WRIGHT

AUCTION **15 MARCH 2018**

20TH CENTURY **ART**

PREVIEW / CHICAGO

1–15 March 2018
10 am–4 pm Monday–Friday
1440 W Hubbard
Chicago IL 60642

PREVIEW / NEW YORK

1–15 March 2018
11 am–5 pm Monday–Saturday
980 Madison Ave
New York NY 10075

wright20.com

Dr. Herbert M. Katzin was an ophthalmologist and pioneer in corneal transplant surgery and eye bank research. He was associated with the Manhattan Eye, Ear and Throat Hospital, where he served at various times as director of research for the eye bank, director of the corneal clinic, president of the medical board and chairman of the department of ophthalmology. Dr. Katzin was co-author of the *Atlas of Eye Surgery* (McGraw-Hill, 1957 and 1962) and the *Rehabilitation of a Child's Eyes* (Mosby, 1961), among other books. In 1981,he traveled to China to teach surgeons the techniques he developed. The trip became the subject of a documentary film, *China Eye*.

The portfolio *Les Essènceis de la Terra* is comprised of fourteen lithographs by Joan Miró with text by Juan Perucho printed in an edition 1120. Within the edition of 1120, a deluxe edition of 100 copies were accompanied by a suite of nine works — one color lithograph and eight unique variations each embellished by the hand of the artist. The following eight works are part of this special suite, lot 100 being the color lithograph followed by seven unique variations.

100

JOAN MIRÓ 1893–1983
Les Essències de la Terra (one plate)

1968
color lithograph on Japon nacré paper
19 h × 14 w in (48 × 36 cm)
Signed to lower right 'Miro'. Numbered to lower left '87/100'. This work is number 87 from the edition of 100 printed by Mourlot, Paris and published by Ediçiones Poligrafa, Barcelona.
$3,000–5,000

Literature
Mourlot 574; Cramer 123

Provenance
Collection of Dr. and Mrs. Herbert Katzin, New York
Thence by descent

101

JOAN MIRÓ 1893–1983
Les Essències de la Terra (one plate)

1968
brush and ink over lithograph on Japon nacré paper
19½ h × 14 w in (50 × 36 cm)
Signed to lower right 'Miro'. This work is a unique variation from the edition of 100 printed by Mourlot, Paris and published by Ediçiones Poligrafa, Barcelona.
$5,000–7,000

Literature
Mourlot 577; Cramer 123

Provenance
Collection of Dr. and Mrs. Herbert Katzin, New York
Thence by descent

102

JOAN MIRÓ 1893–1983
Les Essències de la Terra (one plate)

1968
wax crayon over color lithograph on Japon nacré paper
19 h × 14 w in (48 × 36 cm)
Signed to lower right 'Miro'. This work is a unique variation from the edition of 100 printed by Mourlot, Paris and published by Ediçiones Poligrafa, Barcelona.
$5,000–7,000

Literature
Mourlot 579; Cramer 123

Provenance
Collection of Dr. and Mrs. Herbert Katzin, New York
Thence by descent

103

JOAN MIRÓ 1893–1983
Les Essències de la Terra (one plate)

1968
brush and ink over color lithograph on Japon nacré paper
19 h × 14 w in (48 × 36 cm)
Signed to lower right 'Miro'. This work is a unique variation from the edition of 100 printed by Mourlot, Paris and published by Ediçiones Poligrafa, Barcelona.
$20,000–30,000

Literature
Mourlot 578; Cramer 123

Provenance
Collection of Dr. and Mrs. Herbert Katzin, New York
Thence by descent

104

JOAN MIRÓ 1893–1983
Les Essències de la Terra (one plate)

1968
brush and ink over color lithograph on Japon nacré paper
19 h × 14 w in (48 × 36 cm)
Signed to lower right 'Miro'. This work is a unique variation from the edition of 100 printed by Mourlot, Paris and published by Ediçiones Poligrafa, Barcelona.
$20,000–30,000

