.

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

**PROVENANCE**

Christie's, London, "Contemporary Ceramics," December 16, 1985, lot 215



90

**LUCIE RIE** 1902-1995*Pot with ovoid lip*, circa 1974

Porcelain, inlaid "feather" designs beneath pale yellow glaze.

6¾ x 6¾ x 5⅜ in. (17 x 17 x 13.5 cm)

Impressed with artist's seal.

**Estimate** \$16,000-24,000**LITERATURE**Garth Clark, *The Potter's Art*, London, 1995, illustrated p. 170Margot Coatts, ed., *Lucie Rie & Hans Coper: Potters in Parallel*, exh. cat.,

Barbican Art Gallery, London, 1997, p. 67 for a similar example

John Houston, ed., *Lucie Rie: a survey of her life and work*, exh. cat., Crafts

Council and The Victoria and Albert Museum, London, 1981, p. 42 for a

similar example

Tony Birks, *Lucie Rie*, Paris, 2008, p. 209 for a similar example

91

**LUCIE RIE** 1902-1995*Beaker vase*, circa 1954

Porcelain, inlaid "chord and disc" design beneath pale yellow glaze.

4⅞ x 4 x 3⅞ in. (12.5 x 10.3 x 9.7 cm)

Impressed with artist's seal.

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

Stephen Andrews Collection, London

**EXHIBITED**

"Lucie Rie: A retrospective exhibition of earthenware, stoneware and porcelain 1926-1967," exh. cat., Arts Council, London, 1967, item no. 106

**LITERATURE***Lucie Rie: A retrospective exhibition of earthenware, stoneware and**porcelain 1926-1967*, exh. cat., Arts Council, London, 1967, illustrated fig. VIIIJohn Houston, ed., *Lucie Rie: a survey of her life and work*, exh. cat., Crafts

Council and The Victoria and Albert Museum, London, 1981, p. 71, fig. 85 for

a similar example



92

**LUCIE RIE** 1902-1995

*Large bottle vase with flaring lip*, circa 1978

Stoneware, shiny white glaze with manganese brown speckle.

16½ in. (41.8 cm) high, 6⅞ in. (17.6 cm) diameter

Impressed with artist's seal.

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

93

**LUCIE RIE** 1902-1995

*Bottle vase with flared lip*, circa 1976

Stoneware, matte white glaze with a manganese speckle.

11⅞ in. (30.2 cm) high, 6¼ in. (16 cm) diameter

Impressed with artist's seal.

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

**PROVENANCE**

Christie's, London, "British Decorative Arts from 1880 to the Present Day,"  
July 8, 1986, lot 450

**LITERATURE**

Margot Coatts, ed., *Lucie Rie & Hans Coper: Potters in Parallel*, exh. cat.,  
Barbican Art Gallery, London, 1997, p. 78 for a similar example





**HANS COPER** 1920-1981

*Tall bottle vase with central ovoid volume*, circa 1956

Stoneware, layered white porcelain slips and engobes over a body with textured and incised linear designs, the interior with manganese glaze.

19½ x 8¼ x 5⅞ in. (49.5 x 21 x 15 cm)

Impressed with artist's seal.

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

**PROVENANCE**

Christie's London, "British Decorative Arts from 1880 to the Present Day,"  
January 27, 1988, lot 259

Galerie Besson, London

**LITERATURE**

Garth Clark, *The Potter's Art*, London, 1995, p. 177





95

**LUCIE RIE** 1902-1995

*Large bowl*, circa 1980

Stoneware, matte white glaze with golden lip.

4⅞ in. (11.6 cm) high, 11⅞ in. (28.2 cm) diameter

Impressed with artist's seal.

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

**LITERATURE**

John Houston, ed., *Lucie Rie: a survey of her life and work*, exh. cat., Crafts Council and The Victoria and Albert Museum, London, 1981, p. 89, fig. 213, for a similar example

*Issey Miyake Meets Lucie Rie*, exh. cat., Sogetsu Gallery, Tokyo, 1989, fig. 27 for a similar example

Tony Birks, *Lucie Rie*, Paris, 2008, p. 212 for a similar example

*Lucie Rie: A Retrospective*, exh. cat., The National Museum of Modern Art, Tokyo, 2010, p. 231 for a similar example





96

**LUCIE RIE** 1902-1995

*"Knitted" bowl*, circa 1982

Stoneware, inlaid with manganese beneath grey.

3 $\frac{5}{8}$  in. (9.2 cm) high, 9 $\frac{7}{8}$  in. (25.2 cm) diameter

Impressed with artist's seal.

**Estimate** \$12,000-16,000

**PROVENANCE**

Christie's, London, "Contemporary Ceramics," December 16, 1985, lot 203

**LITERATURE**

John Houston, ed., *Lucie Rie: a survey of her life and work*, exh. cat., Crafts Council and The Victoria and Albert Museum, London, 1981, p. 56 for a similar example









97

**LUCIE RIE** 1902-1995

*Large conical "Rice" bowl, circa 1978*

Porcelain, matte white glaze with golden lip, the glaze flowing into pierced dots in the body.

4¼ in. (10.8 cm) high, 7½ in. (19.2 cm) diameter

Impressed with artist's seal.

**Estimate** \$12,000-16,000

**LITERATURE**

John Houston, ed., *Lucie Rie: a survey of her life and work*, exh. cat., Crafts Council and The Victoria and Albert Museum, London, 1981, p. 75, fig. 112, for a similar example

Garth Clark, *The Potter's Art*, London, 1995, p. 170

*Serene Beauty: Lucie Rie Retrospective 100th Anniversary of her Birth*, exh. cat., The Shigaraki Ceramic Cultural Park / The Museum of Contemporary Ceramic Art, Shigaraki, 2002, p. 50 for a similar example



**LUCIE RIE** 1902-1995

*Deep bowl*, circa 1956

Porcelain, manganese and white glazes, with a deep band of fine *sgraffito* design.

4¾ x 7⅞ x 6⅞ in. (12.2 x 18.2 x 17.5 cm)

Impressed with artist's seal.

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

**LITERATURE**

John Houston, ed., *Lucie Rie: a survey of her life and work*, exh. cat., Crafts Council and The Victoria and Albert Museum, London, 1981, fig. 73, p. 70 for a similar example





99

**HANS COPER** 1920-1981

*Early "Thistle" form, circa 1958*

Stoneware, layered white porcelain slips and engobes over a body with textured and incised linear designs, the interior with manganese glaze.  
5½ x 8½ x 3½ in. (14.3 x 20.5 x 9 cm)  
Impressed with artist's seal.

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

**PROVENANCE**

Christie's, London, "Contemporary Ceramics," December 16, 1985, lot 235  
Christie's London, "British Decorative Arts from 1880 to the Present Day,"  
January 27, 1988, lot 257  
Galerie Besson, London

**LITERATURE**

Margot Coatts, ed., *Lucie Rie & Hans Coper: Potters in Parallel*, exh. cat.,  
Barbican Art Gallery, London, 1997, p. 18 for a similar example  
Tony Birks, *Hans Coper*, Yeovil, 2006, p. 117 for a similar example

100

**HANS COPER** 1920-1981

*Large bottle, circa 1958*

Stoneware, layered white porcelain slips and engobes over a body with textured and incised linear designs, the interior with manganese glaze.  
17½ in. (44.4 cm) high, 6¼ in. (16 cm) diameter  
Impressed with artist's seal.

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

**PROVENANCE**

Christie's London, "Contemporary Ceramics," November 23, 1987, lot 191  
Fischer Fine Art, London

**LITERATURE**

Margot Coatts, ed., *Lucie Rie & Hans Coper: Potters in Parallel*, exh. cat.,  
Barbican Art Gallery, London, 1997, pp. 18, 74 for similar examples





101

**HANS COPER** 1920-1981

*Composite form with vertical impression*, circa 1969

Stoneware, layered white porcelain slips and engobes over a body with textured and incised linear designs, the interior with manganese glaze.

5¾ x 5⅞ x 5½ in. (14.5 x 15 x 14 cm)

Impressed with artist's seal.

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

**PROVENANCE**

Christie's, London, "British Decorative Arts from 1880 to the Present Day,"  
July 8, 1986, lot 479

**LITERATURE**

Tony Birks, *Hans Coper*, Yeovil, 2006, pp. 67, 199 for similar examples





102

**HANS COPER** 1920-1981

*Tall "Cycladic" form*, 1967

Stoneware, layered white porcelain slips and engobes over a body with textured and incised linear designs, the interior with manganese glaze.

14 $\frac{5}{8}$  x 2 $\frac{5}{8}$  x 2 $\frac{5}{8}$  in. (37 x 6.8 x 6.8 cm)

Impressed with artist's seal.

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

**PROVENANCE**

Christie's, London, "Contemporary Ceramics," December 16, 1985, lot 231

**LITERATURE**

Tony Birks, *Hans Coper*, Yeovil, 2006, p. 150 for a similar example

Maya Nishi, ed., *Hans Coper Retrospective: Innovation in 20th Century Ceramics*, exh. cat., The Museum of Ceramic Art, Hyogo, 2009, p. 110, fig. 490 for a similar example

103

**HANS COPER** 1920-1981

*Pot with ovoid volume and flattened neck*, circa 1972

Stoneware, black glaze.

6 $\frac{3}{4}$  x 5 $\frac{1}{8}$  x 3 $\frac{3}{4}$  in. (17 x 13 x 9.5 cm)

Impressed with artist's seal.

**Estimate** \$12,000-16,000

**LITERATURE**

Tony Birks, *Hans Coper*, Yeovil, 2006, pp. 149, 211 for similar examples







104

**HANS COPER** 1920-1981

*Black "Cycladic" pot, circa 1974*

Stoneware, black glaze.

7 $\frac{7}{8}$  x 1 $\frac{5}{8}$  x 1 $\frac{5}{8}$  in. (20 x 4.2 x 4 cm)

Impressed with artist's seal.

**Estimate** \$12,000-16,000

**LITERATURE**

Lucie Rie, *Hans Coper, and their pupils: A selection of contemporary ceramics illustrating their influence*, exh. cat., Sainsbury Centre for Visual Arts, University of East Anglia, Norwich, 1990, p. 17 for a similar example  
Maya Nishi, ed., *Hans Coper Retrospective: Innovation in 20th Century Ceramics*, exh. cat., The Museum of Ceramic Art, Hyogo, 2009, p. 110, fig. 92 for a similar example



105

**HANS COPER** 1920-1981

*Ovoid volume with flattened cylinder, circa 1968*

Stoneware, layered white porcelain slips and engobes over a body with textured and incised linear designs, the interior with manganese glaze.

13 $\frac{7}{8}$  x 8 $\frac{5}{8}$  x 8 $\frac{5}{8}$  in. (35.5 x 22 x 22 cm)

Impressed with artist's seal.

