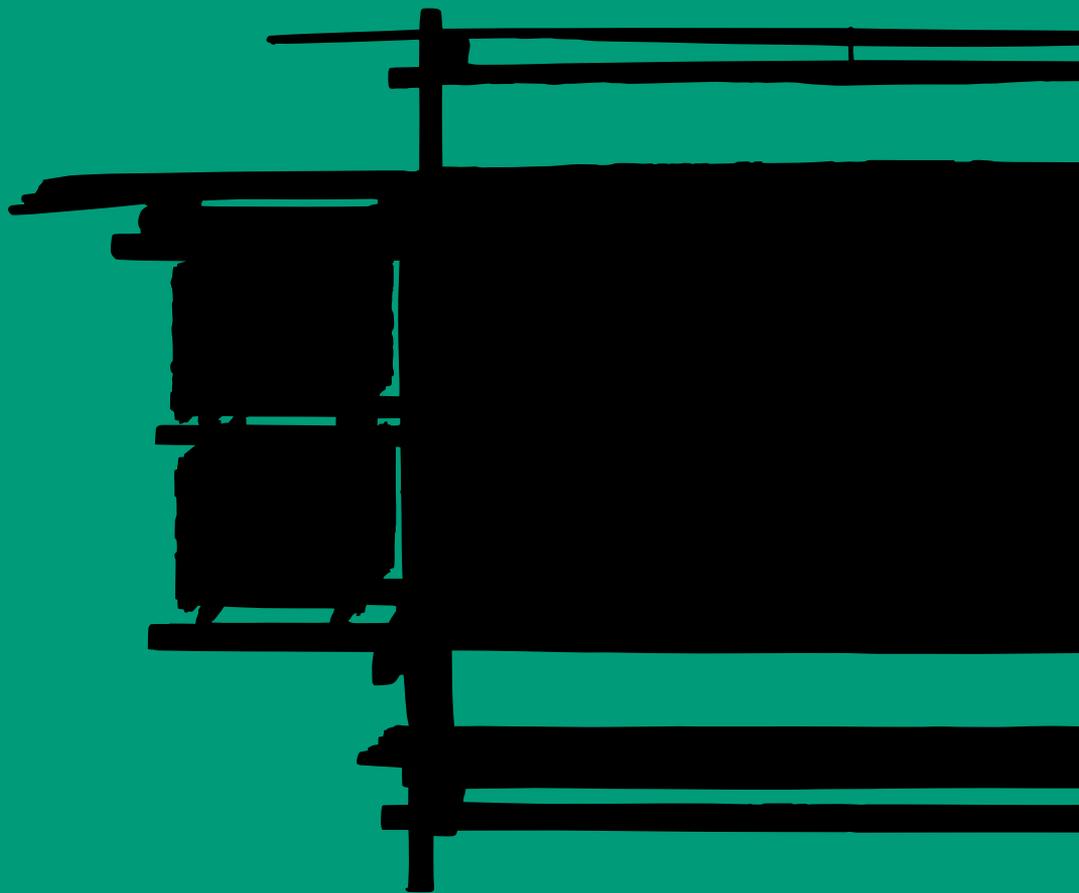
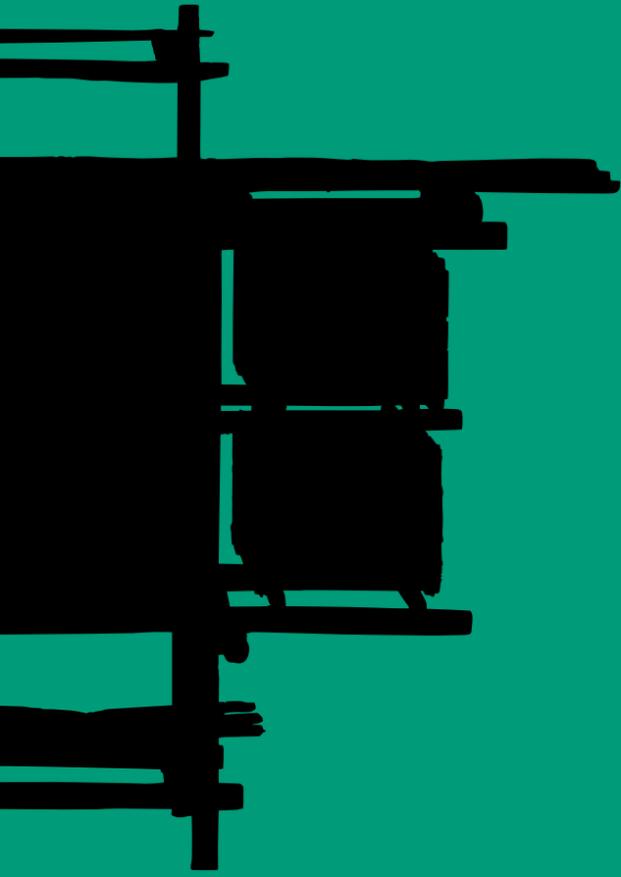


# DESIGN MASTERWORKS



NEW YORK



**WIRTSCHAFT**

DESIGN MASTERWORKS

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Harry Bertoia

Josef Hoffmann

George Nakashima

Fernando and Humberto Campana

Charles Eames and Eero Saarinen

Frank Gehry

Marc Newson

George Nelson & Associates

Leo Amino

Philippe Hiquily

Ron Arad

Constantin Boym

Maarten Baas

I

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Harry Bertoia

Untitled (Study for the MIT Chapel)

USA, c. 1952 | melt-coated brass over steel, maple

11.5 w × 5.5 d × 28.5 h inches

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Sold with a certificate of authentication from the Harry Bertoia Foundation and a title of authentication from Bertoia Studio.

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**literature** *Harry Bertoia Sculptor*, Nelson, fig. 25 illustrates MIT commission  
*The World of Bertoia*, Schiffer, ppg. 74–75 illustrates MIT commission  
and related monotype *Harry Bertoia: Monoprints*, Schiffer, ppg. 5, 47, 62, 70,  
79–80, 95, 230–231 illustrate related artworks

**provenance** Gift from the artist to Ed Flanagan | Thence by descent  
Acquired from the previous by the present owner

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\$50,000–70,000





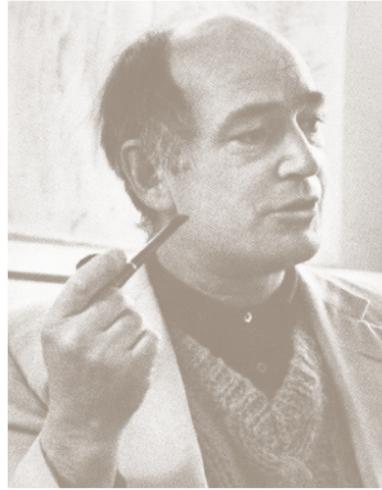
Bertoia's screen for the chapel at Massachusetts Institute of Technology in Cambridge, 1954

**Harry Bertoia collaborated with the 20th century's greatest architects making more than fifty large-scale sculptures in public spaces around the world during his lifetime. Bertoia repeatedly rose to the challenge of creating works that aligned with the architectural vision for a given space by highlighting and complementing the unique characteristics of the environment. Tangible objects of beauty, Bertoia's commissioned works transform and interact within the space that they reside by adding elements of luminosity, sensuality, and tactility.**

It is Bertoia's own explorations into the phenomena of light, space and proportion that led to his intimate understanding of architecture. One of his earliest and most noteworthy architectural commissions was the screen Bertoia completed in 1954 for the Massachusetts Institute of Technology in Cambridge designed by his friend Eero Saarinen. For the simple brick curved apse with a shell-dome ceiling, Bertoia suspended brass-melt coated panels and cut out shapes from twenty threads behind the altar. Increasing in density as they near the floor, the panels capture and reflect the light from the domed skylight creating an ethereal experience of lights and darks.

The present lot is an early study for the important MIT commission. A free-standing sculpture, this important work features metal shapes on vertical rods ascending from a wooden base. The wood base and the nails to which the rods are adhered indicate that this work is a study for a larger project. Like the suspended elements of the large-scale work, the geometric shapes are placed horizontally (not common for Bertoia) at irregular intervals catching the light from various angles, imitating the fluttering of wings or leaves falling from a tree. Bertoia used studies such as this to explore the qualities of light and space. Unlike this work, where the density of the pieces remains consistent along the rods, the screen at MIT features a gradient.

Jewel-like in its execution, this rare and extraordinary study is emblematic of this highly experimental time in Bertoia's career which ultimately led to numerous projects and installations related to architecture.



### Harry Bertoia 1915-1978

Harry Bertoia was a true Renaissance man well versed in the language of art and design. Born in San Lorenzo, Italy in 1915, Bertoia relocated to the United States at the age of fifteen and enrolled at Cass Technical High School in Detroit to study hand-made jewelry. In 1937, Bertoia was awarded a scholarship to attend the Cranbrook Academy of Art in Bloomfield Hills, Michigan where he studied under the direction of Maija Grotell and Walter Gropius. Bertoia was drawn to the mostly empty metal shop, and after two years in the program, Bertoia was invited to head the department.

At Cranbrook, Bertoia was introduced to a number of designers whose names would become synonymous with mid-century modern design. Here he met Eero Saarinen, with whom he would collaborate on numerous architectural projects, and Charles and Ray Eames with whom, for a short period during the war, he would work for at the Molded Plywood Division of Evans Products in California. In 1950, Bertoia moved east to Pennsylvania to open his own studio and to work with Florence Knoll designing chairs. Bertoia designed five chairs out of wire that would become icons of the period, all of them popular and all still in production today.

The success of his chair designs for Knoll afforded Bertoia the means to pursue his artistic career and by the mid-1950s he was dedicated exclusively to his art. Using traditional materials in non-traditional ways, Bertoia created organic sculptural works uniting sound, form and motion. From sculptures sold to private buyers to large-scale installations in the public realm, Bertoia developed an artistic language that is at once recognizable but also uniquely his own.

Today Bertoia's works can be found in various private and numerous public collections, including: The Art Institute of Chicago, Denver Art Museum, Milwaukee Art Museum, Smithsonian Institution, Washington D.C., Museum of Modern Art, New York, Musée des Arts Décoratifs, Paris, Museum of Fine Arts, Houston and the Whitney Museum of American Art, New York.

**One prevailing characteristic of sculpture is the interplay of void and matter... the reality of sculpture is to be found in the void. Matter simply being an introductory device to the essential.** Harry Bertoia



2

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Harry Bertoia

Untitled (Sonambient)

USA, 1977 | beryllium copper and brass

36 w × 12 d × 96.5 h inches

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Sold with a copy of a drawing by Harry Bertoia and a title of authentication from Bertoia Studio.

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**literature** *The World of Bertoia*, Schiffer, ppg. 96–97, 187, 203 illustrate related sculptures *Harry Bertoia: Monoprints*, Schiffer, ppg. 11, 72, 244, 293 illustrate related artworks

**provenance** Galeria Don Hatch, Caracas | Private collection, South America

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\$200,000–300,000

**A superb example of Bertoia's Sonambient sculptures, the scale and composition of this fifty-seven rod masterpiece acts as a visual foil to the surrounding architecture or landscape.**

**The minimal work transforms with a uniquely resonant sound and sublime kinetic qualities which oscillate across the surface.**





## Bertoia in Caracas

By the mid-1950s Harry Bertoia's artistic career was taking off, he was designing furniture for Knoll and had already completed several important large-scale commission works including a Multi-Plane screen for the Manufacturers Hanover Trust Company designed by Gordon Bunshaft and Skidmore, Owings & Merrill and a suspended sculpture for the Massachusetts Institute of Technology designed by Eero Saarinen. His furniture designs and masterpiece sculptures opened many doors and introduced Bertoia's work to an international audience and interestingly, in particular to Venezuela.

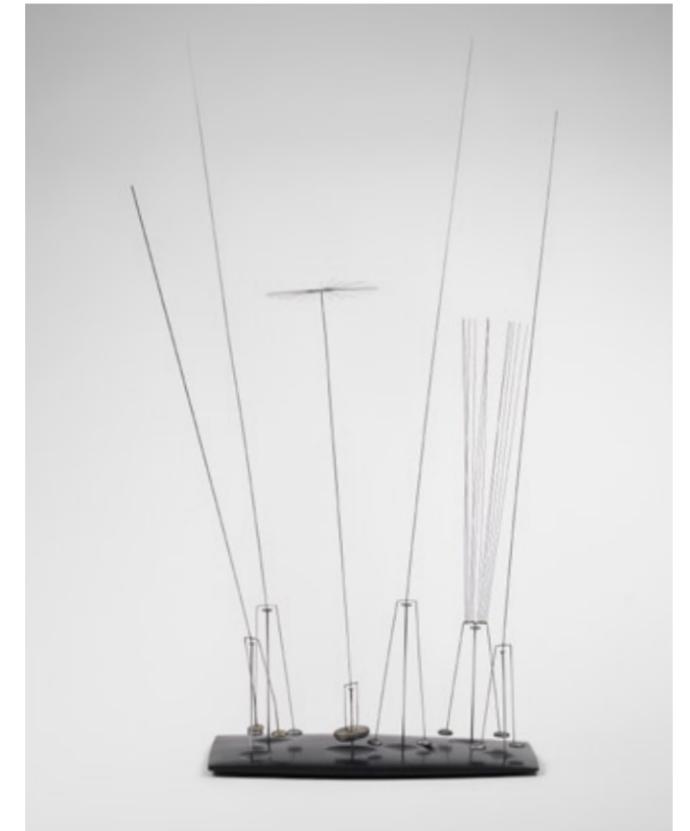
Venezuela at mid-century had an appreciation for modern design aesthetics both in regards to architecture and sculpture. In 1958 Bertoia completed a screen for the US Embassy building designed by the architect Don Hatch in Caracas, Venezuela. Hatch who had established himself in Caracas in the 1940s also ran a high-end gallery and decorative arts store, Galeria Don Hatch, where Bertoia's sculptural works both small and large-scale were sold. Galeria Don Hatch would also host several exhibitions dedicated to the art of Harry Bertoia from the 1950s through the 1970s.

In an interview with James McElhinney in 2009, American art dealer Rachel Adler discusses Bertoia in Venezuela recalling that "every house had a Bertoia." One notable interior to feature Bertoia's work is Villa Planchart designed by Gio Ponti in 1956.



The U.S. Embassy in Caracas, Venezuela (1958) designed by architect Don Hatch features a Multi-Plane screen by Harry Bertoia.

Multi-Plane Construction by Harry Bertoia in the living room of Villa Planchart, Caracas designed by Gio Ponti.



Bertoia chose exceptional sculptures to be sold in Caracas for the South American market. Works such as this 1947 silver and ebony kinetic form were sold in Venezuela at Galeria Don Hatch



Original sketch for the present lot by Harry Bertoia.



Sonambient by Harry Bertoia in the foyer of Villa Planchart, Caracas designed by Gio Ponti.



3

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Josef Hoffmann

table lamp

Austria, 1903 | Wiener Werkstätte | silver-plated brass, silk  
6.25 w × 6.25 d × 16 h inches

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Signed with impressed manufacturer's marks and touchmarks  
to base: [WW JH].