Literature
Mourlot 581; Cramer 123

Provenance
Collection of Dr. and Mrs. Herbert Katzin, New York
Thence by descent

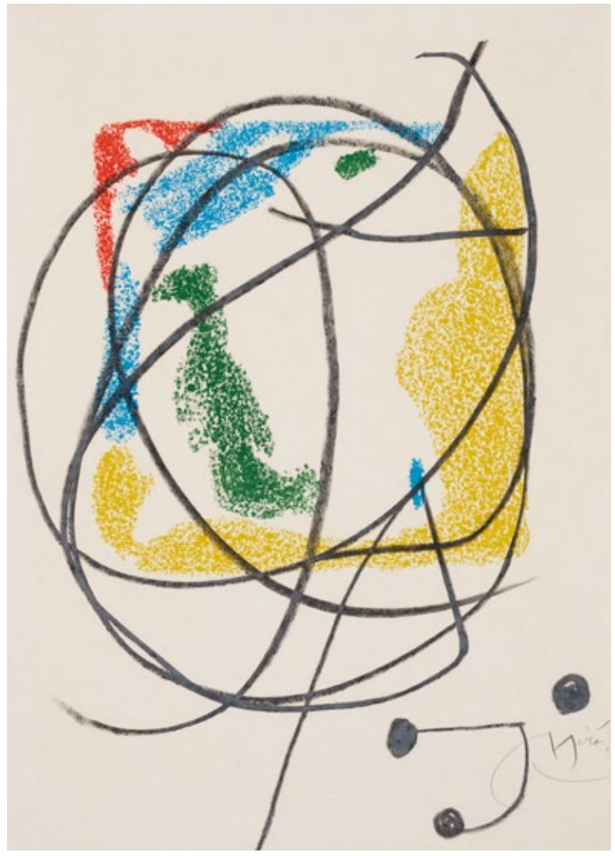
105

JOAN MIRÓ 1893–1983
Les Essències de la Terra (one plate)

1968
wax crayon over color lithograph on Japon nacré paper
19 h × 14 w in (48 × 36 cm)
Signed to lower right 'Miro'. This work is a unique variation from the edition of 100 printed by Mourlot, Paris and published by Ediçiones Poligrafa, Barcelona.
$20,000–30,000

Literature
Mourlot 580; Cramer 123

Provenance
Collection of Dr. and Mrs. Herbert Katzin, New York
Thence by descent



106

JOAN MIRÓ 1893–1983
Les Essències de la Terra (one plate)

1968
wax crayon over color lithograph on Japon nacré paper
19½ h × 14 w in (50 × 36 cm)
Signed to lower right 'Miro'. This work is a unique variation from the edition of 100 printed by Mourlot, Paris and published by Ediçiones Poligrafa, Barcelona.
$20,000–30,000

Literature
Mourlot 582; Cramer 123

Provenance
Collection of Dr. and Mrs. Herbert Katzin, New York
Thence by descent

107

JOAN MIRÓ 1893–1983
Les Essències de la Terra (one plate)

1968
lithograph on Japon nacré paper
19 h × 14 w in (48 × 36 cm)
Signed to lower right 'Miro'. Numbered to lower left '87/100'. This work is number 87 from the edition of 100 printed by Mourlot, Paris and published by Ediçiones Poligrafa, Barcelona.
$3,000–5,000