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

**PROVENANCE**

Sotheby's, London, "Decorative Arts including Arts & Crafts, Art Nouveau, Art Deco, Art Pottery and Studio Ceramics," November 30, 1984, lot 489





106

**LUCIE RIE** 1902-1995

*Deep bowl with oval lip*, circa 1956

Porcelain, manganese glaze, *sgraffito* and inlaid bands at the lip.

5 $\frac{3}{8}$  x 8 $\frac{1}{4}$  x 7 $\frac{1}{8}$  in. (13.7 x 20.8 x 18.2 cm)

Impressed with artist's seal.

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

**LITERATURE**

John Houston, ed., *Lucie Rie: a survey of her life and work*, exh. cat., Crafts Council and The Victoria and Albert Museum, London, 1981, p. 73, fig. 94, for a similar example



107

**LUCIE RIE** 1902-1995

*Vase with elongated neck*, circa 1968

Porcelain, duck egg blue and peach colored glazes.

11¾ in. (30 cm) high, 5⅞ in. (14.8 cm) diameter

Impressed with artist's seal.

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

**PROVENANCE**

Christie's, London, "Contemporary Ceramics," December 16, 1985, lot 211





108

**JOSEF HOFFMANN** 1870-1956

*"Haus Koller" armchair*, designed circa 1911, manufactured circa 1980

Mohair velvet, ebonized wood.

36½ x 36 x 33 in. (92.7 x 91.4 x 83.8 cm)

Manufactured by Franz Wittmann, Austria. Underside with firm's bronze tag.

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

**LITERATURE**

Mark Emery, *Furniture by Architects*, New York, 1983, p. 145

Jerryll Habegger and Joseph H. Osman, *Sourcebook of Modern Furniture*, New York, 2005, p. 387





109

**LORD SNOWDON (ANTONY ARMSTRONG JONES)** b. 1930

*Dame Lucie Rie Seated Beside the Korean Pot, circa 1990*

Color photograph.

Image: 11 $\frac{5}{8}$  x 11 $\frac{5}{8}$  in. (29.5 x 29.5 cm)

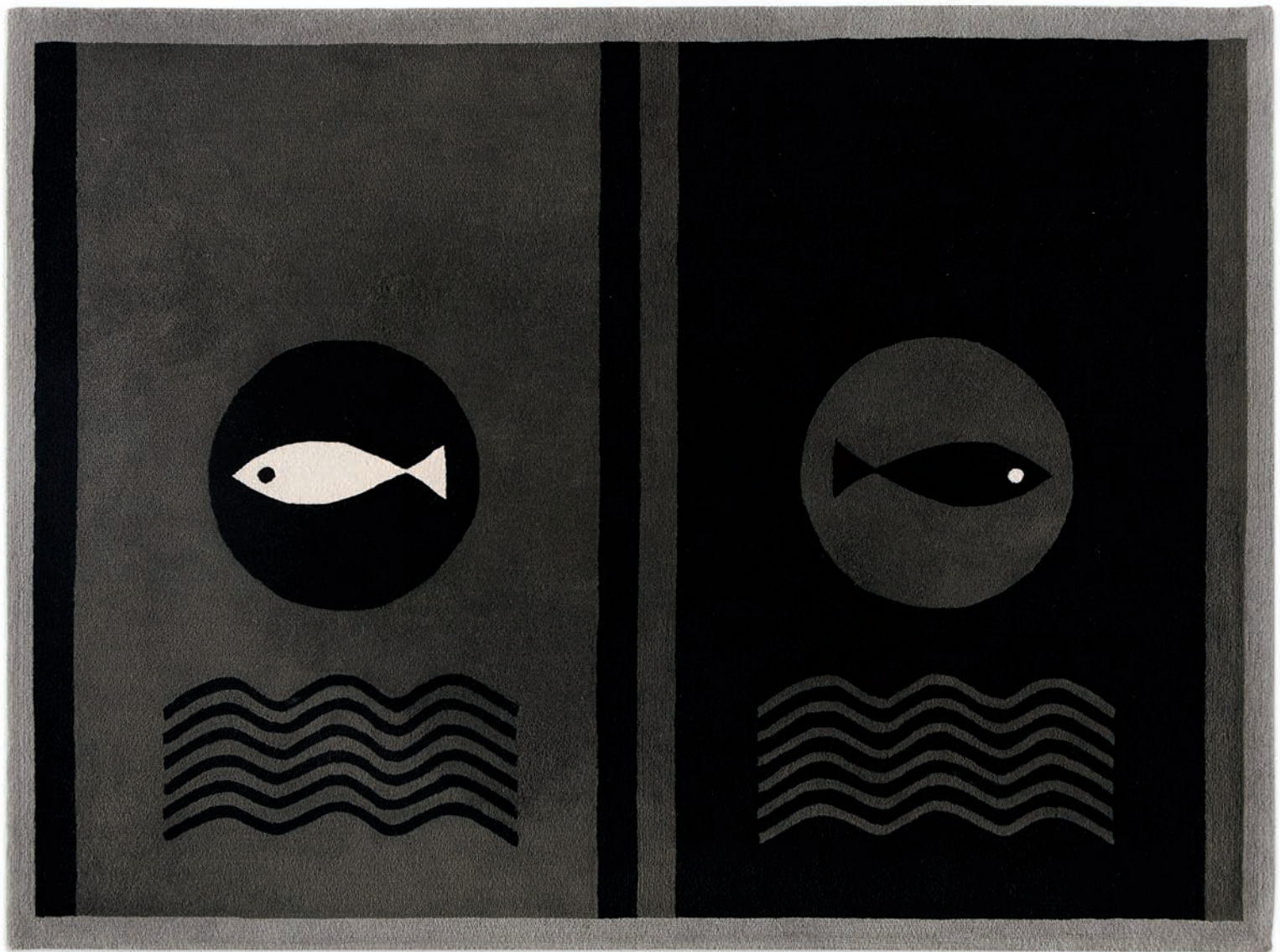
Sheet: 15 x 12 in. (38.1 x 30.5 cm)

Lower left signed in pen with SNOWDON.

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

**PROVENANCE**

Bonhams, Knightsbridge, "The Art & Influence of Asia," September 16, 1998, lot 104



110

**ANDRÉE PUTMAN** 1925-2013

*Rug*, circa 1990

Virgin wool.

71 x 95 in. (180.3 x 241.3 cm)

Manufactured by Tai Ping, Hong Kong. With manufacturer's tags.

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





111

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

*Chair and sofa*, designed circa 1930,  
manufactured 1970s

Leather, mahogany-veneered wood.

Sofa: 30 x 90 x 32 in. (76.2 x 228.6 x 81.3 cm)

Chair: 30 x 34¼ x 32 in. (76.2 x 87 x 81.3 cm)

Manufactured by Knoll International, USA.

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

**LITERATURE**

Christiane Lange, *Ludwig Mies van der Rohe & Lilly Reich: Furniture and Interiors*, Krefeld, 2006, p. 185 for a circa 1930 example

112

**LUCIA MERCER**

*Pair of “Stump” side tables*, circa 1982

Nero Marquina marble.

Each: 14⅞ x 14¼ x 13 in. (37.8 x 36.2 x 33 cm)

Manufactured by Knoll International, USA. Underside of each engraved with designer’s monogram.

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

**LITERATURE**

Jerryll Habegger and Joseph H. Osman, *Sourcebook of Modern Furniture*, New York, 2005, p. 78





113

**KEN PRICE** 1935-2012

*Three studies, 1986*

Ink on paper.

Various sizes, largest sheet: 13 x 11 in. (33 x 27.9 cm)

Lower right signed and dated *PRICE '86*.

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

**PROVENANCE**

Willard Gallery, New York

Acquired from the above, 1986





“... if you can’t draw it you can’t see it.”

KEN PRICE

114

**KEN PRICE** 1935-2012

Two works: "Study for Vase Decor," 1986 and  
*Untitled*, 1986

Ink on paper.

Various sizes, largest sheet: 13 x 11 in. (33 x 27.9 cm)

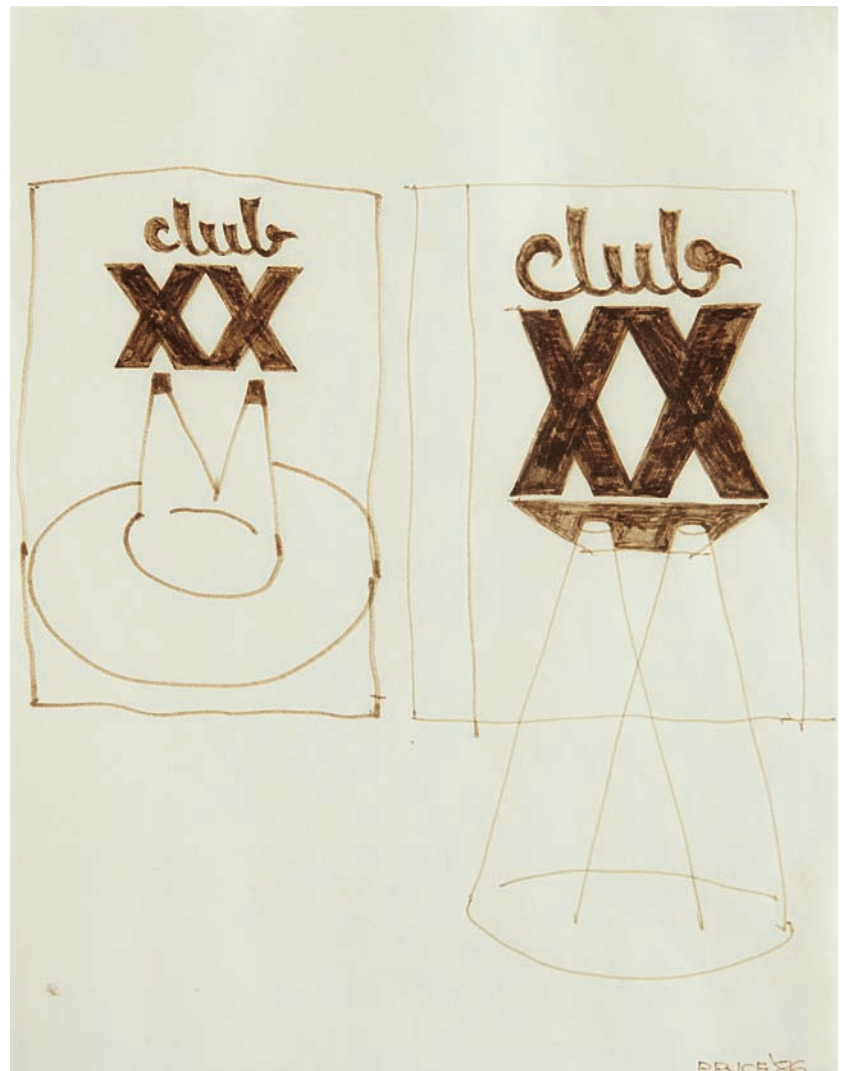
Lower front edge of one image titled in pen with *Study  
 for Vase Decor*, lower front right edge of each signed  
 and dated PRICE '86.