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literature *Der Preis der Schoenheit*, Noever et.al, s.241

provenance Hanna Wittgenstein | Private collection, Chicago

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\$20,000–30,000

**There are two kinds of artists, the ones who construct an object rationally and develop it systematically, and the others who have a sudden inspiration—I am more for those with inspiration.** Josef Hoffmann





### **Josef Hoffmann 1870-1956**

Josef Hoffmann was first exposed to architecture as a child in his hometown of Brtnice in the Czech Republic. He would later enroll in the Architecture Department at Brünn's Höhere Staatsgewerbeschule and apply to Vienna's Akademie der bildenden Künste in 1892. Upon acceptance, Hoffmann moved to Vienna to attend school under the tutelage of Otto Wagner. In 1895, he received the Rome Prize for his final project and was granted a fellowship, traveling to Italy to study and sketch. Returning to Vienna, Hoffmann was one of the founding members of the Vienna Secession and in 1899, began a long teaching career at Vienna's Kunstgewerbeschule. Traveling to England in 1900, Hoffmann met Charles Rennie Mackintosh and visited the workshops of the C.R. Ashbee's Guild of Handicraft. This meeting would have a profound influence on the Wiener Werkstätte, founded in 1903, which Hoffmann was the director of until 1932. Hoffmann designed numerous exhibitions for the Secession, and in 1904 he completed one of his most important commissions, the Pukersdorf Sanatorium. A year later, after officially leaving the Secession, Hoffmann would complete what would be called the pinnacle of his architecture career, the Palais Stoclet. A tireless designer, Hoffmann created over 5,000 drawings through his lifetime and completed over 500 commissions. He died in 1956 at the age of 85.

4

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George Nakashima

Important Minguren I coffee table

USA, 1969 | English oak burl, laurel

43 w × 39 d × 17 h inches

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Solid slab top with numerous fissures, expressive burl detail and continuous free edge. Sold with a copy of the original order card and a letter of authentication from Mira Nakashima.

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**provenance** Acquired directly from the artist by Barbara Goodman in 1969  
Rago, *Modern*, April 2008, Lot 1 | Private collection, New York

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\$70,000–90,000



## George Nakashima and Sri Aurobindo Spiritualism through Design

**In a 1985 National Geographic video interview, George Nakashima proclaims that he's the "world's original hippie." But he's also identified as a Japanese Druid. And some claim his work is heavily influenced by Shaker austerity. These spiritual philosophies could be seen as contradictory, but their common thread is the act of resignation—a sense of humility that carries through Nakashima's craft and his treatment of, and communion with, wood. Nakashima adopted this position of selflessness as a student of the Hindu teacher Sri Aurobindo.**

He first met Aurobindo while working at architect Antonin Raymond's Tokyo office. As an architect himself, Nakashima oversaw the design and construction of a dormitory for Aurobindo's ashram in Pondicherry, India in 1937. There, Nakashima also created his first furniture pieces including cots, stools and storage for the finished project, most of which sadly, were not used.

Living at the ashram, Nakashima began practicing Sri Aurobindo's "Internal Yoga," which called for the continual recognition, through the psychological discipline of Yoga, of a collective consciousness free from the selfishness of the individual. For Nakashima, the creative act functioned as one of translation of this divine consciousness into a manifestation of beauty. This act was one free of ego and one where he could develop a reciprocal

relationship with material. In this way, the divinity within Nakashima was indistinct from the divinity within each of the trees he crafted into furniture. Nakashima's mission was to expose this divinity through the preservation and transformation of the tree. He saw the grains of the wood as expressing different moods and emotions, which should not be tamed, but rather worked with. Formally, this ethic can be seen in the unfinished edges of his tables, some of which possess open fissures and knots characteristic of the wood's natural character.

Nakashima often reserved walnut wood for tables, desks, and cabinets, where the wood's beauty could be seen and appreciated. But, he would sometimes keep a piece of wood for decades before understanding what its most salient expression would be. Often, Nakashima used the undesirable cuts from mass-market furniture makers who were too daunted by woods with knots or gaping cavities—effects that would "diminish" an even grain or veneer. He called this "ragpicking," a practice of resourcefulness aligned with his mission to build the Pondicherry ashram using almost no waste whatsoever. And in this way, his furniture possesses the same endurance, as evinced in a quote that explains his "partnership" with the tree: "In order to produce a fine piece of furniture, the spirit of the tree lives on and I can give it a second life."

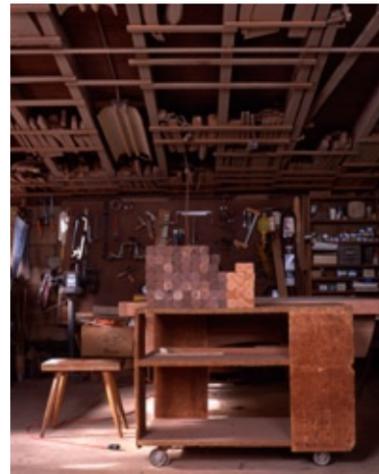
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## George Nakashima Studio

Just north of Philadelphia along the Delaware River sits a thickly wooded idyll named New Hope, Pennsylvania. An unlikely creative community developed here in the 1940s furthered by architect Antonin Raymond's settlement. Raymond was George Nakashima's former boss in Tokyo who sponsored the Nakashima family's release from a Japanese internment camp and who subsequently hosted the family on his farm and residence, which was modeled on his mentor, Frank Lloyd Wright's Taliesin campus of education and production. But unlike the arguably dictatorial structure of Taliesin, Raymond and Nakashima, privileged a collaborative, integrated approach to design and living fueled by the merge of European Modernism and the design sensibilities they learned from Japan. It was visited by the likes of Eero Saarinen, who designed an un-built house in New Hope in 1941, and Alvar Aalto.

When Nakashima acquired his own land in New Hope, he first built a shop, then patiently over the decades, fifteen more buildings, in effect creating a humbly scaled campus of the likes of pre-war European design workshops. Nakashima stridently advocated for patience in design and craft exemplified in the work process at the Nakashima campus, which employed craftspeople and mentees throughout the decades and still does under the leadership of his daughter Mira Nakashima. For George Nakashima, this method of workshop production contrasted sharply with the conspicuous consumption encouraged by postwar industrialization and, arguably, the loss of craft through factory production of furniture and design. These five buildings, built and designed by Nakashima were important in the creation of his works and also his evolution as a designer and architect.



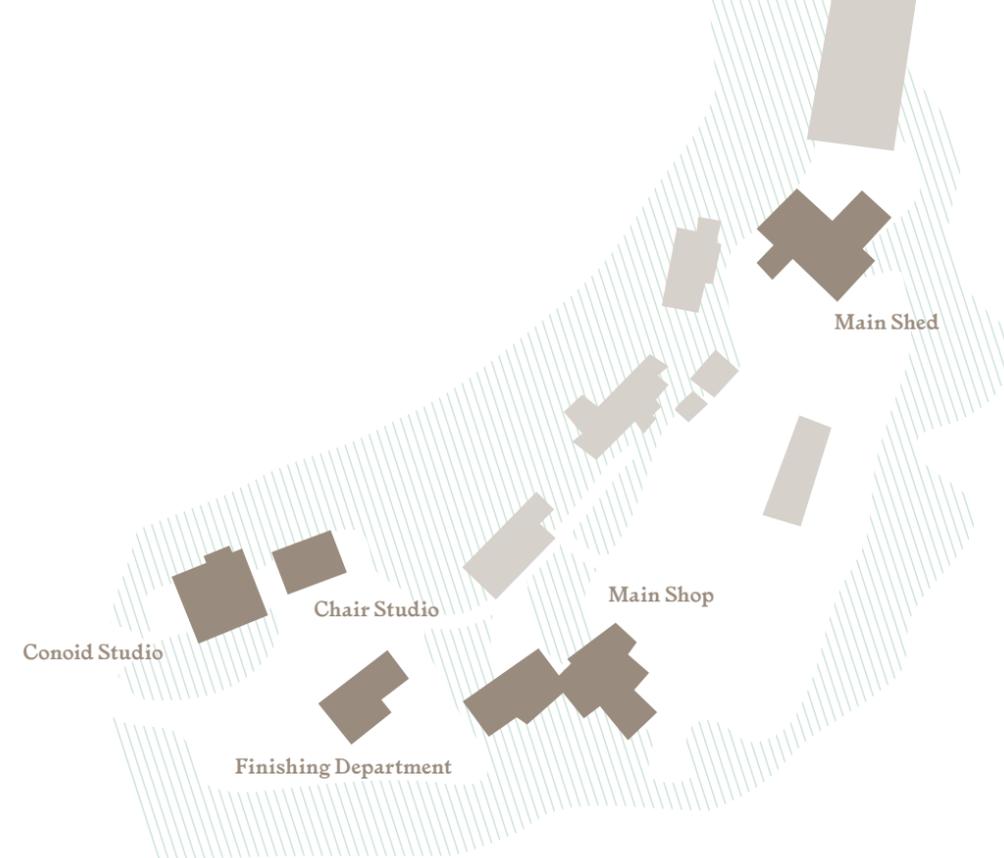
Main Shop, George Nakashima, 1946

The Main Shop was the first building on the Nakashima campus, built while the family lived in an old army tent just nearby. George Nakashima said, "Like the farmer who first builds his barn, we built our workshop first." The Main Shop is a modest concrete block building with its original framing composed primarily of local Oak and Cypress. It was expanded and improved upon over the years. The planing, sanding, gluing, cutting, drilling and joint fitting of the wood still take place here on six workbenches.



Main Shed, 1956

As the original lumber storage building, the Main Shed features an upward curving roof which was his first experiment in designing and engineering hyperbolic shell roof structures. In a book on Nakashima's work, his daughter Mira likens this roof to Le Corbusier's roof at Ronchamp. Nakashima admired Le Corbusier's work, especially his Swiss Pavilion, located outside his residence during his stay in Paris in the 1930s. The lumber for Nakashima's projects was air-dried and kiln-dried off site, and stored here. Wood needed to thoroughly dry, according to Nakashima, to stabilize its shifting form and color.



The Chair Department, 1957

The Chair Department, built just a year after the Hyperbolic Paraboloid Main Shed, was the prototype plywood shell for the reinforced concrete roof of the Conoid Studio next door. True to its name, Nakashima assembled chairs here, and skilled craftspeople still do to this day. They hand-shave the back spindles for Nakashima's Conoid chair series, then heat their tips so they shrink before expanding as they cool in the joints of the chair's seat and armature so that they naturally, without hardware, join together tightly.

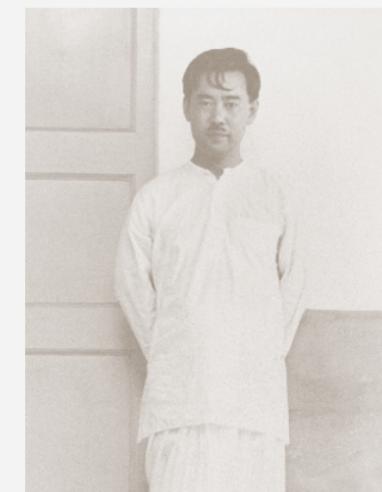


Conoid Studio, 1960

With the help of engineers Paul Wedlinger and Mario Salvadori, Nakashima built his most soaring and successful Conoid roof, a clamshell-inspired roof with sinusoidal curves to cap the titular Conoid Studio, which is used as a design studio, a conference room to meet clients, and a more elegant place to store his prized pieces of wood.

Finishing Department, 1955

The purist in Nakashima originally advocated for no hard finish to be applied to his works, but he applied a time-consuming hand-rubbed oil finish to his projects. Ordinary "distressing" of furniture, he recognized, was inevitable and added to its character. The Finishing Department is designed humbly as a concrete block structure with a corrugated transite roof.



### George Nakashima 1905 - 1990

George Nakashima was born in Spokane, Washington in 1905. He attended the University of Washington where he excelled in architecture courses and was awarded a scholarship to study at the Ecole Americaine des Beaux-Arts in Fontainebleau. Nakashima completed his master's degree from MIT in 1930, and worked for a brief time as a mural painter before losing his job during the depression. Nakashima sold his car, moved to Paris and then to Tokyo in 1934. In Japan, he worked at the architectural firm of Antonin Raymond where he was exposed to the Japanese folk art tradition. In 1937, Nakashima traveled to India to supervise the construction of Golconde, a dormitory for Sri Aurobindo Ashram.

Nakashima returned to the United States settling in Seattle, Washington where he worked for an architect and constructed his first furniture designs in the basement of a local Boys Club. During World War II, he and his family were sent to a Japanese Internment camp in Idaho. His previous employer Antonin Raymond petitioned for and attained their release under the condition that Nakashima would work on his farm in New Hope, Pennsylvania. Relocated, Nakashima began making furniture again. He produced a line for Knoll in 1946 and designed the *Origins* line for Widdicomb in 1957, but it is his studio works and important commissioned forms for which he is most admired.

5

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Fernando and Humberto Campana  
Sushi sofa

Brazil, 2002 | rubber, Ethylene vinyl acetate, fabric, carpet, stainless steel  
63 w × 29.5 d × 29.75 h inches

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This work is from the edition of twenty-four made in twelve colors with two examples in each color. Stamped signature and hand applied edition number to underside: [Campana 1/12].

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literature *Campana Brothers: Complete Works (So Far)*, Campanas, ppg. 162–177 discuss series

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\$40,000–60,000

**Design is not about functionality,  
today design is and can be political.  
We can send a message through  
an object.** Humberto Campana







**São Paulo is a textural city. It is this texture that makes it such a big mess with so many different volumes, shapes and colors.**

**We are always interested in investigating these aspects of our town. Some things you can find everywhere in the world, but there are also things that seem very particular to São Paulo. We try to bring these characteristics out in our work, and often in a literal way.** Fernando Campana

**The Brazilian designers, Humberto and Fernando Campana draw inspiration from unusual sources. Famously inspired from the favelas in their native Sao Paulo, the Campana Brothers find beauty and mystery through the recycling and reuse of discarded and humble materials. In their Sushi series, fabric, foam and even carpet trimmings are gathered and rolled, their edges creating circular patterns of bright color and texture. The sofa form is a minimal vessel for the riotous and surprisingly joyous surface mimicking the vibrant visual landscape of their beloved Brazil.**

### **Fernando and Humberto Campana b. 1961 and b. 1953**

Brothers, Fernando (born 1961) and Humberto (born 1953) founded Estudio Campana in 1983 and quickly established their voice in the contemporary design world for their use of untraditional materials. Exploring ideas of transformation and reinvention, the Campanas create intriguing forms using scraps of cloth and wood, plastic tubing, wires and stuffed animals. The Campanas have worked with a number of manufacturers including Alessi, Baccarat, Edra, Lacoste, Louis Vuitton, Magis and Venini, to name a few. In 2008 the brothers won Designer of the Year in Miami, in 2013 they were listed among the top 100 most influential Brazilian personalities by *Forbes* magazine and in 2014 *Wallpaper\** listed them among the top 100 major players in design. Special edition pieces by the Campanas can be found in the permanent collections of museums around the world including the Centre Georges Pompidou, Paris, the Museum of Modern Art, New York, Musée Les Arts Décoratifs, Paris, the Museum of Modern Art in São Paulo and the High Museum, Atlanta.