Literature
Mourlot 575; Cramer 123

Provenance
Collection of Dr. and Mrs. Herbert Katzin, New York
Thence by descent

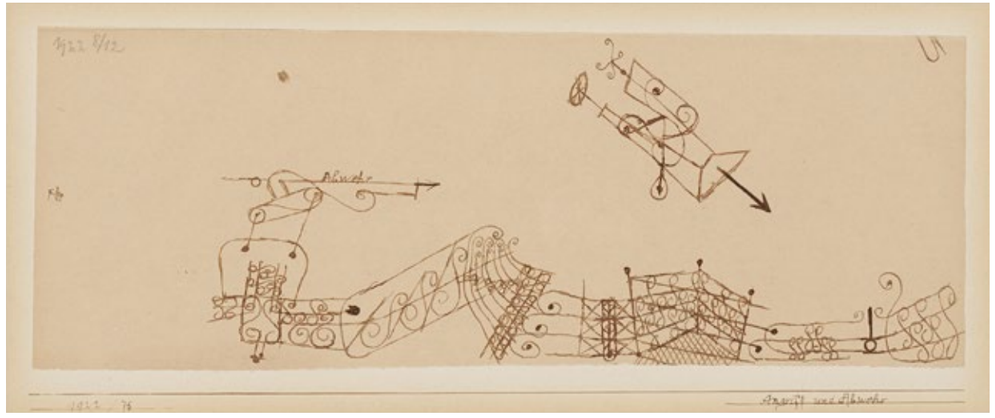
108

PAUL KLEE 1879–1940
Angriff und Abwehr

1922
pen on paper laid down on board
4½ h × 11 w in (11 × 28 cm)
Signed to left 'Klee' and dated to upper left '1922 8/12'. Titled, dated and inscribed to lower edge '1922/75 Angriff und Abwehr'.
$40,000–60,000

Literature
Paul Klee, Catalogue Raisonné 1919–1922, Vol. III, Paul Klee Foundation, pg. 410, no. 2899 *Paul Klee. Handzeichnungen 1921–1930*, Grohmann, no. 9

Provenance
Galerie Rosengart, Luzern
Collection of Dr. and Mrs. Herbert Katzin, New York
Thence by descent



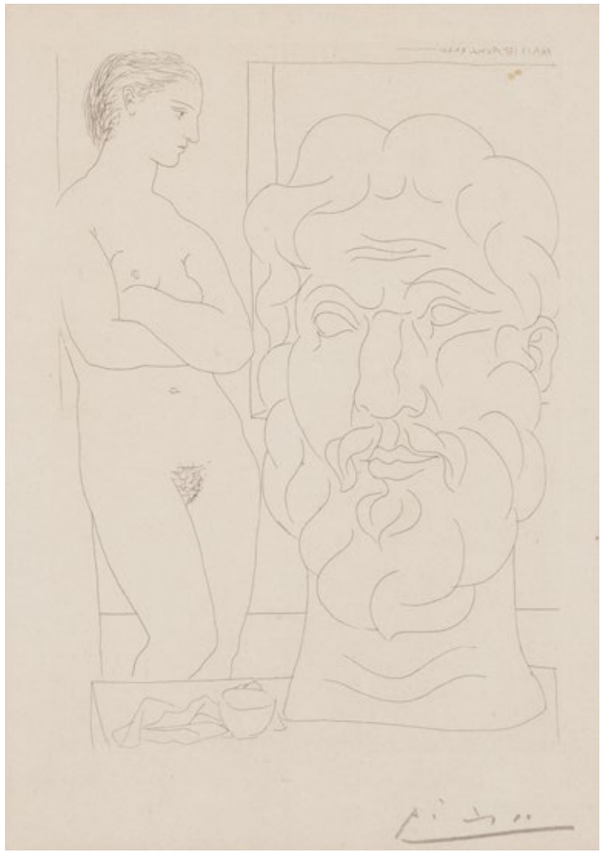
Representation is never free enough for anyone who has long been on the road toward his own being... Abstraction is never expressive enough for one whose sole demand is to listen to the call of being. André Masson

109

ANDRÉ MASSON 1896–1987
Lieu Totémique

1968
oil on canvas
21½ h × 18 w in (55 × 46 cm)
Signed to lower left 'André Masson'. Titled and dated to verso 'Lieu Totémique 1968'.
$90,000–120,000

Provenance
Galerie Louise Leiris Monceau, Paris
Saidenberg Gallery, New York
Private Collection, New York