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

**PROVENANCE**

Willard Gallery, New York

Acquired from the above, 1986





115

**KEN PRICE** 1935-2012

Two works: "Study for Club Vase" and  
"Study for Vase 'Club Atomica,'" 1986

Ink on paper.

8 $\frac{3}{8}$  x 11 $\frac{1}{8}$  in. (21.3 x 28.3 cm)

Lower left titled in pencil with *Study for Club Vase* and *Study for Vase "Club Atomica"* respectively. Lower right of each signed and dated PRICE '86.

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

**PROVENANCE**

Willard Gallery, New York

Acquired from the above, 1986





116

**KEN PRICE** 1935-2012

*Group of twelve "Town Wares," from the "Easter Island" series, circa 1977*

Glazed ceramic.

Vase: 14 in. (35.6 cm) high

Round plate: 11½ in. (28.3 cm) diameter

Oval plates: 11½ x 7½ in. (29.2 x 19.1 cm)

Tallest cup: 3 in. (7.6 cm) high

Comprising one "Town vase," one round "Town plate," five oval "Town plates" and five "Town cups." Underside of four pieces with hand-numbered paper tags.

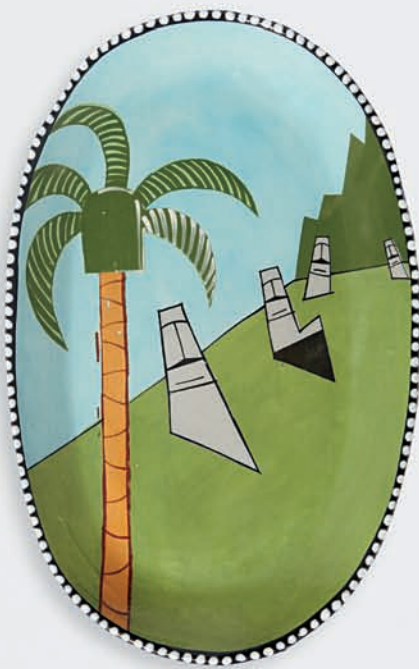
**Estimate** \$30,000-40,000

**LITERATURE**

"Ken Price: A Talk with Slides," *The Chinati Foundation Newsletter*, vol. 10, October 2005, p. 29, figs. 64-66 for similar examples















117

**AFRA SCARPA and TOBIA SCARPA** b. 1937, b. 1935

*Pair of "Soriana" sofas, lounge chair and ottoman, 1977*

Leather, Dacron fiberfill, and chromium-plated steel.

Each sofa: 27¼ x 99½ x 39 in. (69.2 x 252.7 x 99.1 cm)

Chair: 27¼ x 35 x 50 in (69.2 x 88.9 x 127 cm)

Ottoman: 15 x 32 x 29 in (38.1 x 81.3 x 73.7 cm)

Manufactured by Atelier International, Ltd., USA for Cassina, Italy.

Underside of each with manufacturer's tags dated 1977.

**Estimate** \$12,000-16,000

**LITERATURE**

Giuliana Gramigna, *Repertorio 1950/1980*, Milan, 1985, p. 318 for the chair and ottoman

(illustrated on previous pages and detail at right)

118

**BETTY LEE STERN** b. 1936

*Custom carpet, 1990s*

Wool.

165½ x 240 in. (420.4 x 609.6 cm)

Manufactured by Tai Ping, Hong Kong. With manufacturer's tags.

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

(illustrated on previous pages and detail at right)



119

**CINI BOERI** b. 1924

*"Lunario" coffee table, 1970s*

Chromium-plated steel, glass.

16⅞ x 59 x 43¼ in. (42.9 x 149.9 x 109.9 cm)

Manufactured by Knoll International, USA. Tabletop with V.A.P. decal.

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

120

**MARCEL BREUER** 1902-1981

*Pair of vitrines, model no. S40, designed circa 1924, manufactured 1980s*

Glass, painted wood, bronze.

Each: 64⅝ x 31½ x 31½ in. (164.1 x 80 x 80 cm)

Manufactured by Tecta, Germany.

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

(illustrated on previous pages and detail at right)







“The form of a pot is the main part of its spiritual substance...  
It is also unique as to the hour or the minute it was made.  
The same pot does not happen twice.”

OTTO NATZLER

121

**GERTRUD and OTTO NATZLER** 1908-1971, 1908-2007

*Monumental vase, 1962*

Earthenware, textured surface, bronze and verdigris glaze.

13½ in. (34.3 cm) high

Underside signed with *NATZLER* and with original inventory label printed *M075*.

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

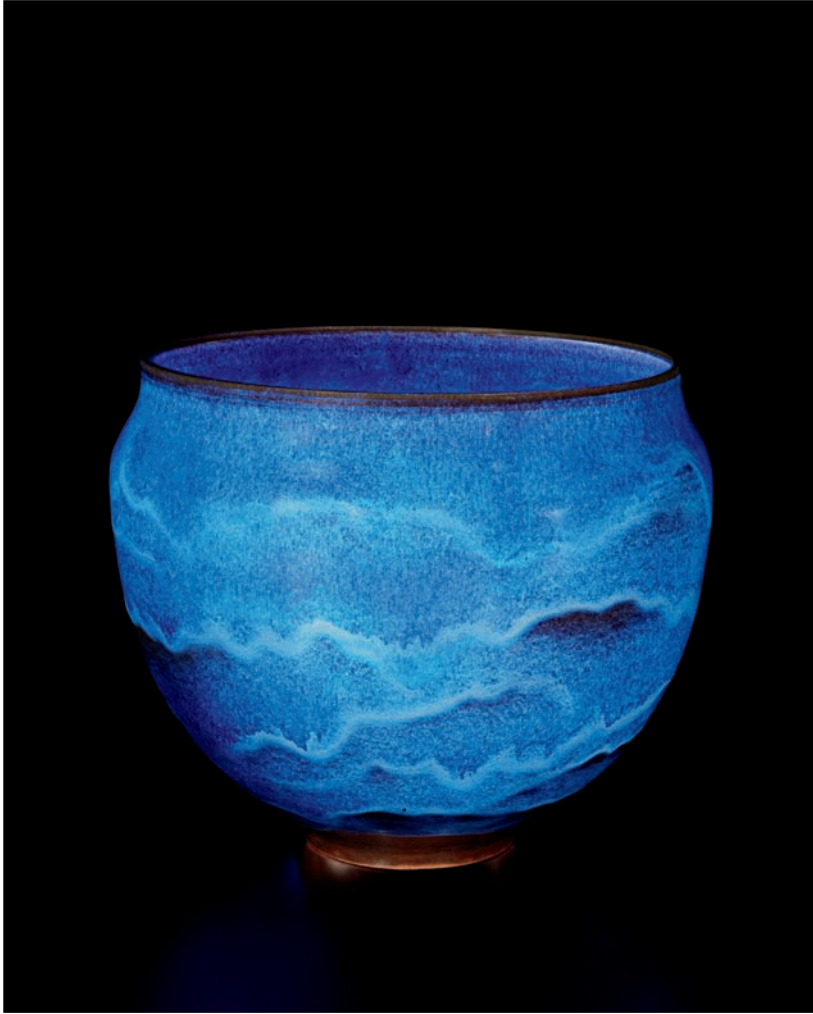
**PROVENANCE**

Christie's East, New York, "20th Century Decorative Arts," December 8, 1998, lot 36

*Phillips would like to thank Barbara Jo Lubitz for her assistance in cataloguing lots 121-140.*







122

**GERTRUD and OTTO NATZLER** 1908-1971, 1908-2007

*Large vase, 1962*

Earthenware, blue glaze with flow patterns.

8½ in. (21.6 cm) high

Underside signed with *NATZLER* and with original inventory label printed *M446*.

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

**PROVENANCE**

Acquired directly from the artists

Thence by descent

Clars Auction Gallery, Oakland, California, November 7, 2010, lot 6156



123

**GERTRUD and OTTO NATZLER** 1908-1971, 1908-2007

*Large dish, 1960*

Earthenware, blue crystalline glaze with flow patterns and smoke marks.

11¼ in. (28.6 cm) diameter

Underside signed with *NATZLER* and with original inventory label printed *L100*.

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

**LITERATURE**

Lloyd E. Herman, et. al., *Form and Fire: Natzler Ceramics 1939-1972*, exh. cat., The Renwick Gallery of the National Collection of the Fine Arts, Smithsonian Institution, Washington, DC, 1973, p. 55. cat. no 67 for a similar glaze



**GERTRUD and OTTO NATZLER** 1908-1971, 1908-2007

*Bowl, 1963, and bottle, 1959,*  
Earthenware, "mystic" blue glaze.

Bowl: 6 $\frac{5}{8}$  in. (16.8 cm) diameter

Bottle: 9 $\frac{1}{4}$  in. (23.5 cm) high

Underside of both signed with NATZLER, the bowl with original inventory label printed M701 and the bottle with original inventory label printed K556.

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

**LITERATURE**

*Gertrud and Otto Natzler: Collaboration/Solitude, American Craft Museum, New York, July 15-October 10, 1993 for examples of the "mystic" glaze*





125

**GERTRUD and OTTO NATZLER** 1908-1971, 1908-2007

*Footed vase, 1964*

Black earthenware, ivory celadon reduction glaze with melt fissures, flow patterns and throwing rings.

4 in. (10.2 cm) high

Underside signed with *NATZLER*, with original inventory label printed *N357* and with red sticker.

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

**PROVENANCE**

Private collection of the artists

Treadway Gallery, Oak Park, Illinois, November 23, 1997, lot 639





126

**GERTRUD and OTTO NATZLER** 1908-1971, 1908-2007

*Footed vase, date unknown*

Earthenware, blue and brown volcanic glaze.

4¼ in. (10.8 cm) high

Underside signed with NATZLER.

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



127

**GERTRUD and OTTO NATZLER** 1908-1971, 1908-2007

*Squat closed-form vase, 1967*

Black earthenware, "mariposa" glaze with melt fissures.

4 $\frac{5}{8}$  in. (11.7 cm) high

Underside signed with NATZLER, with original inventory label printed N954

and second label printed O & G NATZLER: "Mariposa RG Squ.../Bottle":

(N954); ceramic: 5 x/10 dia.; unique 1967.

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

**LITERATURE**

*Gertrud and Otto Natzler: Collaboration/Solitude*, exh. cat., American Craft Museum, New York, 1993, p. 27 for a similar example of the form





128

**GERTRUD and OTTO NATZLER** 1908-1971, 1908-2007

*Closed-form vase*, completed 1975

Black earthenware, "dark peach blossom" glaze with craters, melt fissures, smoke marks and elephant skin.

6½ in. (16.5 cm) high

Underside signed with NATZLER/+ and with original inventory label printed 0584.