6

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**Charles Eames and Eero Saarinen**

**Rare and early chair for the Crow Island School, Winnetka**

USA, 1939 | Works Progress Administration | molded ash plywood, birch  
14 w × 12.5 d × 26 h inches

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**Branded manufacturer's mark to underside:** [WPA Illinois Craft Project].

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**literature** *Eero Saarinen: Furniture for Everyman*, Lutz, ppg. 58–61

*Humble Beginnings: The Early Furniture of Eero Saarinen and Charles*

*Eames*, *Innovation Magazine*, Beckman, ppg. 23–26 *Crow Island School,*

*Winnetka, IL*, *The Architectural Forum*, Aug. 1941, ppg. 80–81

**provenance** Acquired from the Crow Island School in Winnetka, IL, c. 1965  
by Ronald Beckman, ISDA

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\$20,000–30,000



**Works Progress Administration (WPA) logo branded to the underside of present lot. The Illinois WPA provided a low cost solution to manufacturing during the Depression.**



## The Crucible of Mid-Century Modern



An auction first, the early Crow Island chair presents the innovative aesthetic that would define both Eames and Saarinen's works throughout their careers.

The present chair illustrates a unique moment in the history of twentieth century furniture design. This Crow Island School chair, designed by Charles Eames and Eero Saarinen (with Larry Perkins of Perkins, Wheeler and Will), reflects each designer's formative past and predicts the miraculous futures they will achieve. Developed in 1939 for Eliel Saarinen's Crow Island public school in Winnetka, Illinois, the chair utilizes both laminated ply and solid wood. The chair was developed as part of a system of furniture for the school by Charles Eames and Eero Saarinen under guidelines presented by the educational director, Frances Presler. This chair is the predecessor to the seminal Organic Design chairs Eames and Saarinen created in 1941 for the Museum of Modern Art.

Three seating types were used in the Crow Island School. The first type is a free standing chair that graduates in size, following the physical development of the children. The present lot is the smallest example of the three sizes. The second is a chair for older students with an attached desk mounted on a single-cast Staput pedestal base, predicting Eero's iconic Tulip chair of subsequent years. Finally, a molded plywood bench system was designed for the auditorium which, like the classroom chairs, graduates in size. In addition to the seating, a compatible square shaped table was created, allowing for use in clusters or individually with the freestanding chairs, to accommodate the progressive teaching methods practiced at the school.

Friends since their days at Cranbrook, the young Eames and Saarinen were excellent designers and problem solvers, making them an easy choice for Eliel Saarinen to task with conception of low-cost furniture that met the specially defined needs laid out by the school. Plywood has been in use for furniture design since the late 19th century; however, mass production and stronger gluing and lamination techniques were developed during the war years in an effort to limit the reliance on steel and metals, precious



Present design in situ at Crow Island School alongside work tables that can be used separately or in groups.

during this time. Eames was instrumental in the selection of this material and the project was his first use of bentwood in a commercial application. (To locate an economical producer, the designers contracted the government sponsored WPA, Works Projects Administration, to manufacture the few hundred units, as evident by the branded mark on the underside of the chair.) Saarinen, born in Finland and versed in the furniture of fellow Finn Alvar Aalto, was drawn to the sculptural potential of plywood. It is interesting to note the development of a plywood bench at the Woodland Cemetery Chapel by Eric Gunnar Asplund in 1937–1940 as it closely echoes the work by Eames and Saarinen made at this time.

In analyzing the details and material of the Crow Island School chair, it is plain to see that this important chair lays the groundwork for subsequent landmark designs by Eames and Saarinen. First, the use of molded plywood in furniture design by Eames and Saarinen begins with this chair and is further explored for their award-winning system in the Museum of Modern Art's 1941 competition, *Organic Design in Home Furnishings*. Dowel wood legs are also used first in this chair and are further refined with a tapered silhouette in the MoMA chair and seen in several variations by Charles and Ray Eames as bases for their fiberglass and wire chairs. The H-shaped structure of the base is simultaneously used by Eames and Saarinen in the Kleinhans Music Hall chamber room chairs of 1940 and is found in many variations of Eames furniture bases. Finally, the overall spirit of integrated, organic design and inventive furniture had its impetus at Crow Island and defined the innovative aesthetic of both designers for the rest of their careers.

**Furniture, and especially chairs, interest me because it is a piece of architecture on the human scale...That's why architects design furniture—so you can design a piece of architecture you can hold in your hand.**

Charles Eames



### **Eero Saarinen 1910 - 1961**

Born in 1910, Eero Saarinen was surrounded by design his entire life; his father, Eliel Saarinen was an architect and director of the Cranbrook Academy of art and his mother, Loja Saarinen, was an acclaimed textile artist. In 1929, Saarinen traveled to Paris to study sculpture at the Académie de la Grande Chaumière before enrolling in the Yale architecture program. He returned to Cranbrook in 1934 where he met fellow designer and friend, Charles Eames. In 1947, Saarinen won a competition to design a monument for Thomas Jefferson in St. Louis. His Gateway Arch would mark one of the many triumphs of his short but incredibly productive career.

### **Charles Eames 1907 - 1978**

Charles Eames was born in St. Louis, Missouri in 1907. He studied architecture at Washington University for just two years before leaving school and opening his own firm with Charles M. Gray in 1930. In 1938 he received a fellowship from the Cranbrook Academy of Art in Michigan; Eames would later head the industrial design department there. In 1940, he met Ray Kaiser while working with Eero Saarinen on their prize winning molded plywood designs for the *Organic Design in Home Furnishings* competition. They would marry in 1941 and move to California continuing their exploration of traditional design materials, and marking the beginning of several decades of groundbreaking design.

7

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**Charles Eames and Eero Saarinen**

**Important and rare table for the Organic Design Competition**

USA, 1940 | Red Lion Furniture Company  
molded Honduran mahogany plywood, mahogany  
39.5 w × 34.75 d × 17.17 h inches

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**literature** *Organic Design in Home Furnishings*, Noyes, pg. 30  
*Charles Eames: Furniture from the Design Collection*, Drexler, ppg. 4, 11  
*The Story of Eames Furniture: The Early Years, Book 1*, Neuhart, ppg.  
250–289 discuss the Organic Design Competition **Eero Saarinen:**  
*Furniture for Everyman*, Lutz, pg. 86

**exhibited** *Organic Design*, 1941, Museum of Modern Art, New York  
**provenance** Private collection, Canada | Rago, March 2002, Lot 255  
Private collection, Los Angeles

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\$10,000–15,000





This coffee table was included in the Organic Design exhibition at the Museum of Modern Art, New York in 1941. It was among the award-winning designs by Eames and Saarinen in the category of other furniture for a living room.

In 1940, the Museum of Modern Art in New York inaugurated the groundbreaking Organic Design competition to “discover good designers and engage them in the task of creating a better environment for today’s living.” The museum collaborated with several manufacturers and department stores to produce and distribute the winning designs.

Charles Eames and Eero Saarinen submitted collections in two categories—seating for a living room and other furniture for a living room—and won first prize for both. Their use of innovative technologies and new manufacturing processes set the works by Eames and Saarinen apart from their competitors. Their designs dramatically influenced modern movements in the field and directly influenced the future direction both designers would take in their careers.

This rare coffee table, made of molded plywood by the Red Lion Furniture Company, was among the case good designs featured in this influential exhibition and competition. Due to the difficulties of production, their furniture forms ended up being expensive to make (The coffee table was listed at a price of \$49.50 which was a considerable sum for the time.) and production was short lived. This coffee table is one of only a few examples ever made.



**A design may be called organic when there is a harmonious organization of the parts within the whole, according to structure, material and purpose. Within this definition there can be no vain ornamentation or superfluity, but the part of beauty is none the less great—in ideal choice of material, in visual refinement, and in the rational elegance of things intended for use.** Eliot Noyes.

Frank Gehry  
Winton Guest House  
Canada/USA, 1984–1987

The single-story structure is comprised of two bedrooms with full bathrooms, a central living room, fireplace alcove, loft, kitchenette and garage.

\$1,000,000 – 1,500,000

**Commissioned** 1984

**Completed** 1987

**Square footage** 2,300

**Material and Form** The building is composed of six geometric-forms clad in a variety of finishes and building materials to differentiate and divide the space: a thirty-five foot tall pyramid-shaped living room finished in black painted metal; a curved bedroom covered in dolomitic limestone from southern Minnesota; a cube-shaped fireplace alcove faced in brick; a large rectangular garage and kitchenette covered in Finnish plywood and aluminum strips; a smaller rectangular loft in galvanized steel is supported by column clad in the same material; and a rectangular second bedroom with a slanted roof also finished in black painted metal. House retains all original lighting elements, appliances and windows.

**Location and Transportation** Initially situated on the Winton's 12-acre Lake Minnetonka property the guest house was moved in 2008 to Owatonna where it currently resides. Upon purchasing this work, the structure will need to be relocated.

**Awards** *House & Garden* magazine Design Award for Architecture, 1987 | Award of Honor from the Los Angeles Chapter of the American Institute of Architects, 1987 | *Time* magazine's "Best of '87" design section, 1987 | Award of Honor from the National chapter of the American Institute of Architects, 1988

**Provenance** Commissioned by Penny and Mike Winton in 1984  
Kirt Woodhouse, 2002 | Donated to the University of St. Thomas in 2007

**Literature** Andersen, Kurt. "Echoes of the Past, Visions for the Present: Best of '87." *Time* 4 January 1988: 74–75 | Dal Co, Francesco and Kurt W. Forster. *Frank O. Gehry: The Complete Works*. New York: The Monacelli Press, Inc., 1988 | Filler, Martin. "The House as Art." *House & Garden* October 1987: 152–161 | "Frank O. Gehry and Associates, Winton Guest House." *GA Homes* December 1987: 34–39 | Freedman, Adele. "The Next Wave." *Progressive Architecture* October 1988: 97–101 | Walker Art Center. *The Architecture of Frank Gehry*. New York: Rizzoli, 1986 | Viladas, Pilar. "Outdoor Sculpture." *Progressive Architecture* December 1987: 60–65





**Frank Gehry is an artist and architect. He has always surrounded himself with artists—Robert Rauschenberg, Jasper Johns, and LA artists such as Ken Price or Ed Ruscha. As a result one might say his work, particularly the Winton Guest House, has a remarkable sculptural quality unique to the profession.** Christy MacLear, Executive Director, Robert Rauschenberg Foundation

You get a sense of a man's daring and creativity, and we were really excited by him. Penny Winton

## The Art of Architecture Frank Gehry's Winton Guest House

by Dr. Victoria Young, Professor of Modern Architectural History and Chair of the Art History Department at the University of St. Thomas

Frank Gehry (b. 1929) is one of the most popular and critically acclaimed architects in the world. His designs have created a new understanding for the use of materials and forms as seen with the Disney Concert Hall in Los Angeles (1991-2003), the Fondation Louis Vuitton in Paris (2004-2014) and the Guggenheim Museum in Bilbao, Spain (1997), a work Philip Johnson called "the greatest building of our time." He has won the Pritzker Architecture Prize, an American Institute of Architects Gold Medal, and a National Medal for the Arts. Frank Gehry has taken architecture to a new artistic level, prompting noted architectural critic Ada Louise Huxtable to call him the "most staggeringly talented architect that this country has produced since Frank Lloyd Wright."

The public first noticed Gehry's architectural inventiveness when he renovated his own home, a bungalow in Santa Monica, California during the late 1970s. His career moved to another level, however, with the 1983-1987 design and construction of a guest house in Minnesota for Mike and Penny Winton, adjacent to their home in Orono, Minnesota (completed in 1952 by Philip Johnson). In this project he explored new geometries and forms in room shapes while using materials like metal, stone, and plywood in their raw and undisguised state. Gehry then assembled these shapes in a sculptural composition to create art from architecture.

The Winton Guest House attracted attention immediately for its originality and its representation of Gehry's refreshing, innovative approach to design. In 1987, the house won the first *House & Garden* magazine Design Award for Architecture, as well as an Award of Honor from the Los Angeles Chapter of the American Institute of Architects. *Time* magazine included the guest house in its "Best of '87" design section. And the national chapter of the American Institute of Architects recognized the significance of the work with a 1988 Honor Award.

The Wintons initially inquired at the offices of Philip Johnson in their undertaking to build a guest house for their children and grandchildren but Johnson's full schedule prevented his involvement. Instead, the couple found their architect on Sunday morning, May 16, 1982, when the *New York Times* arrived on their doorstep, complete with a feature on Frank Gehry in the *New York Times Magazine*. The images of work by this up-and-coming architect captivated them and a 1984 visit to southern California to see his projects in person confirmed their desire to hire him.

But, the question arose: can a house be not only practical and functional, but also artistic and experimental? With strong support from his patrons, Gehry explored the potential of architecture as sculpture in his design for the guest house. Still life paintings by Giorgio Morandi, cityscapes, and one-room buildings inspired him. Gehry sought to get "to the purest place" in design by making "each room a different thing." When asked in an interview twenty-five years after the completion of the guest house what its importance is to the history of architecture, Penny Winton said that Gehry "solved the problem of getting energy into a building." She was surprised at how much he listened to their requests, but she also knew that they were "working with a master and they learned to get in step with what he was doing."

Gehry comprised the building of six distinct elements unified by their pinwheeling effect off the central living room. Although visually complex, the forms are conventional compared with those Gehry includes in his designs today. The thirty-five-foot tall pyramidal-shaped living room is finished with black painted metal, as is the shed-roofed bedroom. An additional curving bedroom is covered in dolomitic limestone from southern Minnesota. A cubical fireplace room is faced in the same color brick as the Johnson house, a rectangular-shaped garage/kitchenette is covered in a graphically patterned mixture of Finnish plywood and aluminum strips, and a cubic loft is sheathed with galvanized sheet metal. The forms stand on their own as each piece barely touches the other, and they remain pure, as no exterior joints, hardware, or utility boxes were visible from the key vantage point of the Johnson house terrace.