110

PABLO PICASSO 1881–1973
Modèle et Grande Tête sculptée from La Suite Vollard

1933/1939
etching on Montval laid paper
10½ h × 8 w in (27 × 20 cm)
Sheet measures: 17.5 h × 14.25 w inches.
Signed to lower right 'Picasso'. This work is from
the edition of 310 published by Ambroise Vollard,
Paris with the Vollard watermark.
$6,000–8,000

Literature
Bloch 170

Provenance
Collection of Dr. and Mrs. Herbert Katzin, New York
Thence by descent

111

PABLO PICASSO 1881–1973
Flûtiste et Jeune Fille au Tambourin from La Suite Vollard

1934/1939
etching on Montval laid paper
10½ h × 8 w in (27 × 20 cm)
Sheet measures: 16.5 h × 13.25 w inches.
Signed to lower right 'Picasso'. This work is from
the edition of 310 published by Ambroise Vollard,
Paris with the Vollard watermark.
$6,000–8,000

Literature
Bloch 213

Provenance
Collection of Dr. and Mrs. Herbert Katzin, New York
Thence by descent

112

PABLO PICASSO 1881–1973
Rembrandt et Femme au Voile from La Suite Vollard

1934/1939
etching on Montval laid paper
10¾ h × 8 w in (27 × 20 cm)
Sheet measures: 17.5 h × 13.25 w inches.
Signed to lower right 'Picasso'. This work is from
the edition of 310 published by Ambroise Vollard,
Paris with the Vollard watermark.
$6,000–8,000

Literature
Bloch 214

Provenance
Collection of Dr. and Mrs. Herbert Katzin, New York
Thence by descent

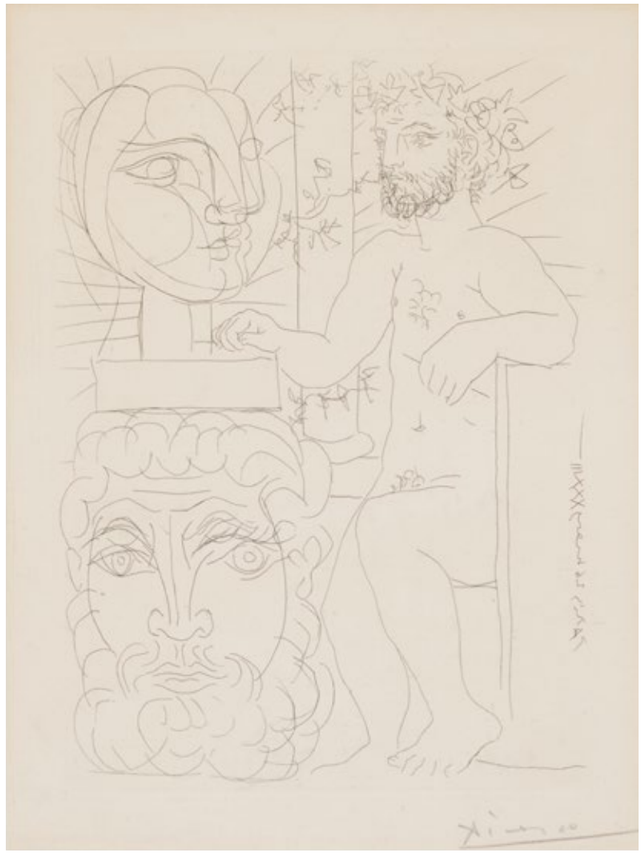
113

PABLO PICASSO 1881–1973
Sculpteur, Modèle et Buste sculpté from La Suite Vollard

1933/1939
etching on Montval laid paper
10½ h × 7¾ w in (27 × 20 cm)
Sheet measures: 17.5 h × 13.25 w inches.
Signed to lower right 'Picasso'. This work is from
the edition of 310 published by Ambroise Vollard,
Paris with the Vollard watermark.
$6,000–8,000

Literature
Bloch 148

Provenance
Collection of Dr. and Mrs. Herbert Katzin, New York
Thence by descent



114

PABLO PICASSO 1881–1973
Sculpteur et Deux Têtes sculptées from La Suite Vollard

1933/1939
etching on Montval laid paper
10½ h × 8 w in (27 × 20 cm)
Sheet measures: 17.5 h × 13.25 w inches.
Signed to lower right 'Picasso'. This work is from
the edition of 310 published by Ambroise Vollard,
Paris with the Vollard watermark.
$6,000–8,000