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

**PROVENANCE**

Christie's East, New York, "20th Century Decorative Arts" December 8, 1998, lot 34

**EXHIBITED**

"Natzler," Craft and Folk Art Museum, Los Angeles, October 4-November 13, 1977, then traveled to: Scottsdale Center for the Arts, November 25-December 31, 1977, Northern Arizona University, January 19 - February 17, 1978

The present lot was thrown by Gertrud prior to her death and posthumously glazed by Otto.



129

**GERTRUD and OTTO NATZLER** 1908-1971, 1908-2007

*Large bowl, date unknown*

Earthenware, shiny "verte de lune" glaze with flow patterns.

8 $\frac{5}{8}$  in. (21.9 cm) diameter

Underside signed with *NATZLER*.

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



130

**GERTRUD and OTTO NATZLER** 1908-1971, 1908-2007

*Tall cylindrical vase, circa 1963*

Earthenware, matte yellow glaze with throwing rings.

8 $\frac{1}{2}$  in. (21.6 cm) high

Underside signed with *NATZLER* and with remnants of an unidentified label.

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

**PROVENANCE**

Christie's East, New York, "20th Century Design," June 10, 1996, lot 677

**EXHIBITED**

"Ceramics by Gertrud and Otto Natzler," The Art Institute of Chicago, April 13-June 9, 1963, then traveled to: San Francisco Museum of Art, July 2-August 18, 1963, Saint Paul Art Center, Minnesota, November 22-January 2, 1964, Museum of Contemporary Crafts, New York, July 15-October 10, 1964



131

**GERTRUD and OTTO NATZLER** 1908-1971, 1908-2007

*Early bowl and vase, 1940-1942*

Earthenware, "old turquoise" glaze with flow patterns.

Bowl: 11½ in. (28.3 cm) diameter

Vase: 8 in. (20.3 cm) high

Underside of bowl signed with *G + O/NATZLER*, underside of vase signed with *NATZLER*.

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





132

**GERTRUD and OTTO NATZLER** 1908-1971, 1908-2007

*Oval footed bowl, 1960*

*Double curved vase, circa 1960*

Earthenware, yellow glaze, with throwing rings

Bowl: 8 in. (20.3 cm) wide

Vase: 5½ in. (13 cm) high

Underside of each signed *NATZLER*, bowl with original inventory label printed *L154*.

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



133

**GERTRUD and OTTO NATZLER** 1908-1971, 1908-2007

*Footed bowl, 1966*

Earthenware, "mystic" blue glaze.

7⅞ in. (20 cm) diameter

Underside signed with *NATZLER* and with original inventory label printed *N846*.

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



**GERTRUD and OTTO NATZLER** 1908-1971, 1908-2007

*Bowl, 1958, and bottle with flaring top, 1959*

Bowl: earthenware, dark blue glaze with crystal formations, fire marks and smoke traces; bottle: earthenware, dark blue glaze with crystal formations.

Bowl: 6 $\frac{5}{8}$  in. (16.8 cm) diameter

Bottle: 7 in. (17.8 cm) high

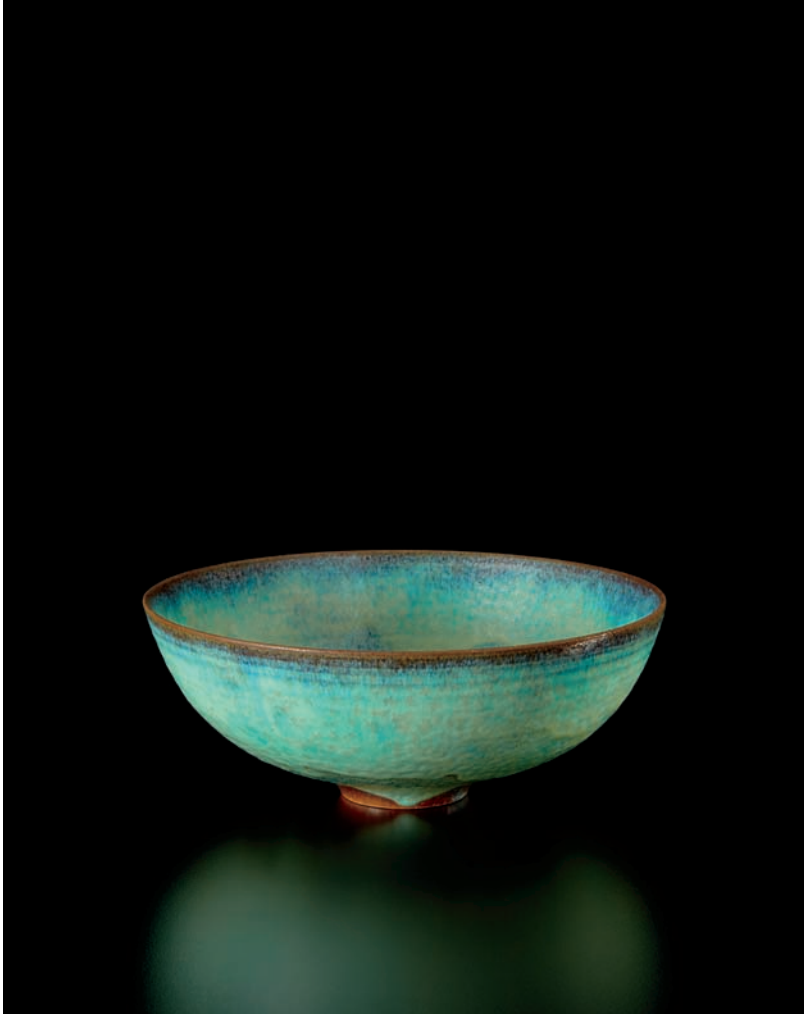
Underside of each signed with NATZLER, the bowl with original inventory label printed K035 and the bottle with original inventory label printed K399.

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

**PROVENANCE**

For the vase: Treadway Gallery, Oak Park, Illinois, "20th Century Auction," May 4, 1997, lot 604





135

**GERTRUD and OTTO NATZLER** 1908-1971, 1908-2007

*Bowl, 1962*

Earthenware, semi-matte "old turquoise" glaze with crystal formations.

8½ in. (20.6 cm) diameter

Underside signed with *NATZLER* and with original inventory label printed *M219*.

**Estimate** \$3,500-4,500



136

**GERTRUD and OTTO NATZLER** 1908-1971, 1908-2007

*Footed vase, 1962*

Earthenware, blue, turquoise and copper glaze with iridescence, crystal formations and flow patterns.

9¼ in. (23.5 cm) high

Underside signed with *NATZLER* and with original inventory label printed *M163*.

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



137

**GERTRUD and OTTO NATZLER** 1908-1971, 1908-2007

*Bowl, 1950s*

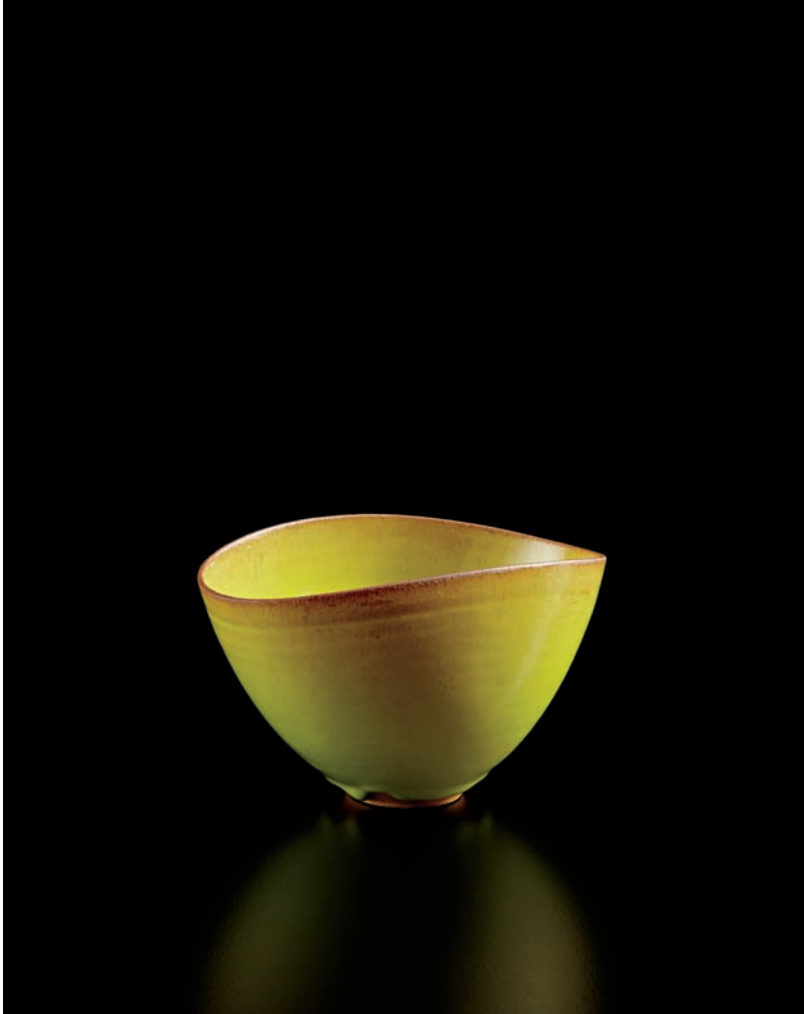
Earthenware, shiny black glaze with muted grey, blue and brown tones.

10 $\frac{3}{8}$  in. (26.4 cm) diameter

Underside signed with NATZLER.

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





138

**GERTRUD and OTTO NATZLER** 1908-1971, 1908-2007

*Oval bowl*, date unknown

Earthenware, matte velvet chartreuse glaze.

5 $\frac{3}{8}$  in. (13.7 cm) wide

Underside signed with *NATZLER*.

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



139

**GERTRUD and OTTO NATZLER** 1908-1971, 1908-2007

*Oval bowl*, 1950s

Earthenware, shiny black glaze with muted grey, blue and brown tones.

12 $\frac{1}{8}$  in. (30.8 cm) wide

Underside signed with *NATZLER*.

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



140

**GERTRUD and OTTO NATZLER** 1908-1971, 1908-2007

*Footed bowl, 1957*

Earthenware, verdigris and copper crystalline glaze with glaze flow and throwing rings.

7 $\frac{5}{8}$  in. (19.4 cm) diameter

Underside signed with *NATZLER*, and with original inventory label printed *J105*.

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



141

**LADDIE JOHN DILL** b. 1943

*"Light Wedge,"* 1971

Neon light, steel, polished plate glass, cement  
with black iron oxide, transformer.

110 x 8½ x 3¾ in. (279.4 x 21.6 x 9.5 cm)

Signed and dated.

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

**PROVENANCE**

Acquired directly from the artist, California





**RON ARAD** b. 1951

*"Rolling Volume" chair*, circa 1991

Mirror-polished stainless steel.

29 x 32½ x 36 in. (73.7 x 82.6 x 91.4 cm)

Produced by One Off, London. Number 7 from the edition of 20 mirror-polished examples.