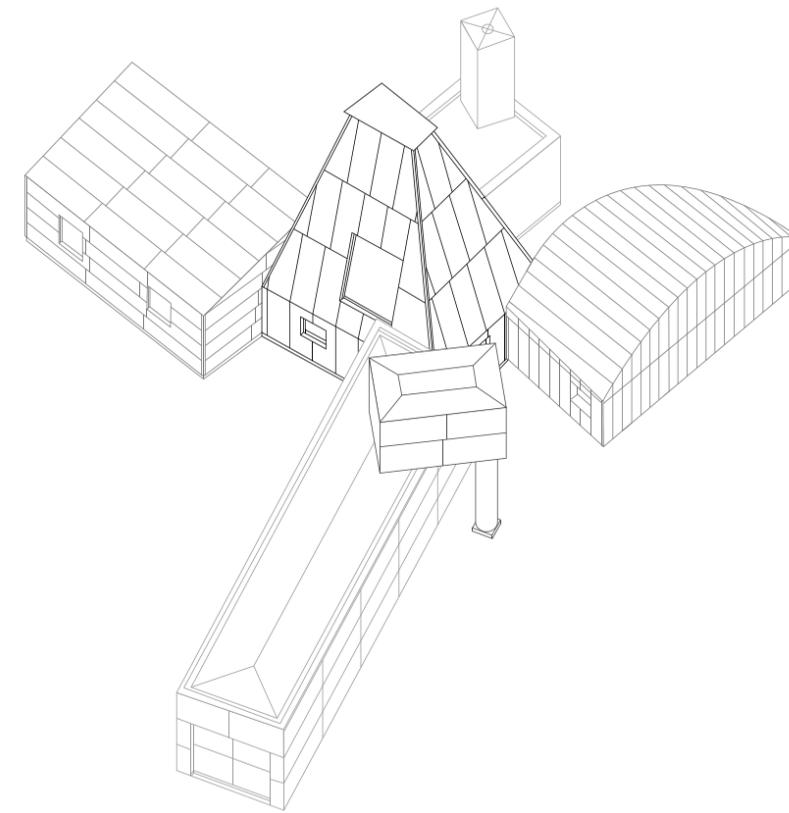
The result was not only playful and unique, but also functional. The Winton Guest House is an artistic masterwork that one can live in, by an architect who will be remembered as one of the greatest designers of all time.

What slowly evolved is a very sculptural solution that may be construed as a large outdoor sculpture. When it's seen from the Philip Johnson house it won't look as much like a building as like a large sculpture. The parts of the house are very simple forms. Frank Gehry



**What is architecture? It's a three dimensional object, right? So why can't it be anything?**

Frank Gehry



### **Frank Gehry b.1929**

Frank Gehry was born on February 28, 1929 in Toronto, Canada. His family moved to Los Angeles where Gehry would attend the University of Southern California earning his bachelor degree in architecture in 1954. In 1956 Gehry moved to Cambridge, Massachusetts to study city planning at the Harvard Graduate School of Design where he completed only two years of the program before returning to Los Angeles. Back in California, Gehry worked for Hideo Sasaki, Pereira & Luckman, Victor Gruen & Associates and André Remondet before starting his own firm, Frank Gehry and Associates in 1962.

Early projects in his career, such as his Easy Edges furniture line (1969-1973) comprised of chairs, stools and tables made of stacked corrugated cardboard, and his 1978 remodel of his Santa Monica residence using industrial items such as chain-link fencing, corrugated metal, wire-reinforced glass and plywood exhibit Gehry's innovative use of materials and originality in form. By the 1980s Gehry was established in the field and in 1989 he was awarded the Pritzker Architecture Prize for his experimental and extraordinary approach to design. Gehry rose to fame with important structures and projects such as the Guggenheim Museum, Bilbao (1997) and the Walt Disney Concert Hall, Los Angeles (2003). Today Gehry is well-known for his distinct, artistic style.

**The thing that has always driven me  
as a designer is feeling pissed off by  
the shitty stuff around me and wanting  
to make it better.** Marc Newson



9

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Marc Newson  
Important and unique desk from Syn Studios, Tokyo  
Italy/Japan, 1996 | lacquered wood, plastic, enameled aluminum  
106.5 w x 47.25 d x 29 h inches

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Desk features six drawers and four removable panels.

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**literature** *Syn Studios*, Sound and Recording Magazine, January 1997,  
pg. 49 *Marc Newson*, Rawsthorn, ppg. 128–131 illustrates the commission  
**provenance** Syn Studios, Tokyo | Phillips, New York, Design, 12 June 2008,  
Lot 145 | Important private collection

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\$200,000–300,000

**Designing Syn recording studios in Tokyo, Japan was without doubt one of my most important interiors projects. It is truly unique, a one-off. Never done before and never to be done again.** Marc Newson







©Nacása & Partners inc ®

**Syn Studios would go on to be a defining work by Newson, leading him to the technically oriented design for which he is famous.**



©Nacása & Partners inc ®

### Marc Newson for Syn Studios

With characteristic abandon, Marc Newson reveled in the technical and aesthetic challenge of designing a recording studio. Commissioned in 1996 by Simon le Bon, Yasmin la Bon and his friend, Nick Wood, Newson was just emerging as a dominant figure in the world of design. “Up until that point I had been typecast as a ‘wacky’ young designer who was doing slightly crazy things, but at that moment, working with such a cutting edge and technically driven space, I had to really embrace the idea of working with particular areas of expertise that I didn’t really know anything about.” Syn Studios would go on to be a defining work by Newson, leading him to the technically oriented design for which he is famous.

In Syn Studios, Newson created a total environment, designing all aspects of the interior from furnishings to the floor. “Designing Syn recording studios in Tokyo, Japan was without doubt one of my most important interiors projects. It is truly unique, a one-off. Never done before and never to be done again.”

He took special pride in designing the executive desk for his friend and spared little in its beautiful construction and lacquered surface. The desk, with its spare black and white coloration, perforated elements and perfection of surface finish, is a tour-de-force of Newson design. It is the first of his furniture forms to feature radius curved edges, a now signature motif.

“It was designed for my best friend, I put a lot of extra effort into that place—more than I would have done for just about anyone else. It was at a moment in my career when I could devote such time. I could really labour over things and have fun. Designing one off pieces of furniture is a luxury that, as ridiculous as it sounds, I can rarely afford now.”

**I'm fascinated with materials,  
with processes, with technologies.**

Marc Newson



### **Marc Newson b.1963**

Born in Sydney in 1963, Marc Newson spent his childhood traveling in Europe and Asia. His mother took a job working for a leading Australian architecture firm, exposing Newson to design at early age. He attended Sydney College of the Arts to study jewelry and sculpture, graduating in 1984. Newson was awarded a grant from the Australian Crafts Council to stage his first exhibition where he presented his Lockheed Lounge Chair that would be purchased by the National Gallery of Southern Australia. Newson moved to Tokyo in 1989 where he met the owner of Idée, Teuro Kurosaki with whom he would produce numerous designs for over the years. From Tokyo, Newson moved to Paris before settling in London and opening his own design studio, Marc Newson Ltd. Not one to be categorized, Newson has designed cars, jets, and watches in addition to his iconic furniture. In 2005, *Time* magazine named him one of the 100 most influential people in the world. His work is housed in the collections of several major museums around the globe including the Museum of Modern Art, New York, the Victoria and Albert Museum, London, and the Centre Georges Pompidou, Paris.



10

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**George Nelson & Associates**

**Rare and important Marshmallow Sofa**

USA, 1954–1956 | Herman Miller | Girard naugahyde, chrome-plated and enameled steel

104 w × 32 d × 31.25 h inches

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**literature** *George Nelson: Architect, Writer, Designer, Teacher*, von Vegesack and Eisenbrand, pg. 267

**provenance** Consolidated Edison, New York | Charlie Milhaupt, New York | Treadway Gallery, *1950s Modern and Italian Glass*, 6 December 1998, Lot 658 | Private collection, Los Angeles

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\$50,000–70,000





**You don't think your way to creative work.**

**You work your way to creative thinking.**

George Nelson

## Pop before Pop

The icon of post-war design, the Marshmallow sofa epitomizes an optimistic and heroic moment in American history. Designed by Irving Harper and George Nelson in 1954-56, the sofa breaks with upholstered furniture forms in a dramatic way. The seat and back planes are formed solely from upholstered circles rising on small pins from the structure. The tubular frame is curved, further reinforcing the floating aspect of the seat. While clearly echoing the influence of the atomic age, as epitomized in Nelson's Ball clock from 1949, the Marshmallow is a precursor to the geometric purity and playfulness of Pop.

Herman Miller was a design leader and in 1956 was still willing to market avant-garde furniture to the corporate world. The original sales literature for the Marshmallow discusses the sofa being used in contract settings for "use in lobbies in public buildings." This came to pass in the reception area of Commonwealth Edison in New York in 1958, a company not unfamiliar with other uses of atomic design, when the present lot was commissioned in this larger form and custom color.

Ultimately, the Marshmallow was not a commercial success, a total of 186 sofas were produced prior to its discontinuation in 1961. From this limited production run, a small number of custom-orders were made in a double-sized variation of the standard form. The sofa retains the original multicolor Naugahyde upholstery in Alexander Girard designed hues. The chromatic and visual play serves to heighten the Pop aesthetic demonstrated in this piece.

The very definition of iconic, the Marshmallow sofa, through its color and form, expresses the exuberance and possibility of design in the post-war era.





The very definition of iconic, the Marshmallow sofa, through its color and form, expresses the exuberance and possibility of design in the post-war era.

### George Nelson 1908 - 1986

Born in Hartford, Connecticut in 1908, George Nelson studied architecture at Yale University, teaching for a short time before the Great Depression. In 1932, he won the Rome Prize and spent the next two years studying design in Italy. Returning to the United States, Nelson sold his essays to *Pencil Points* and became an associate editor at *Architecture Forum* and *Fortune* magazine. After reading Nelson's innovative book *Tomorrow's House*, then president of Herman Miller furniture company D.J. De Pree hired Nelson as design director. Nelson launched his first collection in 1947 and transformed the struggling company into a groundbreaking leader in the field. Nelson remained at Herman Miller until the mid-1960s, and was responsible for bringing Charles and Ray Eames, Alexander Girard and Isamu Noguchi on board.

In 1947, Nelson opened his own design studio, George Nelson Associates, Inc. which at one time employed over seventy people. The company's work within corporate settings revolutionized the concept of branding and elevated industrial design to new heights. Throughout his career, Nelson continued to write critically about design across multiple planes, teaching and consulting until his death in 1986.

II

Leo Amino

Untitled (mobile)

USA, c.1958 | carved mahogany, snap fishing swivels, steel wire  
55 w × 18 d × 70 h inches

Signed and dated to edge of one element: [Leo Amino 53].  
Sold with a copy of a sketch of this work by Leo Amino.

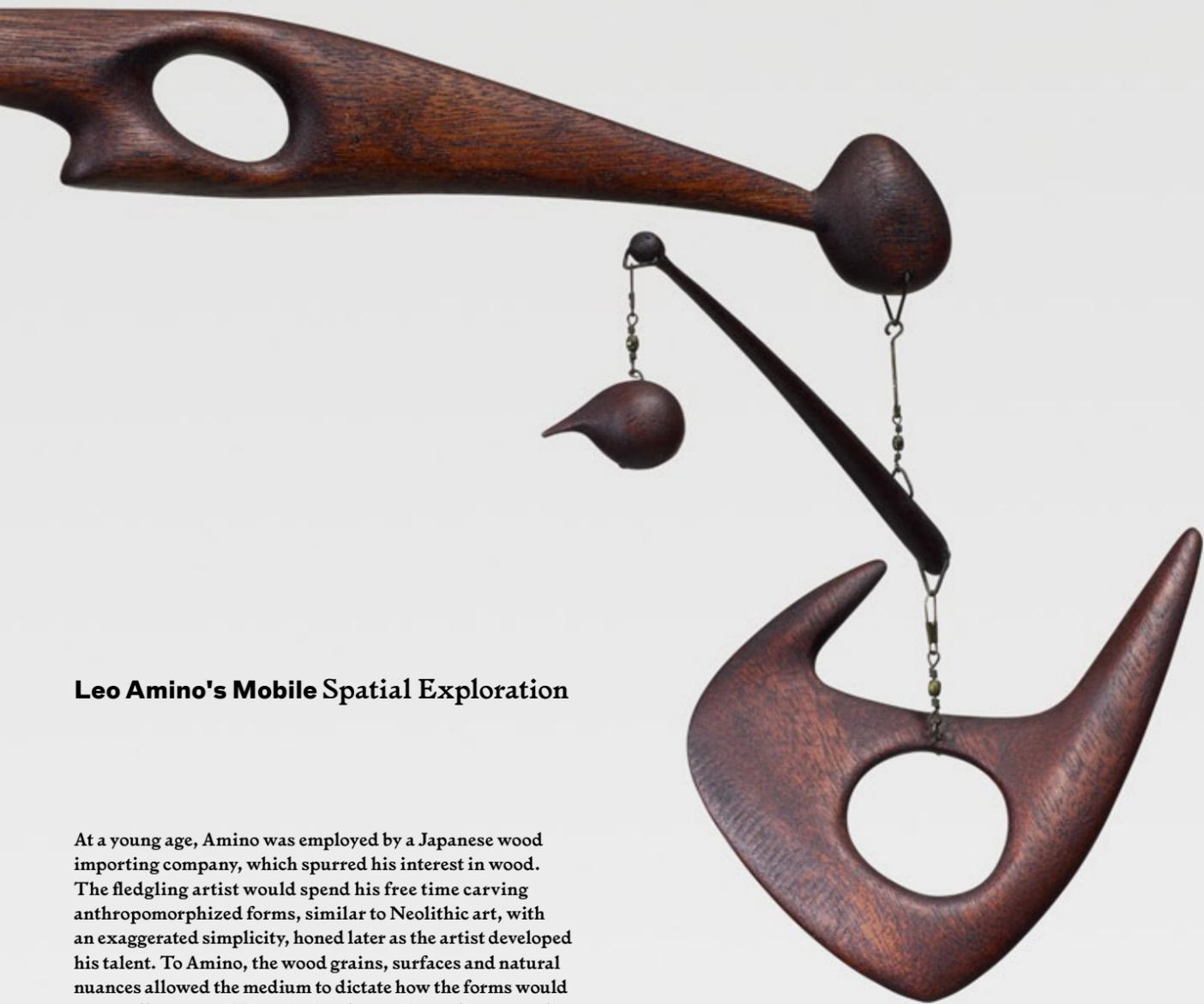
**literature** *Leo Amino: Sculpture 1945–1974*, exhibition catalog, illustrates related works *Leo Amino: Tenth One-Man Exhibition*, Sculpture Center exhibition catalog, illustrates related works

**provenance** Acquired directly from the artist by Emanuel and Linda Wright Thence by descent to Amy and Joclyn Wright

\$50,000–70,000

**Time and space are explored as the sculpture moves and responds to its environment while the elements themselves represent bones or talismans connecting the living with the spirit world.**





## Leo Amino's Mobile Spatial Exploration

At a young age, Amino was employed by a Japanese wood importing company, which spurred his interest in wood. The fledgling artist would spend his free time carving anthropomorphized forms, similar to Neolithic art, with an exaggerated simplicity, honed later as the artist developed his talent. To Amino, the wood grains, surfaces and natural nuances allowed the medium to dictate how the forms would eventually emerge. Nature's simple, consistent beauty spoke to the artist as he continued his direct-carving and formal approach to sculpture.

In 1938, while traveling in London, Amino encountered the work of Henry Moore. Moore's use of volume and figuration, with anatomical details softened and abstracted, spoke directly to Amino and the progression of his work; he was profoundly influenced. Amino channeled Moore's simplification and exaggeration of the human body, creating forms simultaneously abstract and figurative.