Literature
Bloch 157

Provenance
Collection of Dr. and Mrs. Herbert Katzin, New York
Thence by descent

115

PABLO PICASSO 1881–1973
Sculpteur avec Coupe et Modèe accroupi from La Suite Vollard

1933/1939
etching on Montval laid paper
10¾ h × 8 w in (27 × 20 cm)
Sheet measures: 17.5 h × 13.25 w inches.
Signed to lower right 'Picasso'. This work is from
the edition of 310 published by Ambroise Vollard,
Paris with the Vollard watermark.
$6,000–8,000

Literature
Bloch 152

Provenance
Collection of Dr. and Mrs. Herbert Katzin, New York
Thence by descent

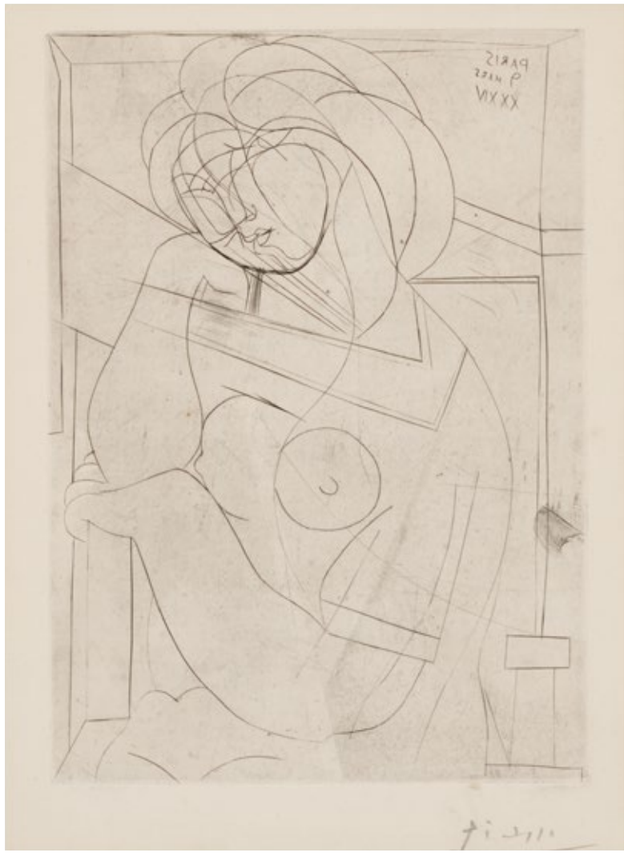
116

PABLO PICASSO 1881–1973
Femme assise au Chapeau et Femme debout drapée from La Suite Vollard

1934/1939
etching on Montval laid paper
10½ h × 8 w in (27 × 20 cm)
Sheet measures: 17.5 h × 13.25 w inches.
Signed to lower right 'Picasso'. This work is from
the edition of 310 published by Ambroise Vollard,
Paris with the Vollard watermark.
$6,000–8,000

Literature
Bloch 210

Provenance
Collection of Dr. and Mrs. Herbert Katzin, New York
Thence by descent



117

PABLO PICASSO 1881–1973
Femme nue assise, la Tête appuyée sur la Main from La Suite Vollard

1934/1939
etching on Montval laid paper
10½ h × 8 w in (27 × 20 cm)
Sheet measures: 17.5 h × 13.25 w inches.
Signed to lower right 'Picasso'. This work is from
the edition of 310 published by Ambroise Vollard,
Paris with the Vollard watermark.
$6,000–8,000

Literature
Bloch 218

Provenance
Collection of Dr. and Mrs. Herbert Katzin, New York
Thence by descent

118

PABLO PICASSO 1881–1973
Sculpteur, Modèle accroupi et Tête sculptée from La Suite Vollard