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

**PROVENANCE**

Acquired directly from the designer, 1993

**LITERATURE**

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

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

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

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





"WHERE WE LIVE" (DECORATION FOR BOWL)

PRICE<sup>1</sup>'81

143

**KEN PRICE** 1935-2012

"Where We Live" (Decoration for Bowl), 1981

Charcoal, graphite and ink on illustration board.

Image: 5¾ x 8¼ in. (14.6 x 21 cm)

Sheet: 11½ x 14½ in. (29.2 x 36.8 cm)

Lower edge titled in pencil with "WHERE WE LIVE" (DECORATION FOR BOWL), lower right edge signed and dated PRICE '81.

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

**PROVENANCE**

Christie's, New York, "Contemporary Art, Part II," November 13, 1986, lot 264



“The cup essentially presents a set of formal restrictions – sort of a preordained structure.”

KEN PRICE



144

**KEN PRICE** 1935-2012

*“Pueblo Cup” in an enclosed wood box construction, circa 1981*

Partially-glazed ceramic, birch-veneered plywood, clear glass, frosted glass, painted wood, brass.

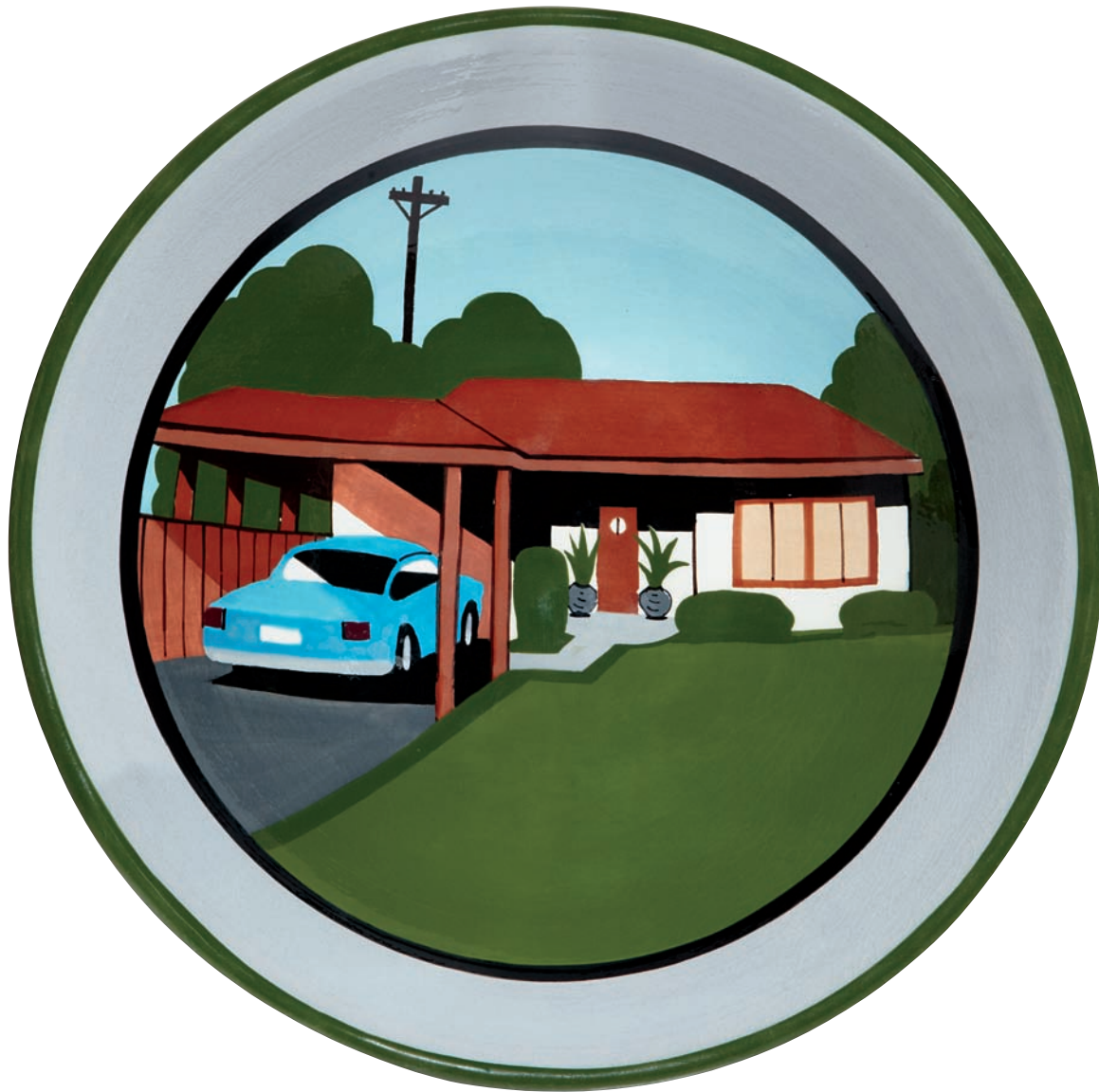
Cup: 3¼ in. (8.3 cm) high, 3⅝ in. (8.6 cm) wide

Box: 12⅛ x 10⅞ x 5½ in. (30.8 x 27.6 x 14 cm)

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

**LITERATURE**

*Ken Price Sculpture: A Retrospective*, exh. cat., Los Angeles County Museum of Art, Los Angeles, 2013, pp. 217-18 for earlier examples of cups in boxes



145

**KEN PRICE** 1935-2012

*Dish, from the "Cityscape" series, circa 1991*

Glazed ceramic.

2<sup>3</sup>/<sub>8</sub> in. (6 cm) high, 9<sup>5</sup>/<sub>8</sub> in. (24.4 cm) diameter

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

**PROVENANCE**

Christie's, New York, "Important Contemporary International Design,"  
December 10, 1993, lot 97





146

**KEN PRICE** 1935-2012

*Large bowl, from the "Cityscape" series, circa 1991*

Glazed ceramic.

3¼ in. (8.3 cm) high, 11¾ in. (29.8 cm) diameter

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

**PROVENANCE**

Christie's, New York, "Important Contemporary International Design,"  
December 10, 1993, lot 98



147

**KEN PRICE** 1935-2012

*Untitled*, 1991

Watercolor, ink and colored pencil on Arches paper.

Sheet: 25½ x 36¾ in. (64.8 x 93.3 cm)

Image: 18½ x 29¼ in. (46 x 74.3 cm)

Lower right signed and dated in pencil with *PRICE '91*.

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

**PROVENANCE**

James Corcoran Gallery, Santa Monica, California

The Greenberg Gallery, St. Louis, Missouri

Charles Cowles Gallery, New York

**LITERATURE**

Douglas Dreishpoon, ed., *Ken Price: Slow and Steady Wins the Race, Works on Paper 1962-2010*, exh. cat., The Drawing Center, New York, 2013, pl. 39 for a similar example





148

**KEN PRICE** 1935-2012

*Untitled*, 1991

Watercolor, ink and colored pencil on Arches paper.

Image: 16 x 22 in. (40.6 x 55.9 cm)

Sheet: 20 1/8 x 26 in. (51.1 x 66 cm)

Lower right is signed and dated in pencil with *PRICE '91*.

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

**PROVENANCE**

James Corcoran Gallery, Santa Monica, California

Greenberg Gallery, St. Louis, Missouri

**LITERATURE**

Douglas Dreishpoon, ed., *Ken Price: Slow and Steady Wins the Race, Works on Paper 1962-2010*, exh. cat., The Drawing Center, New York, 2013, pl. 39 for a similar example

149

**KEN PRICE** 1935-2012

*Bowl, from the "Cityscape" series, circa 1991*

Glazed ceramic.

4⅜ in. (11.1 cm) high, 5¾ in. (14.6 cm) diameter

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

**PROVENANCE**

James Corcoran Gallery, Santa Monica, California

Acquired from the above, 1991















150

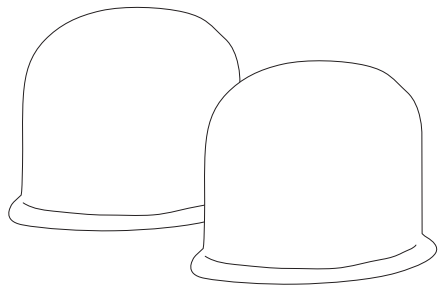
**RICARDO ROSSO, PIERO DEROSI and GIORGIO CERETTI**

*Pair of "Puffo" stools, designed 1968, manufactured 1986*  
Polyurethane foam.  
Each: 18½ in. (47 cm) high, 20¾ in. (52.7 cm) diameter  
Each from the edition of 1000. Underside of each stamped *GUFRAM MULTIPLI '86 / PUFFO*, respectively numbered 21 / 1000 and 24 / 1000.

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

**LITERATURE**

Albrecht Bangert, *Italian Furniture Design: Ideas Styles Movements*, Munich, 1988, p. 86



155

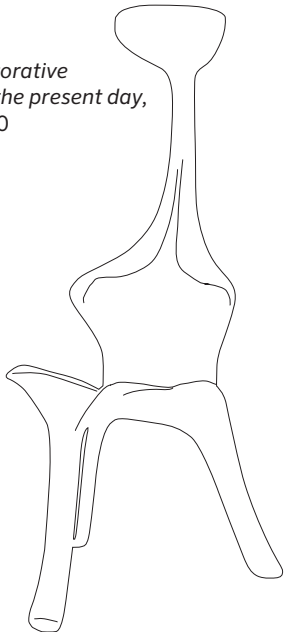
**GÜNTER BELTZIG** b. 1941

*"Floris" stacking chair, designed 1967, produced 1992*  
Molded fiberglass-reinforced polyester.  
42 x 18½ x 23½ in. (106.7 x 47 x 59.7 cm)  
Editioned by Galerie Objecte, Austria. Number 86 from the edition of 100. Underside inscribed with 86 / 100/Gunter Beltzig in silver marker.

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

**LITERATURE**

Philippe Garner, *Contemporary Decorative Arts from 1940 to the present day*, London, 1990, p. 50



151

**FRANK GEHRY** b. 1929

*Pair of "Hat Trick" armchairs, 1992*  
Bent maple laminated plywood.  
Each: 33¼ x 22¾ x 21¾ in. (84.5 x 56.8 x 55.2 cm)  
Manufactured by Knoll, USA. Each branded with designer's signature and *Knoll/MADE IN USA*, respectively dated 10 / 02 / 92 and 7 / 10 / 92.

**Estimate** \$1,000-1,500

**LITERATURE**

David A. Hanks, Anne Hoy and Martin Eidelberg, *Design for Living: Furniture and Lighting 1950-2000*, exh. cat., Montreal Museum of Decorative Arts, Paris, 2000, p. 202



156

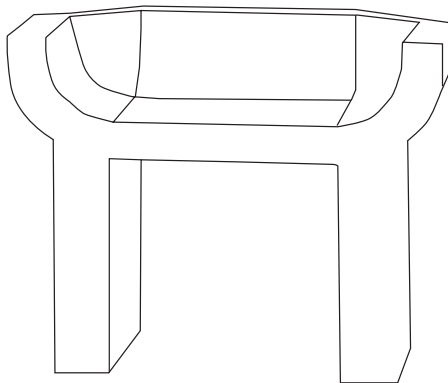
**RICK OWENS** b. 1962

*"Curial" chair, circa 2006*  
Plywood.  
26 x 32½ x 23 in. (66 x 82.9 x 58.4 cm)  
Number 5 from the edition of 25. One leg with metal tag signed *Rick Owens* and impressed 5 / 25.