© Burstein Collection / Corbis

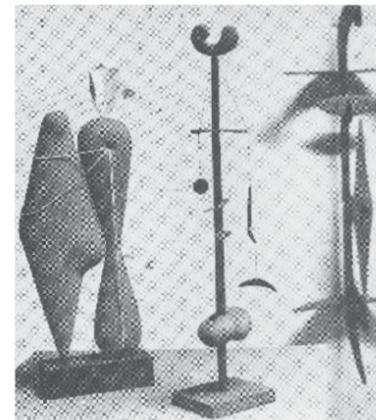


Photo by Rudy Burckhardt

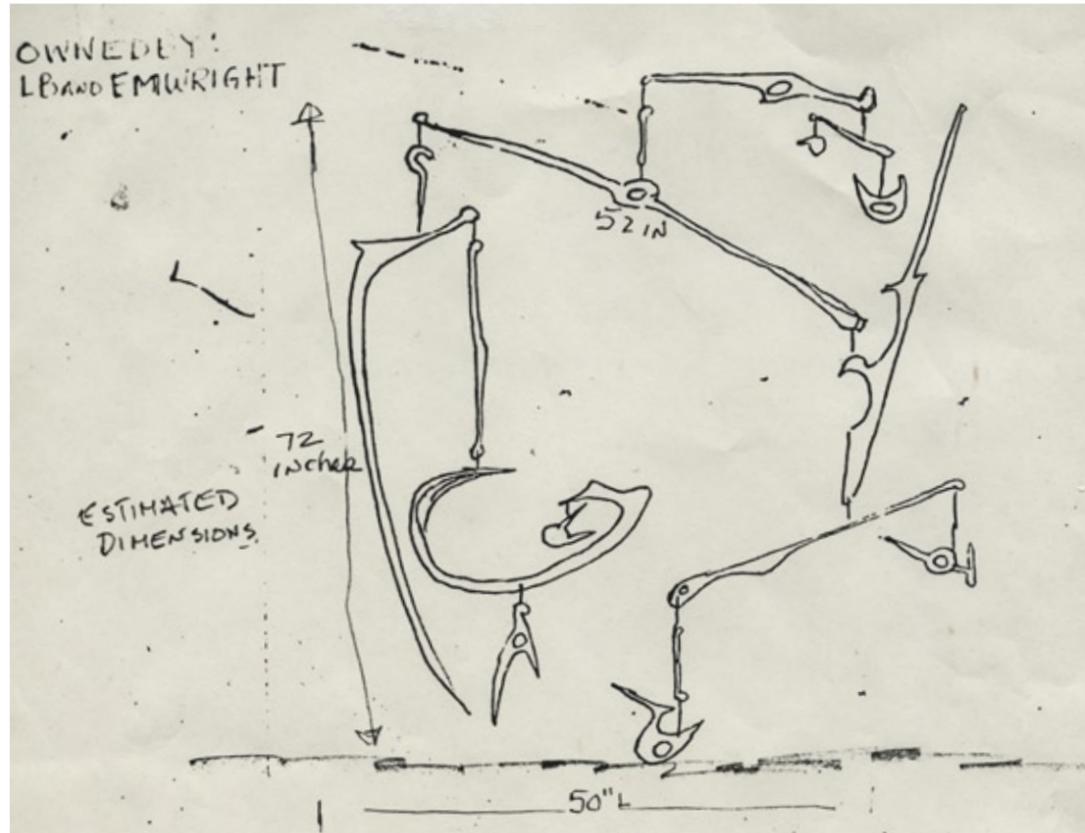


Alexander Calder *Constellation Mobile* 1943.  
wood, string, wire, and paint  
134.6 × 121.9 × 88.9 Calder Foundation,  
New York / Art Resource, NY © 2015 Calder  
Foundation, New York / Artists Rights Society  
(ARS), New York

Initially, the Surrealists provided a great deal of influence on his work, and Amino delved into the power of the unconscious mind. He would appropriate figural gestures in his sculptures, coupled with titling that leads the viewer to consider family structure, portraiture and still-life, but the over-abstracted forms were not static nor were they literal. Amino's use of negative space and fluid motion, with carved, voluminous forms, suspended and animated link him directly to some of Alexander Calder's early mobiles. As Gregory Gilbert writes, "in creating his suspended forms, Amino might have also been inspired by the...principles that Alexander Calder has investigated in his mobiles of the thirties; in addition to rejecting mass, the Constructivist artists also denounced the static character of the traditional sculpture, asserting that motion could also be incorporated into sculptural works as a mean of delineating space"

In his oeuvre, Amino's Interlocking forms and organically carved elements have a direct parallel with the work of Isamu Noguchi, an artist whose work Amino had a kinship as they both navigated an Asian American artistic path in the post-war period. While the two artists were developing wholly different bodies of work, there is an innate similarity drawn between the two and their fluid, anthropomorphic forms.

The present lot, one of only a few mobiles and the largest ever created by Amino, reflects an idea of physical form by projecting itself into space beyond the physical borders of the material. Time and space are explored as the sculpture moves and responds to its environment while the elements themselves represent bones or talismans connecting the living with the spirit world.



Sketch by Leo Amino from the archives of Emanuel and Linda Wright, featuring the present lot.



## Emanuel and Linda Wright Leo Amino and New York



*Seedling*, 1953. Smithsonian American Art Museum, Gift of Mr. and Mrs. Emanuel Wright.

New York in the early 1950s was fertile ground for a new creative period in America. Writers, artists, actors and musicians all interacted and shared ideas in the East Village.

In the late 1940s, Emanuel Wright had just completed his service as a radio operator for the merchant marines in World War II and he and his wife, Linda settled into life in New York City. Living in Peter Cooper village, they socialized with creative people such as Ben Gazara, Arthur Miller, John Forsyth and Walter Matthau. While attending classes at Cooper Union, Emanuel Wright met Leo Amino becoming lifelong friends. Over the years, the Wrights acquired the most important private collection of Amino artworks, eventually giving three works to the Smithsonian American Art Museum.

The Wright's collection of more than fifty works was largely acquired directly from the artist at his Watt Street studio where Amino created art in his kitchen, the limitations of which accounts for the intimate scale of his artistic output at the time. By 1959 the Amino family was splitting their time between New York and New Jersey and the Wrights had decamped the city for the Garden state. The Wrights and the Aminos continued their relationship begun in the city. Amino was an excellent cook and would host the Wrights often at his home in Glen Gardener. If skewers were needed for a barbecue or if a pickle fork was needed for condiments, Amino would carve them and the sculptures were used as simple tools fitting the need.

Linda Wright describes Amino as an artist who "found beauty where there was no beauty." The Wrights filled their home with Amino's art, his works bringing aesthetic pleasure and serving as memories of the time of their creation.



## Leo Amino 1911-1989

Leo Amino was born in Taiwan in 1911 and spent his childhood in Tokyo. He traveled to the United States in 1929 where he pursued a degree at a Junior College in San Mateo, California. Two years later, Amino enrolled in a liberal arts program at New York University, completing only one year before taking a job with a Japanese wood importing firm that specialized in distributing pre-cut Macassar ebony to manufacturers. Intrigued by the qualities of the wood, Amino took samples home and experimented with carving them. Recognizing his talent, Amino enrolled in the American Artists School in New York in 1937 where he briefly studied direct carving techniques under Chaim Gross.

Amino's work was exhibited in the 1939 World's Fair in New York and he had his first solo exhibition one year later. One of the first American artists to use plastic, Amino began experimenting with the material as early as the 1940s. Amino taught at Black Mountain College in North Carolina from 1947-1950 and at Cooper Union from 1952-1977. Throughout his long career, Amino's works exhibited sculptural prowess, a mastery of form and material imbued with human emotion. His work is in the permanent collections of several museums including the Smithsonian American Art Museum, Washington, the Whitney Museum of American Art, New York and the Museum of Modern Art, New York.

12

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**Philippe Hiquily****L'Horloge**

France, 1962 | iron and found objects

43 h × 15 w inches

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**This sculpture is unique.**

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**literature** *Philippe Hiquily, Catalogue Raisonné: 1948–2011*, vol. 1, Roudillon et al., pg. 156 *Cinquante ans de collage*, Musée d'Art modern et d'industrie de Saint-Étienne exhibition catalog, no. 163 *Le chemin de la mémoire et de l'inspiration Paris-Concrémiers*, l'Espace Art de Brenne exhibition catalog, pg. 81 *Hiquily*, Jonquet, pg. 55 *Update Art Magazine*, 2008, pg. 48 *Hiquily, érotisme, mouvement et humour en sculptures*, Artist no. 112, Yen-Fong, pg. 167

**exhibited** *Cinquante ans de collage*, 1964, Musée d'Art moderne et d'Industrie de Saint-Étienne, France

**provenance** Karl Flinker, Paris | Musée d'Art et d'Industrie de Saint-Étienne, France | Private collection, New York

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\$40,000–60,000

**The head is an expression, hands are an expression, feet are an expression, in French we say of someone that he can be as ‘stupid as his feet’. The body, however has no expression, and that was what interested me: finding volumes devoid of anecdote.** Philippe Hiquily





**If art does not provoke, then there is no art.**

Philippe Hiquily

### Philippe Hiquily 1925-2013

Born in Paris in 1925, Philippe Hiquily enrolled in the Ecole des Beaux-Arts in Orléans in 1945 to study sculpture. After completing a tour in the French Military during the Indochina War, he entered the École Supérieure des Beaux Arts in Paris in 1948. His monumental sculpture entitled *Neptune* received the Prix de Sculpture in 1953 and Hiquily left school shortly after. Hiquily developed a direct welding technique, combining industrial welding methods with reclaimed metals. In 1959 he won the Critic's Prize for sculpture at the Paris Biennial and he traveled to the United States to exhibit at The Contemporaries Gallery, New York where he was met with praise from critics and dealers alike and achieved artistic stardom.

A passionate collector of primitive art and a world traveler, Hiquily absorbed, and was influenced by, artistic traditions from Africa, the Pacific and Northern Canada. He continued to pursue figurative forms in his sculptures, and expanded into furniture and motorized mobiles. Hiquily's work is featured in numerous institutions around the world including the Museum of Modern Art, New York, the Centre Pompidou, Paris, and the Solomon R. Guggenheim Museum, New York.

13

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Ron Arad  
Rolling Volume

United Kingdom/Italy, 1989 | Ron Arad Associates  
patinated mild steel, lead  
29.75 w × 39 d × 31.75 h inches

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This work is number 16 from the edition of 20.  
Incised signature to lower edge: [Ron Arad 16/20].

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**literature** *Ron Arad*, Sudjic, ppg. 62–63 *Ron Arad: Restless Furniture*,  
Sudjic, pg. 59 *Ron Arad*, Vitra Design Museum exhibition catalog,  
ppg. 110–111 *Ron Arad Talks to Matthew Collings*, Collings, ppg. 98–99  
**exhibited** *Mobilier: Objets 1960–2000*, 5 June–24 July 1999,  
Galerie Kreo, Paris

**provenance** Galerie Kreo, Paris | Muriel Brandolini, New York  
Phillips, New York, *The World of Muriel Brandolini*, 21 October 2011, Lot 97  
Private collection, Los Angeles

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\$50,000–70,000

Rolling Volume, like many of Arad's  
earliest Volume works, incorporates  
traditional industrial materials and retains  
his characteristic brutalist approach  
to construction.



**Boredom is the mother of creativity.** Ron Arad

By the close of the 1980s, Ron Arad had cemented a reputation as an exceptional designer well-known for his post-industrial works based on appropriation and the ready-made, such as the *Rover* chair and *Concrete Stereo*. But his *Volume* series, begun in 1989, featuring a refined and previously unseen strength of sculptural expression, symbolizes an important shift into the expression of sculptural form, laying the groundwork for his landmark accomplishments of the next twenty years.

*Rolling Volume*, like many of Arad's earliest *Volume* works, incorporates traditional industrial materials and retains his characteristic brutalist approach to construction. It is his formal treatment however, in this case deliberately elegant and graceful, which re-contextualizes these works. The designer's eye, critical of the designed 'object', is apparent in these, but his intentions to focus on form are clear. Tipping his hand in the title, Arad places primary emphasis on the chair's spatial properties. The simplified welded steel construction serves only to refocus our attention on the work's morphology. Internally weighted, the chair and its integral seat are angled upward visually creating the energy of an object in motion, while also providing a challenge to the potential sitter thereby further distancing the user from the chair's functionality. Once the form is established and volume is assigned, the work is finished. There is no discussion or consideration of surface, of decoration. Here, Arad reassigns his furniture form as sculpture, as a work of art.



Sketch by Ron Arad

**Internally weighted, the chair and its integral seat are angled upward visually creating the energy of an object in motion, while also providing a challenge to the potential sitter thereby further distancing the user from the chair's functionality.**





### Ron Arad b.1951

Ron Arad was born in Tel Aviv in 1951 and attended the Bezalel Academy of Arts and Design in Jerusalem from 1971–73. He moved to London to attend the Architectural Association, encountering a creative environment that emphasized ideas over technique. Inspired by Gaetano Pesce, Arad became interested in using industrial materials in domestic settings. He co-founded his London design studio and workshop, One-Off with Caroline Thorman in 1981. That same year, Arad created his seminal Rover chairs made with scavenged materials. Throughout the 80s, Arad explored the possibilities of sheet steel, opting to shape and alter it by hand, imparting a distinctive rough finish that would become a signature of his work. From 1997–2009, Arad was the head of the Design Product Department at the Royal College of Art in London. In 2008, Ron Arad Architects was established. Two years later, the Design Museum in Holon, Israel was completed and received much international acclaim. Along with his studio work, Arad has also produced a number of designs for companies such as Vitra, Alessi and Cassina among many more.

**According to Oscar Wilde, the element of function disqualifies something from being art. But actually an art form's function might be to entertain or delight.**

Ron Arad

14

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**Josef Hoffmann**  
**table lamp**

Austria, c.1913 | Wiener Werkstätte | brass, silk  
10 dia × 16.25 h inches

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**Signed with impressed manufacturer's mark to underside:**  
**[Wiener Werkstätte JH].**

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**literature** *Wiener Werkstätte: Design in Vienna 1903–1932*,  
Brandstaetter, pg. 288

**provenance** Private collection, Chicago

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\$15,000–20,000



**Our time should at last recall that art alone preserves the value of its colossal epoch-making works as an inspiration for the future, and that we will vanish from the earth with all the things of our civilization if a vigorous art will not transmit them by its inner value.** Josef Hoffmann



**Illustrated left to right:**

- Jette* by Jens Quistgaard, 1968
- Domus* by Gio Ponti, 1956
- Bourdin* by Massimo and Lella Vignelli, 1986
- Web* by Ward Bennett, c.1986
- Polar* by Ilmari Tapiovaara, 1963
- Cristina* by Gaston Centa, 1975
- Palisander* by Don Wallance, 1970
- Boca* by Sergio Asti, 1976
- Pott 2721* by Don Wallance, 1953
- Double Helix* by Ward Bennett, 1987
- Design 3* by Don Wallance, 1964
- Amboss 7000* by János Megyik, 1970
- Contemporaria* by Eliel Saarinen, 1927

The Table of Babel, a modernist collection of flatware curated by Murray Moss

1927–1987 | stainless steel, silverplate, rosewood

The Table of Babel is comprised of thirteen sets of flatware by ten different designers; sixty-two pieces total.