1933/1939
etching on Montval laid paper
10½ h × 8 w in (27 × 20 cm)
Sheet measures: 17.5 h × 13.25 w inches.
Signed to lower right 'Picasso'. This work is from
the edition of 310 published by Ambroise Vollard,
Paris with the Vollard watermark.
$6,000–8,000

Literature
Bloch 155

Provenance
Collection of Dr. and Mrs. Herbert Katzin, New York
Thence by descent

119

PABLO PICASSO 1881–1973
Le Repos de Sculpteur, I from La Suite Vollard

1933/1939
etching on Montval laid paper
7½ h × 10½ w in (19 × 27 cm)
Sheet measures: 13.25 h × 16.5 w inches.
Signed to lower right 'Picasso'. This work is from
the edition of 310 published by Ambroise Vollard,
Paris with the Vollard watermark.
$6,000–8,000

Literature
Bloch 171

Provenance
Collection of Dr. and Mrs. Herbert Katzin, New York
Thence by descent

120

PER KIRKEBY b. 1938
Untitled

1979
crayon, ink and pencil on paper with slashes
21¾ h × 16½ w in (55 × 42 cm)
$5,000–7,000

Provenance
Galerie Michael Werner, Märkisch Wilmersdorf
Roger Ramsay Gallery, Chicago

121

PER KIRKEBY b. 1938
Untitled

1984
crayon, gouache and ink on paper
21¾ h × 16½ w in (55 × 42 cm)
$5,000–7,000

Provenance
Galerie Michael Werner, Märkisch Wilmersdorf
Roger Ramsay Gallery, Chicago

122

PER KIRKEBY b. 1938
Untitled

1981
crayon and ink on paper with slashes
11¾ h × 15½ w in (30 × 39 cm)
Signed and dated to lower right 'P.K. 81'.
$3,000–5,000

Provenance
Galerie Michael Werner, Märkisch Wilmersdorf
Roger Ramsay Gallery, Chicago

123

PER KIRKEBY b. 1938
Untitled

1979
crayon and ink on paper
16½ h × 11½ w in (42 × 29 cm)
Signed and dated to lower right 'P.K. 79'.
$3,000–5,000

Provenance
Galerie Michael Werner, Märkisch Wilmersdorf
Roger Ramsay Gallery, Chicago

124

KAREL APPEL 1921–2006
Untitled

1960
mixed media on paper
22½ h × 30 w in (57 × 76 cm)
Signed and dated to lower left 'Appel 60'.
$15,000–20,000

Provenance
Collection of Dr. and Mrs. Herbert Katzin, New York
Thence by descent

No art can mature by itself; it has to absorb nutrition from the rest of the world's art. I've always had this ideal; to see a fusion of Chinese and Western painting.
Chuang Che

125

CHUANG CHE b. 1934
Summer Storm

1966
collage and oil on canvas
35 h × 48 w in (89 × 122 cm)
Signed and dated '1966'. Signed, titled and dated to verso 'Chuang Che 1966'.
$15,000–20,000

Provenance
Forsythe Gallery, Inc., Ann Arbor, MI
Collection of Robert and Eunice Faber, Ann Arbor, MI

Herbert Bayer attended the Bauhaus from 1921-1928 (first as a student and later as a teacher). During this time the artistic ferment at the school was flourishing, and Bayer was exposed to a developing photography movement lead by his colleague and friend, László Moholy-Nagy. Neues Sehen or New Vision photography was founded on Bauhaus ideals and rejected the notion that photography must follow the rules of painting in order to give it artistic merit. Rather, Neues Sehen artists viewed photography as a second eye for seeing the world, favoring experimentation, avant-garde compositions and unusual subject matter over standard painting conventions. The resulting works were often surreal, graphic and unconventional.

When Bayer began taking his own photographs in 1928, they were steeped in this philosophy. After departing the Bauhaus to become the artistic director of *Vogue*, Bayer utilized photomontage to juxtapose various images and forms to craft precise, graphic compositions. To Bayer, photography, painting and graphic design were not exclusive; rather they informed one another and could be successfully used together to express his artistic vision.