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

**PROVENANCE**

Galerie Jousse Entreprise, Paris  
Hedge Gallery, San Francisco  
Phillips de Pury & Company, New York,  
"Design," June 9, 2010, lot 206



152

**FRANCO MELLO and GUIDO DROCCO** b. 1945, b. 1942

*Set of three "Giant Cactus" coat stands, circa 1972*  
Painted injection-molded foam, steel.  
Tallest: 66½ in. (168.9 cm)  
Manufactured by Gufram, Italy and retailed by Stendig Inc., USA. Each from the edition of 2000. Underside of each stamped *GUFRAM MULTIPLI '86 / PUFFO*, respectively numbered 245 / 2000, 251 / 2000 and 253 / 2000.

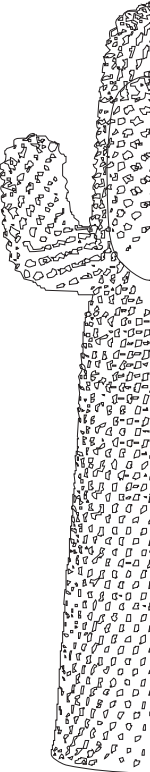
**Estimate** \$6,000-9,000

**PROVENANCE**

Stendig Inc., New York

**LITERATURE**

Giuliana Gramigna, *Repertorio 1950/1980*, Milan, 1985, p. 370  
Albrecht Bangert, *Italian Furniture Design: Ideas Styles Movements*, Munich, 1988, p. 100  
David A. Hanks, Anne Hoy and Martin Eidelberg, *Design for Living: Furniture and Lighting 1950-2000*, *The Liliane and David M. Stewart Collection*, exh. cat., Montreal Museum of Decorative Arts, Paris, 2000, p. 116



157

**ELIZABETH GAROUSTE and MATTIA BONETTI** b. 1949, b. 1953

*"Prince Impérial" chair, circa 1985*  
Painted found wood, painted tree branches, raffia.  
54 x 17½ x 18½ in. (137.2 x 44.8 x 47.9 cm)  
Edited by Galerie Néotù, France. Front of seat with painted monogram *B.G.*

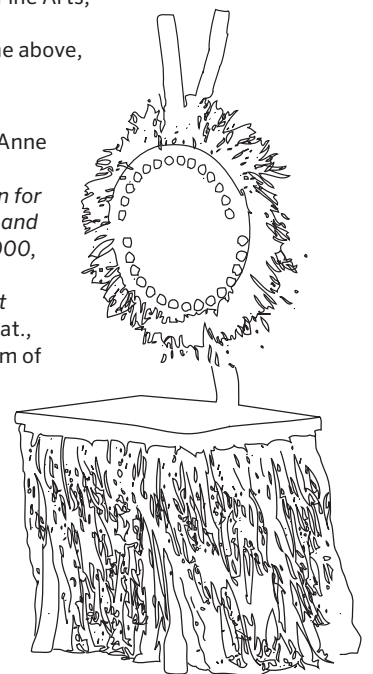
**Estimate** \$5,000-7,000

**PROVENANCE**

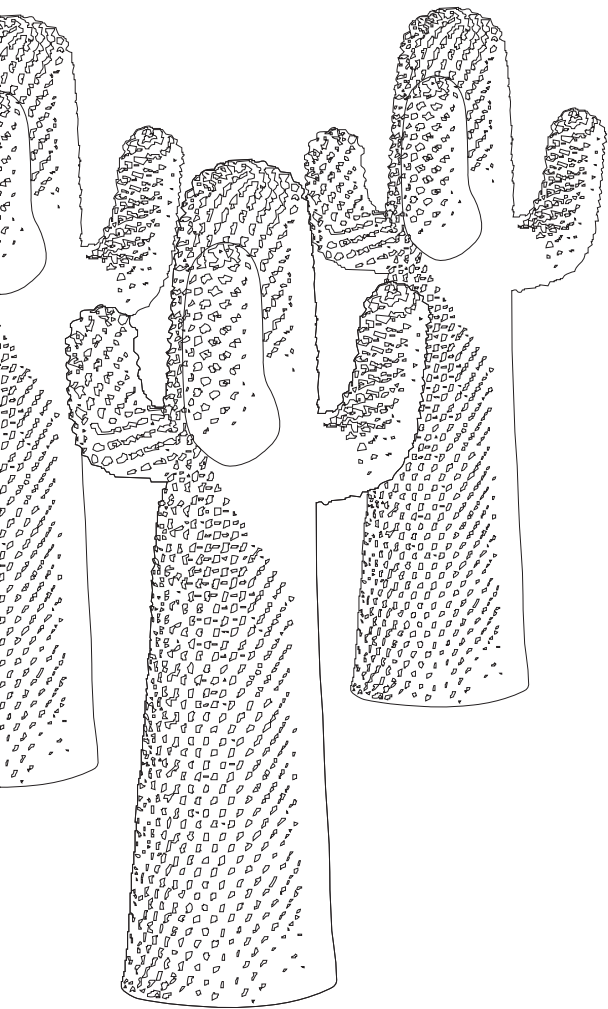
Donna Schneier Fine Arts, New York  
Acquired from the above, 2005

**LITERATURE**

David A. Hanks, Anne Hoy and Martin Eidelberg, *Design for Living: Furniture and Lighting 1950-2000*, *The Liliane and David M. Stewart Collection*, exh. cat., Montreal Museum of Decorative Arts, Paris, 2000, p. 176







153

**MARC NEWSON** b. 1963

*"Felt" chair*, designed 1993, produced 2005

Lacquered fiberglass, chromium-plated steel.

32¾ x 25½ x 39 in. (83.2 x 64.8 x 99.1 cm)

Manufactured by Cappellini, Italy. Number

96 from the edition of 99. Tag printed with

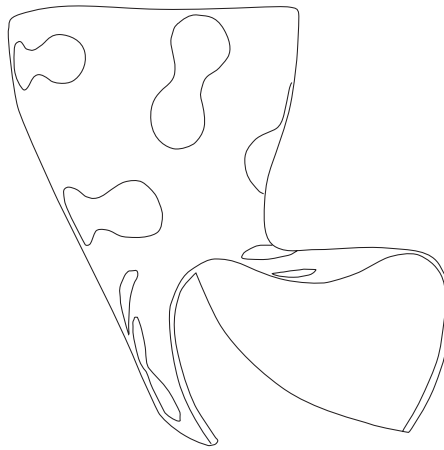
*FELT CHAIR LIMITED EDITION/2005 / MARC*

*NEWSON / 96-99.*

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

**LITERATURE**

Alice Rawsthorn, *Marc Newson*, London, 1999, pp. 52-55, 213 for the form



154

**NIGEL COATES** b. 1949

*"Genie" stool*, circa 1988

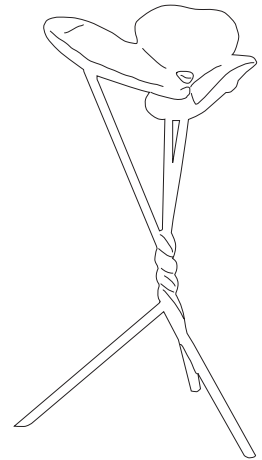
Oak, painted steel.

26½ x 13½ x 17¼ in (67.3 x 34.3 x 43.8 cm)

**Estimate** \$1,500-2,000

**LITERATURE**

Charlotte and Peter Fiell, *1000 Chairs*, Cologne, 1997, p. 615



158

**MARCEL WANDERS** b. 1963

*"Knotted Rouge" chair*, 2006

Epoxy-coated carbon and aramid fiber cord.

28½ x 21½ x 25¼ in. (71.4 x 54.6 x 64.1 cm)

Produced by Cappellini, Italy. Number 48 from

the edition of 99. Tag printed with *KNOTTED*

*ROUGE/LIMITED EDITION/2006/MARCEL*

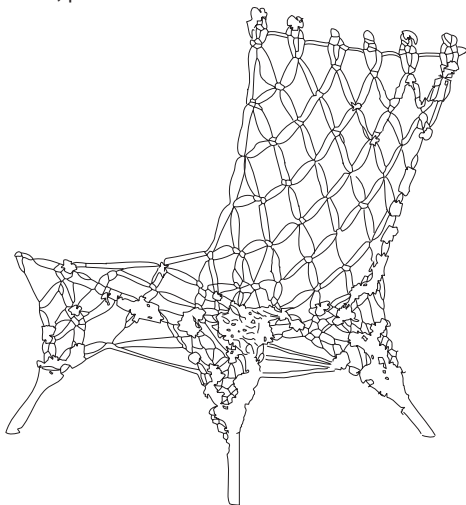
*WANDERS/48.*

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

**LITERATURE**

David A. Hanks, Anne Hoy and Martin Eidelberg, *Design for Living: Furniture and Lighting 1950-2000*, *The Liliane and David M. Stewart Collection*, exh. cat., Montreal Museum of Decorative Arts, Paris, 2000, p. 208

Jerryll Habegger and Joseph H. Osman, *Sourcebook of Modern Furniture*, New York, 2005, p. 471



159

**TOM DIXON** b. 1959

*"Bull Kitchen" chair*, circa 1986

Welded and patinated salvaged metal.

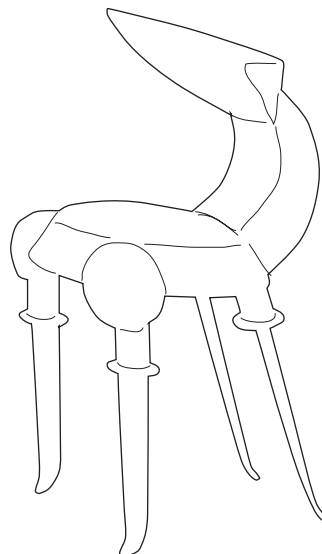
30¼ x 15 x 17½ in. (76.8 x 38.1 x 44.5 cm)

From the edition of 40.

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

**LITERATURE**

Claire Downey, *Neo Furniture*, London, 1992, p. 129  
Gareth Williams and Nick Wright, *Cut and Shut: The History of Creative Salvage*, London, 2012, p. 56



160

**CHRISTIAN ASTUGUEVIEILLE** b. 1946

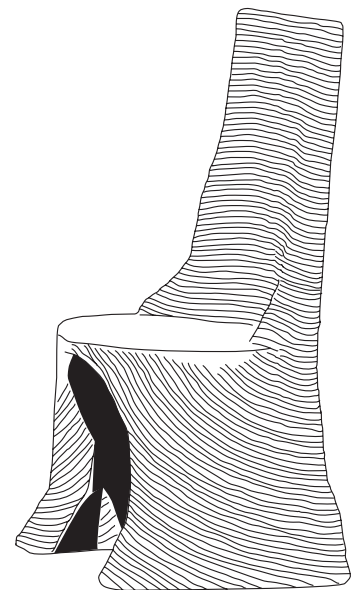
*"Mitak" chair*, 1997

Painted rope, wood.