**literature** *Saarninen House and Garden: A Total Work of Art*, Wittkopp, pg. 88 *Modern European Cutlery Design 1948–2000: The Bauer Design Collection*, Bauer, ppg. 65, 97, 113 *Gio Ponti: L'Arte Si Innamora Dell'Industria*, La Pietra, pg. 301 *Design*, Vignelli, pg. 280 *Design Since 1945*, Hiesinger and Marcus, pg. 154  
**provenance** Collection of Dung Ngo, New York

\$4,000–6,000

**The Table of Babel, assembled over many years, is a Collector's collection of thirteen different place-settings of Modernist origin, each highly sculptural as well as directional in both form and manufacturing process, with many examples rare. Designed between 1927 and 1987, the set creates a new paradigm for the 'dinner party' table—a sculpture garden, where the homogenous ritual of dining together does not imply conformity, nor does it deny the participants' individuality or their human capacity for unique expressions of creativity. On the contrary, the eloquent display of diversity in artistic language, articulated so exuberantly through these domestic, intimate steel and silver abstract forms, encourages real dialogue.**

Modeled by ten different designers, *The Table of Babel* includes settings by Eliel Saarinen, Don Wallance, Gio Ponti, Jens Quistgaard, Massimo and Lella Vignelli, Sergio Asti, Ward Bennett, Gaston Centa, Janos Megyik and Ilmari Tapiovaara.

Rather than maintaining a silver chest of identical services, most of which lie in waiting most of the time, *The Table of Babel* provides an enormous range of possible juxtapositions, to be enjoyed not only by a single large gathering of thirteen individuals, but also by as few as two persons.

Table art, whether 17th Century figural sculpture made of sugar, or 18th century garden scenes modeled in porcelain, has traditionally been used to inspire harmony, not dissonance. These place settings, instruments in their own right, to be played and played with, in spite of their 20th century origins, carry on that centuries-old tradition. It is a true delight! — Murray Moss





16

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Harry Bertoia  
Untitled (Early Wire Form)  
USA, c.1952 | enameled steel, steel wire  
48 w × 11 d × 22.25 h inches

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Sold with a certificate of authentication from the Harry Bertoia Foundation and a title of authentication from Bertoia Studio.

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**literature** *Harry Bertoia: Monoprints*, Schiffer, ppg. 15–16, 73–75, 132–133, 145, 296 illustrate related artworks

**provenance** Gift from the artist to Ed Flanagan | Thence by descent  
Acquired from the previous by the present owner

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\$50,000–70,000

**The present lot comes from the collection of Ed Flanagan who worked as Bertoia's studio assistant for eighteen years. Flanagan acquired a wonderful collection of sculptures and studies that were given to him by Bertoia over the years. This delicate and early work was acquired directly from Ed Flanagan by the present owner.**





**Drawing is a way of learning, a way of finding truth. A line commences somewhere, gathers momentum, spends its energy and comes to an equilibrium equivalent to a life-cycle.** Harry Bertoia

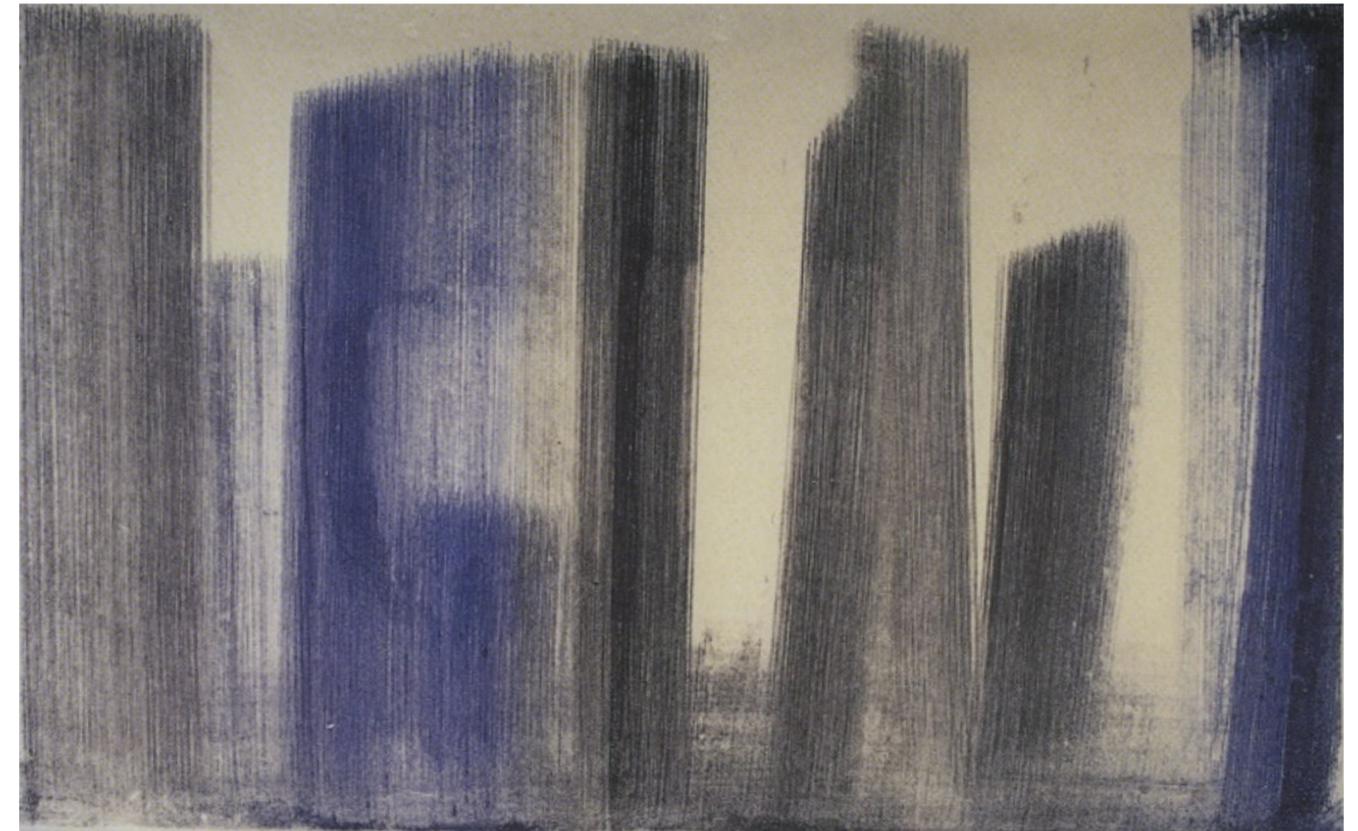
## Bertoia Sculpture The Path to Sound



**Above: An example of fine line work in the jewelry of Bertoia which develops into sculptures utilizing grouped lines. Below: Parallel lines stem from a Surrealist impulse in the early monotypes, and are found in numerous incarnations throughout Bertoia's oeuvre.**

Drawings in space is one way to characterize many of Harry Bertoia's sculptures. Bertoia "drew" through his monotypes, using them as a type of notebook, working out the composition and form of later works. Monotypes by Harry Bertoia in the 1940s reveal sheets of parallel lines that twist and fold in space, emulating Surrealist image-making. These explorations lead to more linear abstractions resembling combs and clusters or shapes found in nature. Free-floating compositions became organized on a structural frame in these drawings with rows of lines now adhered to a perpendicular bar, whose shape is then repeated along a central spine vertically or set upon a horizon. Bertoia's first sculptural expression along this theme is found in his jewelry created at Cranbrook in the early 1940s and indeed we find examples arranged along this logic. The present lot makes a dimensional leap, retaining the delicacy of jewelry in its finely constructed vertical elements while creating a dynamic composition only available through scale.

Bertoia was influenced by the art of Paul Klee, whose work he experienced in the collection of his father-in-law and former director of the Detroit Institute of Art, Wilhelm Valentiner. Bertoia's art channels notions of the invisible made visible; his art is expansive, it moves beyond the boundaries of the physical medium to a more philosophical endeavor. Like Klee and Kandinsky, Bertoia sought a spiritual realm where art can pursue matters of space and time. In doing so, Bertoia developed ideas of space by incorporating kinetic characteristics in his work. In the early 1950s when the present lot was made, the added element of sound had not yet been discovered (this epiphany occurred in 1959 when an attempt to bend a rod produced a tone). This sculpture is a clear marker and an oracle, predicting the Sonambient works Bertoia has become most famous for. Like the Tonal works a decade later, this sculpture organizes regular vertical lines along a horizontal support. Each linear cluster, numbering approximately 110 wires, forms a plane which interacts visually with adjacent planes, veiling and repeating the composition like a musical score. Bertoia enhances the composition of the sculpture by slightly turning each segment, creating a visual rhythm that is a counterpoint to the regular beat of the individual wires.



**Monotype illustrating clusters of fine lines which directly correlates to the present lot. The theme of grouped lines finds its apex in Sonambient sculpture installations such as Bertoia's barn in Bally, Pennsylvania and at Standard Oil Plaza in Chicago.**

This masterwork is a touchstone for the entire oeuvre of Harry Bertoia. It marks a shift toward refinement seen in his later work while staying true to the immediacy and experimentation of his drawings. The work stands as symbol of what was to become: numerous sculptures existing in proximity to one another creating an orchestrated whole. The culmination of this ideal finds its apex in the collection of works contained in Bertoia's personal Sonambient installation and in the refined ensemble of Tonals made for the Standard Oil Building.



Bertoia's art channels notions of the invisible made visible; his art is expansive, it moves beyond the boundaries of the physical medium to a more philosophical endeavor.

**A complete list of works in order of production:***Chernobyl*, April 26, 1986*Texas School Book Depository*, Nov. 22, 1963*The World Trade Center*, Feb. 26, 1993*Oklahoma City Federal Building*, April 19, 1995*The Watergate*, June 17, 1972*The Unabomber Cabin*, 1997*Three Mile Island*, March 28, 1979*Triangle Shirtwaist Company*, March 25, 1911*Waco Texas Raid*, Apr. 19, 1993*Texas A&M Bonfire Tower*, Nov. 8, 1999*O.J. Car Chase*, June 17, 1994*The World Trade Center*, Sept. 11, 2001*The Pentagon*, Sept. 11, 2001*The Dakota*, December 8, 1980*The Alma Tunnel, Paris*, Aug. 31, 1997*The Hands of Victory, Baghdad*, 1989-2003*The Empire State Building*, July 28, 1945*Lorraine Motel*, April 4, 1968*Ford's Theater*, April 14, 1865*New Orleans Superdome*, Aug. 29, 2005*Neverland Ranch*, 1993/2005*The Golden Mosque, Samarra*, Feb. 22, 2006*The Obama White House*, 2009\**The UT Tower Austin, TX*, Aug. 1, 1966*Hotel Taj Mahal, Mumbai*, Nov. 26, 2008

\*Not part of the Building of Disaster editions.

**The present lot is comprised of twenty-four unique, handmade models used for making the molds for the Buildings of Disaster editions plus one model for The Obama White House, a souvenir made to celebrate Obama's presidency. Made by Constantin Boym, these one-of-a-kind works are completed in a variety of finishes and materials.**

17

Constantin Boym  
collection of twenty-five original models for the Buildings of Disaster series

Russia/USA, 1997–2010 | lacquered wood, beech, resin, acrylic, brass  
11.5 w × 6 d × 1.5 h inches

Signed and titled to underside of each example: [C. Boym].

**literature** *Curious Boym: Design Works*, Boym, Hall and Holt, ppg. 92–103  
*America*, Boym, ppg. 130–145 *Strangely Familiar: Design and Everyday Life*, Blauvelt et. al., ppg. 262–277 *Telling Tales: Fantasy and Fear in Contemporary Design*, Williams, ppg. 10–11, 15, 107–110 *Super Stories*, Kunsboek, ppg. 77–80 *Blown Away*, Duggan and Fox, ppg. 88–98  
*NYC Makers: The MAD Biennial*, Yuzna, ppg. 55–56 *Design Culture Now*, Lupton and Albrecht, unpaginated  
**provenance** Collection of the artist

\$15,000–20,000





Of their Buildings of Disaster edition, Constantin Boym writes: "Some of these buildings may have been prized architectural landmarks, other — nondescript anonymous structures. But disaster changes everything. The images of exploded buildings make a different, populist history of architecture, one based on people's emotional involvement rather than on scholarly appreciation." Boym Partners first conceived of the idea in 1997 as *Souvenirs for the End of the Century*. The first edition was released in 1998 and it was controversial yet well received. When the Twin towers fell on September 11th of 2001, the Boym Partners re-released their World Trade Center miniature as a fundraiser and then they later added The September 11th Memorial Set featuring the Twin Towers and the Pentagon.

Production of the first Building of Disasters edition had ended at the century's close but the events of September 11th prompted the Boym's to add to their collection with miniatures memorializing other tragedies both recent and past such as Hurricane Katrina, the Iraq War and Waco, Texas. In total, the Building of Disaster editions included twenty-five different disasters from all over the world.

Today, the Buildings of Disaster editions are no longer in production and the provocative miniatures can be found in numerous museum collections including the San Francisco Museum of Modern Art, The Israel Museum in Jerusalem and the Museum of Contemporary Design and Applied Arts in Lausanne.

**I have been trying to prove that these are objects of design, not art. Of course, the function of souvenir objects is "fuzzy": they fulfill a need that is elusive and immaterial.** Constantin Boym



## The Aesthetics of Disaster

**September 11, 2001 changed everything. The shocking images of that day become part of our collective subconscious. Since then, American broadcast media has presented a constantly recycled image of war and disaster, saturating us all with the content of disaster.**

In an interview on BBC in 2002, artist Damien Hirst declared that "The thing about 9/11 is that it's kind of like an artwork in its own right." Taken out of a larger discussion, this comment seems utterly brash, but at the heart of it, one can locate Hirst's inquiry: Can we, collectively, consider disaster through aesthetic terms?

Constantin and Laurene Boym approach this conceit through the creation of their *Buildings of Disaster* series of twenty-five design objects that act as sort of mini-monuments to the event surrounding disaster. If their renditions of miniature buildings don't show actual ruin, as in the case of *Pentagon 9/11*, then they act as stand-ins for a more encompassing narrative of warfare that the viewer plays out in their minds, as in the case of *Unabomber's Cabin*. Both require the viewer to project a certain amount of empathy onto the building or built environment the designers present. In this way, the Boym's tap into a zeitgeist of viewership that finds itself enthralled with disaster, more popularly rendered in Hollywood cinema and, programmatically aligned with the event as artistic gesture. Where the *Buildings of Disaster* provoke and intrigue, is through the *objectification* of the event. These miniatures render concrete what only film, television, and verbal storytelling have been able to communicate, and in this way, viewers must come to terms with it on their own time and in their own frame of perspective, not one that's dictated.