40 x 16 x 20 in. (101.6 x 40.6 x 50.8 cm)

Retailed by Holly Hunt, USA. Underside with gold tag impressed C. ASTUGUEVIEILLE 97.

**Estimate** \$1,000-1,500



# CLUB





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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. 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 generally acts as agent for the seller.

### BUYER'S PREMIUM

Phillips charges the successful bidder a commission, or buyer's premium, on the hammer price of each lot sold. The buyer's premium is payable by the buyer as part of the total purchase price at the following rates: 25% of the hammer price up to and including \$100,000, 20% of the portion of the hammer price above \$100,000 up to and including \$2,000,000 and 12% of the portion of the hammer price above \$2,000,000.

### 1 PRIOR TO AUCTION

#### Catalogue Subscriptions

If you would like to purchase a catalogue for this auction or any other Phillips 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 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 accepts no liability for the condition of the frame. If we sell any lot unframed, we will be pleased to refer the purchaser to a professional framer.

#### Pre-Auction Viewing

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

#### Electrical and Mechanical Lots

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

### Symbol Key

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

#### O Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price. The guarantee may be provided by Phillips, by a third party or jointly by us and a third party. When a third party has financed all or part of our financial interest in a lot, it assumes all or part of the risk that the lot will not be sold and will be remunerated accordingly. The third party may bid on the guaranteed lot during the auction. If the third party is the successful bidder, the remuneration may be netted against the final purchase price. If the lot is not sold, the third party may incur a loss.

#### Δ Property in Which Phillips Has an Ownership Interest

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

#### ● No Reserve

Unless indicated by a \*, all lots in this catalogue are offered subject to a reserve. A reserve is the confidential value established between Phillips and the seller and below which a lot may not be sold. The reserve for each lot 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.

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

#### Bidding by Telephone

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

#### Absentee Bids

If you are unable to attend the auction and cannot participate by telephone, Phillips will be happy to execute written bids on your behalf. A bidding form can be found at the back of this catalogue. This service is free and confidential. Bids must be placed in the currency of the sale. Our staff will attempt to execute an absentee bid at the lowest possible price taking into account the reserve and other bidders. Always indicate a maximum bid, excluding the buyer's premium and any applicable taxes. Unlimited bids will not be accepted. Any absentee bid must be received at least 24 hours in advance of the sale. In the event of identical bids, the earliest bid received will take precedence.

#### Employee Bidding

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



**Bidding Increments**

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

\$50 to \$1,000	by \$50s
\$1,000 to \$2,000	by \$100s
\$2,000 to \$3,000	by \$200s
\$3,000 to \$5,000	by \$200s, 500, 800 (i.e., \$4,200, 4,500, 4,800)
\$5,000 to \$10,000	by \$500s
\$10,000 to \$20,000	by \$1,000s
\$20,000 to \$30,000	by \$2,000s
\$30,000 to \$50,000	by \$2,000s, 5,000, 8,000
\$50,000 to \$100,000	by \$5,000s
\$100,000 to \$200,000	by \$10,000s
above \$200,000	auctioneer’s discretion

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

**3 THE AUCTION**

**Conditions of Sale**

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

**Interested Parties Announcement**

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

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

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

**4 AFTER THE AUCTION**

**Payment**

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

**Credit Cards**

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

**Collection**

It is our policy to request proof of identity on collection of a lot. A lot will be released to the buyer or the buyer’s authorized representative when Phillips has received full and cleared payment and we are not owed any other amount by the buyer. Promptly after the auction, we will transfer all lots to our warehouse located at 29-09 37th Avenue in Long Island City, Queens, New York. All purchased lots should be collected at this location during our regular weekday business hours. As a courtesy to clients, we will upon request transfer purchased lots suitable for hand carry back to our premises at 450 Park Avenue, New York, New York for collection within 30 days following the date of the auction. We will levy removal, interest, storage and handling charges on uncollected lots.

**Loss or Damage**

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

**Transport and Shipping**

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

**Export and Import Licenses**

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

**Endangered Species**

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

## CONDITIONS OF SALE

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

### 1 INTRODUCTION

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

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

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

### 2 PHILLIPS AS AGENT

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

### 3 CATALOGUE DESCRIPTIONS AND CONDITION OF PROPERTY

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

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

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

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

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

### 4 BIDDING AT AUCTION

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

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

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

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

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

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

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

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

### 5 CONDUCT OF THE AUCTION

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

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

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

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

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

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

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



## 6 PURCHASE PRICE AND PAYMENT

(a) The buyer agrees to pay us, in addition to the hammer price of the lot, the buyer's premium and any applicable sales tax (the "Purchase Price"). The buyer's premium is 25% of the hammer price up to and including \$100,000, 20% of the portion of the hammer price above \$100,000 up to and including \$2,000,000 and 12% of the portion of the hammer price above \$2,000,000. Phillips reserves the right to pay from our compensation an introductory commission to one or more third parties for assisting in the sale of property offered and sold at auction.

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

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

(i) Phillips will accept payment in cash provided that the total amount paid in cash or cash equivalents does not exceed US\$10,000. Buyers paying in cash should do so in person at our Client Accounting Desk at 450 Park Avenue during regular weekday business hours.

(ii) Personal checks and banker's drafts are accepted if drawn on a US bank and the buyer provides to us acceptable government issued identification. Checks and banker's drafts should be made payable to "Phillips." If payment is sent by mail, please send the check or banker's draft to the attention of the Client Accounting Department at 450 Park Avenue, New York, NY 10022 and make sure that the sale and lot number is written on the check. Checks or banker's drafts drawn by third parties will not be accepted.

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

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

Please reference the relevant sale and lot number.

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

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

## 7 COLLECTION OF PROPERTY

(a) Phillips will not release a lot to the buyer until we have received payment of its Purchase Price in full in cleared funds, the buyer has paid all outstanding amounts due to Phillips or any of our affiliated companies, including any charges payable pursuant to Paragraph 8 (a) below, and the buyer has satisfied such other terms as we in our sole discretion shall require, including completing any anti-money laundering or anti-terrorism financing checks. As soon as a buyer has satisfied all of the foregoing conditions, he or she should contact our Shipping Department at +1 212 940 1372 or +1 212 940 1373 to arrange for collection of purchased property.

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

(c) As a courtesy to clients, Phillips will, without charge, wrap purchased lots for hand-carry only. We will, at the buyer's expense, either provide packing, handling, insurance and shipping services or coordinate with shipping agents instructed by the buyer in order to facilitate such services for property bought at Phillips. Any such instruction, whether or not made at our recommendation, is entirely at the buyer's risk and responsibility, and

we will not be liable for acts or omissions of third party packers or shippers. Third party shippers should contact us by telephone at +1 212 940 1376 or by fax at +1 212 924 6477 at least 24 hours in advance of collection in order to schedule pickup.

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

## 8 FAILURE TO COLLECT PURCHASES

(a) If the buyer pays the Purchase Price but fails to collect a purchased lot within 30 days of the auction, the buyer will incur a late collection fee of \$10 per day for each uncollected lot. Additional charges may apply to oversized lots. We will not release purchased lots to the buyer until all such charges have been paid in full.

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

## 9 REMEDIES FOR NON-PAYMENT

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

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

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

## 10 RESCISSION BY PHILLIPS

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

## 11 EXPORT, IMPORT AND ENDANGERED SPECIES LICENSES AND PERMITS

Before bidding for any property, prospective buyers are advised to make their own inquiries as to whether a license is required to export a lot from the United States or to import it into another country. Prospective buyers are advised that some countries

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

## **12 CLIENT INFORMATION**

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

## **13 LIMITATION OF LIABILITY**

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

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

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

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

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

## **14 COPYRIGHT**

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

## **15 GENERAL**

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

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

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

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

## **16 LAW AND JURISDICTION**

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

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

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



## AUTHORSHIP WARRANTY

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

(a) Phillips 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 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. 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 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 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 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. Phillips has discretion to waive any of the foregoing requirements.

(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, any of our affiliated companies and the seller and is in lieu of any other remedy available as a matter of law or equity. This means that none of Phillips, 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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# SALE INFORMATION

THE BETTY LEE AND AARON STERN COLLECTION

## LOCATION

450 Park Avenue New York 10022

## AUCTION

17 December 2013 at 10am

## VIEWING

11–16 December

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

## SALE DESIGNATION

In sending in written bids or making enquiries please refer to this sale as NY050413 or STERN.

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**Front cover** Ken Price, *“Unit 6” from “Happy’s Curios,”* 1972-1978, lot 60 (detail)

**Back cover** Lucie Rie, *Three vases*, circa 1972-1980, lots 3-5 (detail)

**Inside Front Cover** Ken Price, *“Unit 6” from “Happy’s Curios,”* 1972-1978, lot 60 (detail)

**Page 2-3** Hans Coper, *Ovoid volume with disc top*, circa 1969, lot 86 (detail)

**Page 3-4** Lucie Rie, *Flaring footed bowl*, circa 1980, lot 13 (detail)

**Page 4-5** Gertrud and Otto Natzler, *Large dish*, 1960, lot 123 (detail)

**Page 194** Ken Price, *“Club Atomica” vase*, circa 1986, lot 57 (detail)

**Page 207** Hans Coper, *Composite form with vertical central disc*, circa 1972, lot 84 (detail)

**Inside Back Cover** André Dubreuil, *Unique “Tabernacle” sculpture*, circa 1998, lot 53 (detail)



## TELEPHONE AND ABSENTEE BID FORM

PLEASE RETURN THIS FORM BY FAX TO +1 212 924 1749 OR EMAIL IT TO BIDSNEWYORK@PHILLIPS.COM AT LEAST 24 HOURS BEFORE THE SALE. PLEASE READ CAREFULLY THE INFORMATION IN THE RIGHT COLUMN AND NOTE THAT IT IS IMPORTANT THAT YOU INDICATE WHETHER YOU ARE APPLYING AS AN INDIVIDUAL OR ON BEHALF OF A COMPANY.

Please select the type of bid you wish to make with this form (please select one):

- ☐ **ABSENTEE BID FORM**  
☐ **TELEPHONE BID FORM**

Please indicate in what capacity you will be bidding (please select one):

- ☐ **AS A PRIVATE INDIVIDUAL**  
☐ **ON BEHALF OF A COMPANY**

Sale Title	Sale Number	Sale Date
Title First Name	Surname	
Company (if applicable)	Account Number	
Address		
City State/Country		
Zip Code		
Phone	Mobile	
Email	Fax	
Phone (for Phone Bidding only)		

Lot Number In Consecutive Order	Brief Description	US \$ Limit* Absentee Bids Only

\* Excluding Buyer's Premium and sales or use taxes

## FINANCIAL INFORMATION

For your bid to be accepted, we require the following information for our reference only. Please note that you may be contacted to provide a bank reference:

Credit Card Type	Expiration Date
Credit Card Number	
For anyone wishing to bid on lots with a low pre-sale estimate above \$10,000, please provide the following information (for reference only)	
Bank Name	Contact
Telephone / Fax	Account Number

Please note that you may be contacted to provide additional bank references.

I hereby authorize the above references to release information to PHILLIPS. Please bid on my behalf up to the limits shown for the indicated lots without legal obligations to PHILLIPS, its staff or agents; and subject to the Conditions of Sale and Authorship Warranty printed in the catalogue, additional notices or terms printed in the catalogue and supplements to the catalogue posted in the salesroom, and in accordance with the above statements and conditions.

Signature	Date
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☐ I ACCEPT THE CONDITIONS OF SALE OF PHILLIPS AS STATED IN OUR CATALOGUES AND ON OUR WEBSITE.

- **PRIVATE PURCHASES:** Proof of identity in the form of government-issued identification will be required.
- **COMPANY PURCHASES:** If you are buying under a business entity we require a copy of government-issued identification (such as a resale certificate, corporate bank information or the certificate of incorporation) to verify the status of the company.
- **CONDITIONS OF SALE** All bids are placed and executed, and all lots are sold and purchased, subject to the Conditions of Sale printed in the catalogue. Please read them carefully before placing a bid. Your attention is drawn to Paragraph 4 of the Conditions of Sale.
- If you cannot attend the sale, we can execute bids confidentially on your behalf.
- Phillips charges the successful bidder a commission, or buyer's premium, on the hammer price of each lot sold. The buyer's premium is payable by the buyer as part of the total purchase price at the following rates: 25% of the hammer price up to and including \$100,000, 20% of the portion of the hammer price above \$100,000 up to and including \$2,000,000 and 12% of the portion of the hammer price above \$2,000,000 on each lot sold.
- "Buy" or unlimited bids will not be accepted. Alternative bids can be placed by using the word "OR" between lot numbers.
- For absentee bids, indicate your maximum limit for each lot, excluding the buyer's premium and any applicable sales or use tax. Your bid will be executed at the lowest price taking into account the reserve and other bidders. On no reserve lots, in the absence of other bids, your bid will be executed at approximately 50% of the low pre-sale estimate or at the amount specified, if less than 50% of the low estimate.
- Your bid must be submitted in the currency of the sale and will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.
- If we receive identical bids, the first bid received will take precedence.
- Arranging absentee and telephone bids is a free service provided by us to prospective buyers. While we will exercise reasonable care in undertaking such activity, we cannot accept liability for errors relating to execution of your bids except in cases of willful misconduct. Agreement to bid by telephone must be confirmed by you promptly in writing or by fax. Telephone bid lines may be recorded.
- Please submit your bids to the Bid Department by fax at +1 212 924 1749 or scan and email to bidsnewyork@phillips.com at least 24 hours before the sale. You will receive confirmation by email within one business day. To reach the Bid Department by phone please call +1 212 940 1228.
- Absent prior payment arrangements, please provide a bank reference. Payment can be made by cash (up to \$10,000), credit card (up to \$100,000), money order, wire transfer, bank check or personal check with identification. Please note that credit cards are subject to a surcharge.
- Lots cannot be collected until payment has cleared and all charges have been paid.
- By signing this Bid Form, you consent to our use of your personal data, including sensitive personal data, in accordance with Phillips's Privacy Policy published on our website at www.phillips.com or available on request by emailing dataprotection@phillips.com. We may send you materials about us and our services or other information which we think you may find interesting. If you would prefer not to receive such information, please email us at dataprotection@phillips.com.
- Phillips's premises may be subject to video surveillance and recording. Telephone calls (e.g., telephone bidding) may also be recorded. We may process that information in accordance with our Privacy Policy.

# PHILLIPS

450 Park Avenue New York 10022  
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## IN-PERSON REGISTRATION FORM

TO BID IN PERSON PLEASE SUBMIT THIS FORM BY EMAIL TO BIDSNEWYORK@PHILLIPS.COM  
OR FAX AT +1 212 924 1749 FOR PRE-REGISTRATION OR BRING IT TO THE AUCTION FOR  
REGISTRATION AT 450 PARK AVENUE, NEW YORK, NY 10022

Please indicate in what capacity you will be bidding (please select one):

- ☐ **AS A PRIVATE INDIVIDUAL**  
☐ **ON BEHALF OF A COMPANY**

Sale Title	Number	Date
Title	First Name	Surname
Company (if applicable)	Account Number	
Address		
City	State/Country	
Post Code		
Phone	Mobile	
Email	Fax	

### FINANCIAL INFORMATION

For your bid to be accepted, we require the following information for our reference only.  
Please note that you may be contacted to provide a bank reference:

Credit Card Type	Expiration Date
Credit Card Number	

For anyone wishing to bid on lots with a low pre-sale estimate above \$10,000, please provide the following information (for reference only)

Bank Name	Contact
Telephone / Fax	Account Number

Please note that you may be contacted to provide additional bank references.

I hereby authorize the above references to release information to PHILLIPS. I agree that all bids and purchases are subject to the Conditions of Sale and Authorship Warranty printed in the catalogue, additional notices or terms printed in the catalogue and supplements to the catalogue posted in the salesroom, and in accordance with the above statements and conditions. I assume all responsibility for payment for the goods purchased under the assigned paddle. If I am acting as an agent, I agree to be personally responsible for all purchases made on behalf of my client(s), unless other arrangements are confirmed in writing prior to each auction.

Signature	Date
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☐ **I ACCEPT THE CONDITIONS OF SALE OF PHILLIPS AS STATED IN OUR CATALOGUES AND ON OUR WEBSITE.**

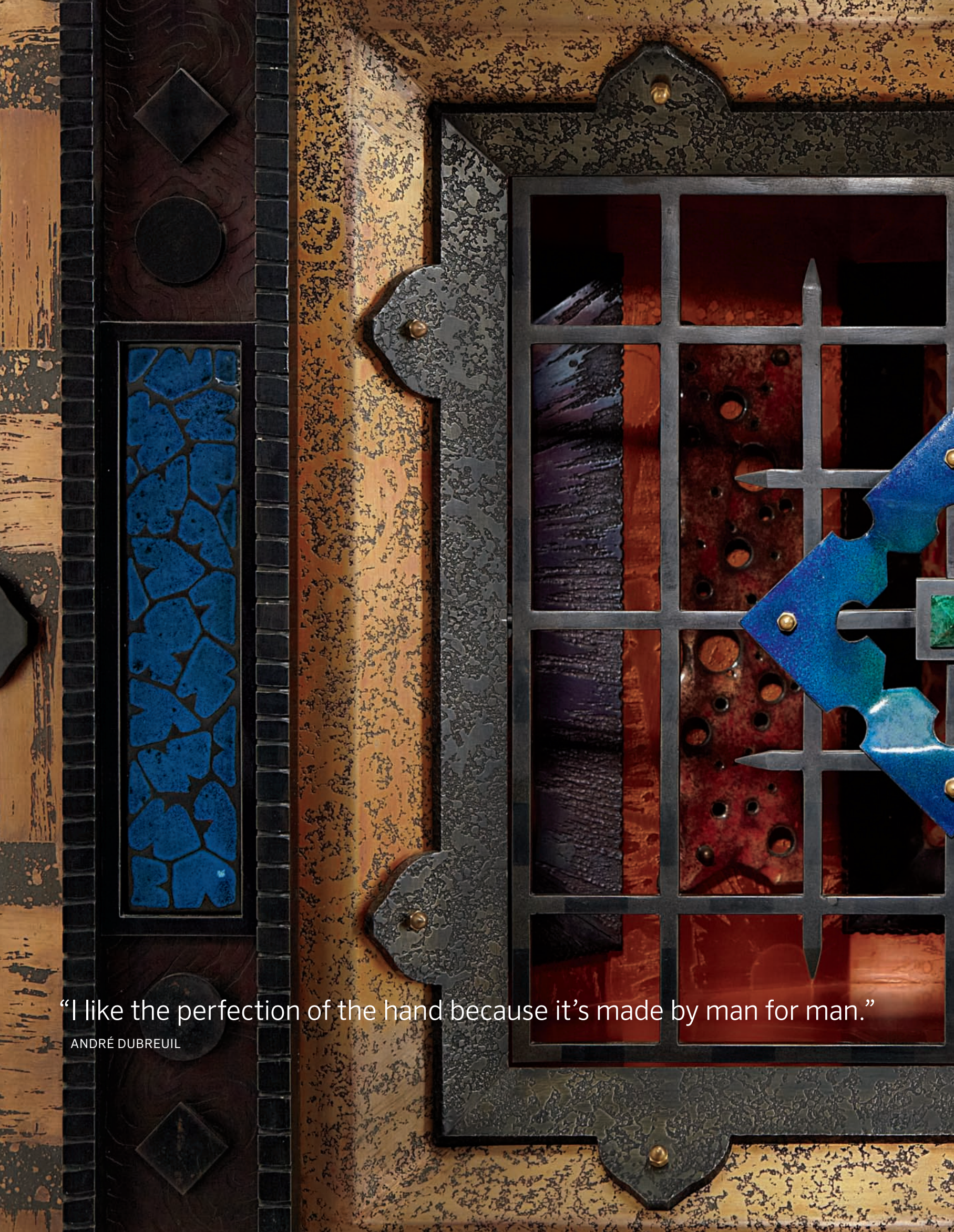
Paddle Number

- **PRIVATE PURCHASES:** Proof of identity in the form of government-issued identification will be required.
- **COMPANY PURCHASES:** If you are buying under a business entity we require a copy of government-issued identification (such as a resale certificate, corporate bank information or the certificate of incorporation) to verify the status of the company.
- **CONDITIONS OF SALE** All bids are placed and executed, and all lots are sold and purchased, subject to the Conditions of Sale printed in the catalogue. Please read them carefully before placing a bid. Your attention is drawn to Paragraph 4 of the Conditions of Sale.
- Phillips charges the successful bidder a commission, or buyer's premium, on the hammer price of each lot sold. The buyer's premium is payable by the buyer as part of the total purchase price at the following rates: 25% of the hammer price up to and including \$100,000, 20% of the portion of the hammer price above \$100,000 up to and including \$2,000,000 and 12% of the portion of the hammer price above \$2,000,000 on each lot sold.
- Absent prior payment arrangements, please provide a bank reference. Payment can be made by cash (up to \$10,000), credit card (up to \$100,000), money order, wire transfer, bank check or personal check with identification. Please note that credit cards are subject to a surcharge.
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“I like the perfection of the hand because it’s made by man for man.”

ANDRÉ DUBREUIL









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