**Like comfort toys, or rosaries, the series offers tactile reassurance and affirmation of the ordinary.** Constantin Boym



Photo by Markus Elblaus

### Constantin Boym b. 1955

Constantin Boym was born in Moscow, Russia in 1955. He graduated from Moscow Architectural Institute before attending the Domus Academy in Milan where he earned his Master's Degree in Design in 1985. The following year Boym founded Boym Partners Inc in New York. From 1987 to 2000, Boym was a teacher and program coordinator for Parsons School of Design, New York and in 2010 he became Professor and Director of Graduate Design Studies at Virginia Commonwealth University in Qatar.

Boym Partners has designed products for Alessi, Swatch and Flos as well as showrooms for Vitra and exhibition displays for museums. Their works have won numerous awards including the Cooper Hewitt National Design Award in 2009, eight Annual Design Awards from ID Magazine and two Federal Design Achievement Awards. Boym has been the subject of two retrospectives and two books. Objects designed by Boym Partners can be found in the permanent collection of the Museum of Modern Art in New York.

18

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Harry Bertoia  
Untitled (Multi-Plane Construction)  
USA, 1958 | brass melt-coated steel  
19 w × 8.5 d × 47 h inches

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Sold with a letter from the artist to Mrs. Bennett and a title of authentication from Bertoia Studio.

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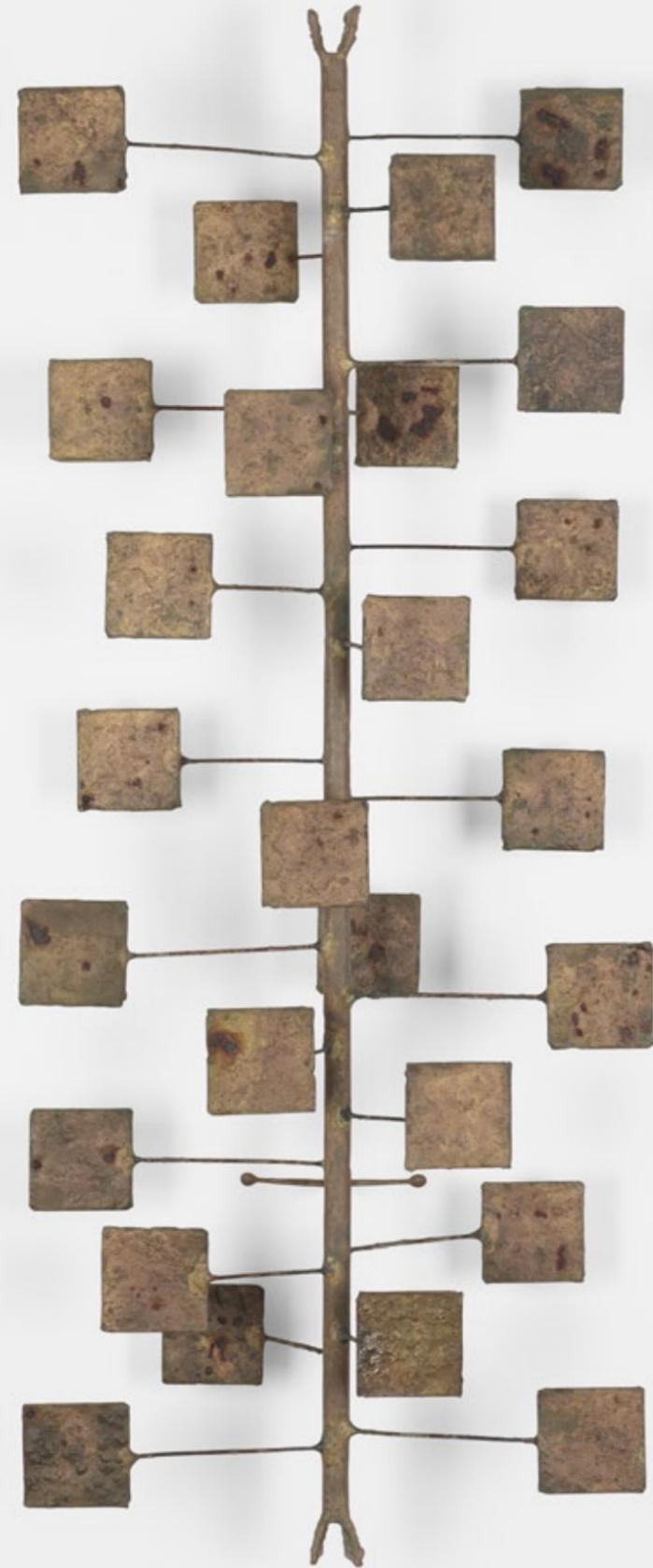
**literature** *The World of Bertoia*, Schiffer, ppg. 76–80 illustrate related forms *Harry Bertoia: Monoprints*, Schiffer, ppg. 26, 87, 88, 142, 159 illustrate related artworks

**provenance** Acquired directly from the artist | Mrs. Bennett, Baltimore Private collection

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\$40,000–60,000

**Of the many possible shapes,  
the square offers the greatest variety  
of combinations.** Harry Bertoia





June 30 1958

Dear Mrs. Bennett:

Last Friday I sent to you by express the box containing the changed piece. It has been shortened sufficiently to fit into the designated place and a number of parts had to be changed to conform to the new dimensions. The overall characteristic is much the same.

Thank you much for your prompt payment and for your kind letters. If I come to Baltimore I certainly like to meet you and see your new house also meet some of your friends whom you have mentioned.

Sincerely, Harry Bertoia

Correspondence between Bertoia and the original owner of this work.

19

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Maarten Baas  
Gerrit Rietveld Elling cabinet from the Smoke series  
The Netherlands, 2009 | burned and lacquered wood  
78.25 w × 18 d × 41 h inches

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This work is unique. Signed with applied metal signature  
to one drawer: [BAAS].

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*literature* *European Design Since 1985: Shaping the New Century*,  
Miller, Sparke and McDermott, ppg. 219–220 illustrate works from  
series *Baas*, studio catalog, unpaginated illustrates work from series  
**provenance** Commissioned directly from the artist by the present owner

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\$30,000–40,000

**I don't have a definition of design.  
By defining things, things are placed  
in a category. This is exactly what I try  
to avoid in my work. I want to open up  
fixed boundaries.** Maarten Baas







Photo by Bas Princen



**The *Smoke* series is Maarten Baas' most important and unique contribution to contemporary design. Baas transforms existing furniture through the alchemy of fire, simultaneously destroying and creating anew. Expertly burnt to a charred but structurally sound relic of their former selves, the works are then sealed, and thus preserved, with epoxy resin.**

First developed while attending the Design Academy Eindhoven, Baas' series received international attention in 2004 through Moss, New York's exhibition entitled *Where There's Smoke*. The show marked the beginning of Baas' practice of burning icons of 20th century design. By altering these famous forms, Baas both identifies with and rejects their historical lessons, literally creating a dialog with history.

This exceptional *Smoke* cabinet was commissioned by the present owner in 2009. The form, Gerrit Rietveld's Elling buffet, is a radical departure from standard cabinet forms. Rietveld's blurs the lines between interior and exterior by making the structural components visible. Baas' seemingly precarious charred cabinet heightens the effect, provoking further discussion of preconceived notions about construction and stability.

The unique history of the original Elling buffet presages Baas' use in this series. Rietveld initially designed the buffet for PJ Elling in 1919. Later, Elling's buffet would be destroyed by fire and it wasn't until 1951 that the cabinet was put into wider production. Baas' work brings Rietveld's design back to life in a new and extraordinary way, what was lost to fire has been reclaimed through flames.



Studio Maarten Baas / 2012

### Maarten Baas b. 1978

Maarten Baas was born in Germany on February 19th 1978. His family moved to The Netherlands the following year. After completing high school, Baas attended the prestigious Design Academy Eindhoven and studied for a few months at the Politecnico di Milano in Italy. In 2002 Baas graduated from the Design Academy Eindhoven with the concept for his famous *Smoke* series that would be introduced the following year at the Salone del Mobile in Milan.

The works of Maarten Baas challenge the limitations of design, from his use of materials and process to the function of his objects and furniture forms. Baas invites the user to envision a new domestic landscape with *Treasure Furniture*, an edition of chairs made of identical pieces of scrap MDF, *Plastic Chair in Wood* where traditional Chinese woodcarving techniques are used to transform the common plastic chair into an icon of beauty, and *Clay Furniture* which uses materials not commonly associated with everyday furnishings. Baas debuted his highly acclaimed *Real Time*, a series of clocks at the Milan Salone di Mobile in 2009 and later that year he became the youngest designer to ever win Designer of the Year at Design Miami. Today, works by Baas can be found in several museum collections around the world including Victoria & Albert Museum, Los Angeles County Museum of Art and Montreal Museum of Fine Arts.

I see design in the widest sense of the word as anything that is creative in whatever way and where the creativity becomes reality or hits the market. Maarten Baas



Each Lot in a Wright Auction or Wright Catalogue is offered subject to the following Terms and Conditions of Sale (“Terms”), as supplemented in writing or otherwise by us at any time prior to the sale. By Registering to Bid, Bidding, or otherwise purchasing a Lot from Wright, you agree to be bound by these Terms. In these Terms, “we,” “us,” “our,” “Wright” or similar terms mean R. Wright, Inc. and any of its agents, and “you,” “your,” “buyer” or similar terms mean a person Bidding on or buying a Lot at a Wright Auction, Private Sale, Wright Now Sale or otherwise through us. Please see Section g below for the meanings of capitalized terms or phrases that are not defined elsewhere in these Terms.

## 1 Bidding at Auction

**Prerequisites** To Bid, you must Register to Bid with us in advance of the sale. In addition to our general registration requirements, we reserve the right to require photo identification and bank references.

**Assumed Costs and Risks** By Bidding, you understand that any Bid you submit can and may be regarded as the Purchase Price Bid for a particular Lot; accordingly, your Bid constitutes a legally binding agreement to purchase the Lot in accordance with your Bid if accepted by the auctioneer. You agree to assume personal responsibility to pay the Purchase Price Bid, plus the Buyer’s Premium and any additional charges that become due and payable in connection with your purchase of a Lot; and that upon the fall of the auctioneer’s hammer or other indication by the auctioneer that bidding has closed for a particular Lot, if your last Bid is the Purchase Price Bid, you agree to purchase the Lot and assume all risk of loss and damage to such Lot, in addition to any obligations, costs and expenses relating to its handling, shipping, insurance, taxes and export.

**Auctioneer Discretion** The auctioneer has the right, in his absolute discretion, to determine the conduct of any Wright Auction sale, including, without limitation, to advance the bidding, to reject any Bid offered, to withdraw any lot, to reoffer and resell any lot, and to resolve any dispute in connection with such sale. In any such case, the judgment of the auctioneer is final, and shall be binding upon you and all other participants in such sale.

**Bidding Increments** All Wright Auction sales will be conducted in the following increments, and nonconforming Bids will not be executed, honored or accepted:

\$25 to 500	\$25 increment
\$500 to 1,000	\$50 increment
\$1,000 to 2,000	\$100 increment
\$2,000 to 5,000	\$200 increment
\$3,000 to 5,000	\$250 increment
\$5,000 to 10,000	\$500 increment
\$10,000+	\$1,000 increment or auctioneer’s discretion

**Reserve** All Lots may be offered subject to a confidential minimum price below which the Lot will not be sold (the “Reserve”). The auctioneer may open the bidding on any lot below the Reserve by placing a Bid on behalf of the Seller. The auctioneer may continue to Bid on behalf of the Seller up to the amount of the Reserve, either by placing consecutive Bids or by placing Bids in response to other bidders.

**Remote Bidding** As a convenience to buyers who cannot be present on the day of a Wright Auction and have Registered to Bid, we will use reasonable efforts to execute (i) written, properly completed absentee Bids described on Wright bid forms delivered to us prior to that sale; or (ii) Bids delivered to us via the Internet, whether by properly completed Wright absentee bid forms or, if available, a live bidding service authorized by Wright. We assume no responsibility for a failure to execute any such Bid, or for errors or omissions made in connection with the execution of any such Bid. If requested prior to a Wright Auction in writing, we will use reasonable efforts to contact the buyer by telephone to enable the buyer to Bid by telephone on the day of the sale, but we assume no responsibility for errors or omissions made in connection with any such arrangement (including without limitation miscommunication of instructions given over the phone or failure to establish a connection prior to a sale). You acknowledge that there may be additional terms and conditions governing the use of any third-party service in connection with Bidding on the Internet, including, but not limited to, those providing for additional charges and fees relating to the execution of such Bids. Wright has no control over, and assumes no responsibility for, the content, privacy policies, or practices of any third party websites or services. You expressly release Wright from any and all liability arising from your use of any third-party website or services. Additionally, your dealings with such third party sites, including payment and delivery of goods, and any other terms (such as warranties) are solely between you and such third parties. We encourage you to be aware of, and to read, the terms and conditions and privacy policy of any third-party website or service that you visit.

## 2 Payment for and Collection of Purchases

**You Pay Buyer Costs** If your Bid results in a Purchase Price Bid (or you agree to pay the purchase price for a Lot as a part of a Wright Now Sale or Private Sale), you agree to pay the following charges associated with the purchase of such Lot:

**i.** Hammer Price (for Auction Sales) or Lot purchase Price (for Wright Now Sales and Private Sales); **ii.** Buyer’s Premium (for Auction Sales) which is 25% of the Hammer Price (or part thereof) up to and including \$100,000; 20% of the Hammer Price (or part thereof) in excess of \$100,000 up to and including \$1,000,000; and 12% of the Hammer Price (or part thereof) in excess of \$1,000,000. **iii.** any applicable sales tax, late payment charges, storage fees, Enforcement Costs or other costs, damages or charges assessed in accordance with these Terms (for all sales) ((i) – (iii) collectively, the “Buyer Costs”). All purchases will be subject to state sales tax in Illinois or New York unless the buyer has provided us with a valid certificate of exemption from such tax.

**Payment Procedure** You agree to pay all Buyer Costs immediately following Wright’s acceptance of the Purchase Price Bid unless other arrangements have been approved by Wright in advance. All payments must be made in US Dollars, in any of the following acceptable forms of payment:

- Cash
- Check, with acceptable identification
- Visa, MasterCard or American Express

**Title and Risk of Loss** Title to a Lot purchased in accordance with these Terms shall not pass to the buyer until Wright has received the Buyer Costs (including clearance of checks and wire transfers). We reserve the right to delay delivery of or otherwise prevent access to any purchased Lot until Wright has received all Buyer Costs. Notwithstanding passage of title, risk of loss to a Lot passes immediately to buyer upon Wright’s acceptance of a Purchase Price Bid.

**Security.** As security for full payment to us of all amounts due from the buyer and prompt collection of your purchased Lots in accordance with these Terms, we retain, and the buyer grants to us, a security interest in any Lot purchased by the buyer in accordance with these Terms (and any proceeds thereof), and in any other property or money of the buyer in our possession or coming into our possession subsequently (“Security Interest”). We may apply any such money or treat any such property in any manner permitted under the Uniform Commercial Code and/or any other applicable law. Upon request, you will sign and promptly return any documents sought by us to protect and confirm our interests including but not limited to a UCC-1 Financing Statement.

**Delivery** Buyer is solely responsible for collection of purchased Lots from Wright facilities, including making arrangements and paying all costs associated with packing and delivery. We may, as a courtesy to the buyer, provide or arrange packing, shipping or similar logistical services, or refer the buyer to third parties who specialize in these services. Any such services referred, provided or arranged by us are at the buyer’s sole risk and expense, we assume no responsibility for any act or omission of any party in connection with any such service or reference, and we make no representations or warranties regarding such parties or their services. You expressly release Wright from any and all liability arising from your use of any third-party website or services.

**Storage, Abandonment and Related Charges** All purchased Lots not collected from Wright’s facilities by buyer or buyer’s authorized agents within thirty (30) days following the Sale Date will become subject to storage fees of not less than \$5 per day. A late payment fee equal to 1.5% per month may be assessed on any Buyer Costs remaining unpaid thirty (30) days following the Sale Date. If a purchased Lot has not been collected from us within sixty (60) days after the Sale Date, and Wright has not consented to continue to store the Lot, the buyer will be deemed to have defaulted under these Terms, and, in addition to any other remedies we may have at law or equity, we shall be entitled to foreclose on the Security Interest by selling such Lots and using the proceeds from such sale for any purpose (including payment of storage fees and administrative expenses of handling such matter), without any further liability to the buyer. You agree that this remedy is reasonable in light of the costs Wright would have to incur to continue to store and process purchased Lots after sale.

**Breach** If a buyer fails to make timely payment as required in these Terms, or breaches any other covenant, representation or warranty in this Agreement, we shall be entitled, in our discretion, to exercise any remedies legally available to us, including, but not limited to, the following:

**i.** cancellation of the sale of the Lot to the non-paying buyer, including the sale of any other Lot to the same buyer (whether or not paid); **ii.** reselling the Lot, at public or private sale, with or without reserve; **iii.** retention of any amounts already paid by the buyer as a processing fee (which you acknowledge would be reasonable in light of the costs Wright would have to incur to process your breach and attempt to re-auction or resell the Lot); **iv.** rejection of any Bids by the buyer at future auctions; **v.** setting-off any amounts owed by Wright to the buyer in satisfaction of unpaid amounts; and/or **vi.** taking any other action we deem necessary or appropriate under the circumstances.

### 3 Limited Warranty

“As Is”, “Where Is”. Except as expressly stated below, each Lot is sold “as is” “where is”, with no representation or warranty of any kind from any party (including Wright or the consignors of the Lots), express or implied, including warranties of merchantability, fitness for a particular purpose and non-infringement. Because you are responsible for satisfying yourself as to condition or any other matter concerning each purchased Lot, you are advised to personally examine any Lot on which you intend to bid prior to the auction and/or sale. As a courtesy, condition reports for any Lot are available from Wright prior to the sale, but Wright assumes no responsibility for errors and omissions contained in any such report, a Wright Catalogue or other description of a Lot that may be available on the Wright website. Any statements made by Wright with respect to a Lot (whether in a condition report, a Wright Catalogue or on the Wright website), whether orally or in writing, are intended as statements of opinion only, are not to be relied upon as statements of fact and do not constitute representations or warranties of any kind.

**Authorship Warranty** Subject to the following terms and conditions, Wright warrants, for a period of two (2) years following the date of sale, the information presented in a Wright Catalogue with respect to Authorship of any Lot is true and correct, so long as the name of the Author is set forth unqualifiedly in a heading in **Bold** type in the applicable and most current Wright Catalogue. The term “Author” or “Authorship” means the creator, designer, culture or source of origin of the property, as the case may be, as specifically identified in **Bold** type in the applicable and most current Wright Catalogue, and shall not include any supplemental text or information included in any other descriptions (whether or not in the Wright Catalogue).

**Exclusions from and Conditions to the Authorship** Warranty Notwithstanding, this warranty is subject to the following:

**i.** The benefits of this warranty are only available to the original buyer of a Lot from Wright, and not to any subsequent purchasers, transferees, successors, heirs, beneficiaries or assigns of the original buyer. **ii.** This warranty shall not apply to any Lot for which a Wright Catalogue description states that there is a conflict of opinion among specialists as to Authorship. **iii.** This warranty shall not apply to any Lot for which, at the time of sale, the statements regarding Authorship made by Wright conformed with the generally accepted opinion of scholars, specialists or other experts, despite the subsequent discovery of information that modifies such generally accepted opinions. **iv.** The buyer must provide written notice of any claim under this warranty to Wright (validated by no fewer than two (2) written opinions of experts whose principal line of business is the appraisal and authentication of art, antiquities, design objects or other valuable objects similar to the Lot) not later than thirty (30) days after becoming aware of the existence of such a claim, an in any event no later than two (2) years following the date of sale, and must return the Lot subject to such claim to Wright in the same condition as at the time of the original sale. Wright reserves the right to appoint two independent specialists to examine the Lot and evaluate the buyer’s claim prior to buyer’s receipt of any remedy pursuant to this warranty.

#### **Buyer’s Only Remedy for Authorship Warranty Breach**

The buyer’s sole remedy, and Wright’s sole liability, under this warranty shall be the cancellation of the sale of the Lot in question, or (if the sale has already concluded) the refund of the purchase price originally paid by such buyer for the Lot in question (not including any late fees, taxes, shipping, storage or other amounts paid to Wright in accordance with these Terms). Buyer hereby waives any and all other remedies at law or equity with respect to breaches of this warranty.

**Limit of Liability.** In no event shall wright be liable to you or any third party for any consequential, exemplary, indirect, special, punitive, incidental or similar damages, whether foreseeable or unforeseeable, regardless of the cause of action on which they are based, even if advised of the possibility of such damages occurring. With respect to any sale of a lot, in no event shall wright be liable to you or any third party for losses in excess of the purchase price paid by you to wright for such lot to which the claim relates.

### 4 Rescission or Voiding of Sale by Wright

If we become aware of an adverse claim of a third party relating to a Lot purchased by you, we may, in our discretion, rescind the sale. Upon notice of our election to rescind a sale, you will promptly return such Lot to us, at which time we will refund to you the Hammer Price and Buyer’s Premium paid to us by you for such Lot. This refund will represent your sole remedy against us and/or the consignor in case of a rescission of sale under this paragraph, and you agree to waive all other remedies at law or equity with respect to the same. If you do not return such Lot to us in accordance with this paragraph, you agree to indemnify, defend and hold Wright, its officers, directors, employees, agents and their successors and assigns, harmless from any damages, costs, liabilities or other losses (including attorney’s fees) arising as a result of such third party claim.

### 5 Copyright Notice

Wright and its licensors will retain ownership of our intellectual property rights, including, without limitation, rights to the copyrights and trademarks and other images, logos, text, graphics, icons, audio clips, video clips, digital downloads in, and the “look and feel” of, the Wright website and each Wright Catalogue. You may not obtain any rights of ownership, use, reproduction or any other therein by virtue of these Terms or purchasing a Lot. You may not use any of our trademarks or service marks in any way.

### 6 Severability

If any provision of these Terms is held by any court to be invalid, illegal or unenforceable, the invalid/illegal/unenforceable aspect of such provision shall be disregarded and the remaining Terms enforced in accordance with the original document and in accordance with applicable law.

### 7 Governing Law

These Terms shall be governed by and interpreted in accordance with the law of the State of Illinois and, by Registering to Bid or Bidding in the Wright Auction (whether personally, by telephone or by agent), the you agree to submit to the exclusive jurisdiction of the state and federal courts located in Cook County, Illinois in connection with any matter related to these Terms, the Wright Auction or other sale of a Lot to you by Wright.

### 8 Expenses

In addition to the foregoing, you agree to pay to Wright or Seller on demand the amount of all expenses paid or incurred by Wright and Seller, including attorneys’ fees and court costs paid or incurred by Wright or Seller in exercising or enforcing any of its rights hereunder or under applicable law, together with interest on all such amounts at 1.5% per month (the “Enforcement Costs”) within thirty (30) days of the buyer’s receipt of Wright’s invoice for such Enforcement Costs.

### 9 Definitions

The following terms have the following meanings: **Author** and **Authorship** have the meanings given in Section 4. **Bidding, Bid** or **place a Bid** means a prospective buyer’s indication or offer of a price he or she will pay to purchase a Lot at a Wright Auction which conforms with the provisions of Section 2. **Buyer Costs** has the meaning given in Section 3. **Buyer’s Premium** means the following for any Lot: (i) 25% of the Hammer Price (or part thereof) up to and including \$100,000; (ii) 20% of the Hammer Price (or part thereof) in excess of \$100,000 up to and including \$1,000,000; and (iii) 12% of the Hammer Price (or part thereof) in excess of \$1,000,000.

**Hammer Price** means the price for a Lot established by the last bidder and acknowledged by the auctioneer before dropping the hammer or gavel or otherwise indicating the bidding on such Lot has closed. **Lot** means the personal property offered for sale by Wright, whether at a Wright Auction, Private Sale, Wright Now Sale or otherwise. **Passed Lot** is a Lot which does not reach its reserve or otherwise fails to sell at a Wright Auction. **Private Sale** is a non-public, discrete sale of a Lot (such Lot typically not being exhibited by Wright). **Purchase Price Bid** means the bid submitted by a Buyer for a Lot which is accepted as the Hammer Price, or in the case of Private Sales or Wright Now Sales, the price accepted by Wright for the sale of such Lot.

**Register to Bid** or **Registering to Bid** means providing Wright with your complete, accurate contact information (including address, phone and email) and a current, valid credit card number (including security code), and (i) in the case of phone or absentee bidders, a properly completed Wright bid form and (ii) in the case of online bidders, registration with such authorized third-party online auctioneer service providers described on our website on the How to Bid page. **Reserve** has the meaning given in Section 2. **Sale Date** means, in the case of Wright Auctions, the date of the closing of bidding for a particular Lot and acceptance of the Purchase Price Bid for such Lot; in the case of all other sales by Wright, the date Wright agrees in writing to sell a Lot to a buyer.

**Security Interest** has the meaning given in Section 3. **Seller** means the owner of a Lot offered for sale at a Wright Auction, Private Sale, Wright Now Sale or other sale administered by Wright.

**Terms** has the meaning given in the Introduction to this Agreement. **Wright Auction** means the sale of Lots to the public through competitive bidding administered by Wright (including sales administered through a third-party Internet auctioneer authorized by Wright). **Wright Catalogue** means the design catalogues published by Wright which features Lots available at particular Wright Auctions. **Wright Now Sale** is a sale of a Lot consigned to Wright by a third party, either posted on Wright’s website directly or solicited after a Lot fails to sell at auction.

### 10 Special Terms

**Frank Gehry Winton Guest House** Additional and specific terms apply to the sale of the Frank Gehry Winton Guest House. A full description of the Special Terms of Sale for this Lot will be provided to anyone upon request, and to all bidders who Register to Bid on the Lot. There will be no Internet Bidding on this Lot, and all bidders must agree to the Special Terms of Sale for this Lot prior to bidding.

**Auction**  
19 May 2015 noon cst

**Exhibition**  
5–19 May 11 am–6 pm  
Tuesday–Saturday

980 Madison Ave  
New York NY 10075  
212 585 0200

**Richard Wright** President  
312 521 7150 | [rwright@wright20.com](mailto:rwright@wright20.com)

**Michael Jefferson** Senior Vice President  
312 521 7165 | [mjefferson@wright20.com](mailto:mjefferson@wright20.com)

**Brent Lewis** Director, New York  
212 585 0200 | [blewis@wright20.com](mailto:blewis@wright20.com)

**Kelli Thoma Lenox** Director of Operations  
312 521 7161 | [kthoma@wright20.com](mailto:kthoma@wright20.com)

**Peter Jefferson** Specialist  
312 521 7156 | [pjefferson@wright20.com](mailto:pjefferson@wright20.com)

**Cornelia Van Der Geest** Specialist  
212 521 7151 | [cvandergeest@wright20.com](mailto:cvandergeest@wright20.com)

**Harrison Tenzer** Specialist, Fine Art  
212 585 0200 | [htenzer@wright20.com](mailto:htenzer@wright20.com)

**Emilie Sims** Editor & Chief Researcher  
312 235 4181 | [esims@wright20.com](mailto:esims@wright20.com)

**Clare Meyer** Registrar  
312 235 4171 | [cmeyer@wright20.com](mailto:cmeyer@wright20.com)

**Melissa Riddle** Director of Wright Now  
312 235 4179 | [mriddle@wright20.com](mailto:mriddle@wright20.com)

**Meghan McCarthy** Associate  
212 585 0200 | [mmccarthy@wright20.com](mailto:mmccarthy@wright20.com)

**Jean Martin** Client Accounts  
312 521 7169 | [clientaccounts@wright20.com](mailto:clientaccounts@wright20.com)

**Charles Meadows** Director of Property  
312 235 4177 | [cmeadows@wright20.com](mailto:cmeadows@wright20.com)

**Denia Garcia** Art & Property Handler  
312 563 0020 | [dgarcia@wright20.com](mailto:dgarcia@wright20.com)

**Andrew Reichold** Art & Property Handler  
312 563 0020 | [areichold@wright20.com](mailto:areichold@wright20.com)

**Ian Barnard** Art & Property Handler  
312 563 0020 | [ibarnard@wright20.com](mailto:ibarnard@wright20.com)

**Alexa Detogne** Shipping Coordinator  
312 521 7159 | [adetogne@wright20.com](mailto:adetogne@wright20.com)

**Jordan Broeker** Art & Property Handler  
312 563 0020 | [jbroeker@wright20.com](mailto:jbroeker@wright20.com)

**Jennifer Mahanay** Art Director  
312 235 4185 | [jmahanay@wright20.com](mailto:jmahanay@wright20.com)

**Annaka Olsen** Graphic Designer  
312 563 0020 | [aolsen@wright20.com](mailto:aolsen@wright20.com)

**Lucas Albrecht** Graphic Designer  
312 563 0020 | [lalbrecht@wright20.com](mailto:lalbrecht@wright20.com)

**Todd Simeone** Image Production  
312 521 7158 | [tsimeone@wright20.com](mailto:tsimeone@wright20.com)

**Mason Kessinger** Web Developer  
312 521 7166 | [mkessinger@wright20.com](mailto:mkessinger@wright20.com)

**Devin Ehrenfried** Photographer  
312 563 0020 | [dehrenfried@wright20.com](mailto:dehrenfried@wright20.com)

**Ross Floyd** Photographer  
312 563 0020 | [rfloyd@wright20.com](mailto:rfloyd@wright20.com)

**bid department** t 312 563 0020 | f 312 235 4182 | [bid@wright20.com](mailto:bid@wright20.com)  
**request condition reports** t 312 563 0020 | [condition@wright20.com](mailto:condition@wright20.com)

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**WRIGHT** 1440 W Hubbard Chicago IL 60642  
t 312 563 0020 | f 312 235 4182 | [wright20.com](http://wright20.com)