The present lot, a painting created in 1931 while working in Berlin, takes into consideration this same vision. The subtle modeling of the nose and fingernails exhibits a painterly quality framed by undulating lines and pools of color that overlap and intersect, blurring the dimensional plane. Drawing from Surrealism, Bayer's use of disjointed body parts and gesturing creates an image that is referential and familiar, yet does not offer any clear meaning. He employs a graphic and design focused composition based on Bauhaus principles while incorporating components of his photomontages to formulate a surreal, multilayered image. In drawing from these various artistic disciplines, Bayer created a new visual aesthetic, a new vision of his own.

Above Herbert Bayer, *Things to Come*, 1938. HIP / Art Resource, NY Below Herbert Beyer, *Self-Portrait*, 1932, © CNAC / MNAM / Dist. RMN-Grand Palais / Art Resource, NY

126

HERBERT BAYER 1900–1985
Nasenbild

1931
oil on panel
19½ h × 15½ w in (50 × 39 cm)
Signed and dated to lower right 'Herbert Bayer 31'.
$30,000–50,000

Literature
Herbert Bayer: Beispiele aus dem Gesamtwerk 1919–1974, Neue Galerie der Stadt Linz exhibition catalog, unpaginated, illustrates this work *Herbert Bayer Bei Thomas*, Galerie Thomas exhibition catalog, no. 1 illustrates this work *Herbert Bayer: The Bauhaus Legacy*, Walla, pg. 35

Exhibited
Herbert Bayer: Beispiele aus dem Gesamtwerk 1919–1974, 1976, Neue Galerie der Stadt Linz, Austria
Herbert Bayer: Builder, Aquarelle, Zeichnungen, 1983, Galerie Thomas, Munich
Herbert Bayer: Bauhaus and Beyond, 1922–1980, 29 April–3 June 1995, Kent Gallery, New York
Herbert Bayer: Centennial, September–October 2000, Kamakura Gallery, Tokyo
Herbert Bayer: The Bauhaus Years, 10 May–25 July 2003, Kent Gallery, New York

Provenance
Collection of Joella Bayer, Santa Barbara
Kent Fine Art LLC, New York
Private Collection, New York

There are knots that are not knots.
And knots that are just knots...
Jorge Eielson

127

JORGE EIELSON 1924–2006
Quipus 60 A

1974
painted burlap over wood
45¼ h × 45¼ w × 6¾ d in (115 × 115 × 17 cm)
Signed, titled and dated to verso 'Quipus 60 A Paris - 1974 J. Eielson'. This work is accompanied by a certificate of authenticity issued by the Jorge Eielson Archive.
$30,000–50,000

128

FRANCISCO SOBRINO b. 1932
Untitled

c. 1970
chrome-plated steel
16½ h × 16½ w × 16½ d in (42 × 42 × 42 cm)
Signed and numbered to edge 'Sobrino 17/50'.
This work is number 17 from the edition of 50.
$7,000–9,000

129

CARLOS CRUZ-DIEZ b. 1923
Physichromie 311

1967
acrylic on panel with plastic elements, aluminum frame
12 h × 12 w in (30 × 30 cm)
Signed, titled and dated to verso 'Cruz-Diez 1967'.
This work is accompanied by a certificate
of authenticity issued by the Cruz-Diez Art Foundation.
Sold with a photocopy of the original invoice from
Galerie Denise René.
$30,000–50,000

Provenance
Acquired in 1967 from Galerie Denise René,
Paris by the present owner

I hope to make the space come alive. There's a time when a piece of sculpture stands up, becomes itself and there's no way to describe what I feel like – it's poetry. Mark di Suvero

130

MARK DI SUVERO b. 1933
Untitled

1980–81
steel, stainless steel
24¼ h × 22 w × 21 d in (62 × 56 × 53 cm)
This work is registered in the archives under number 81.03.
$70,000–90,000

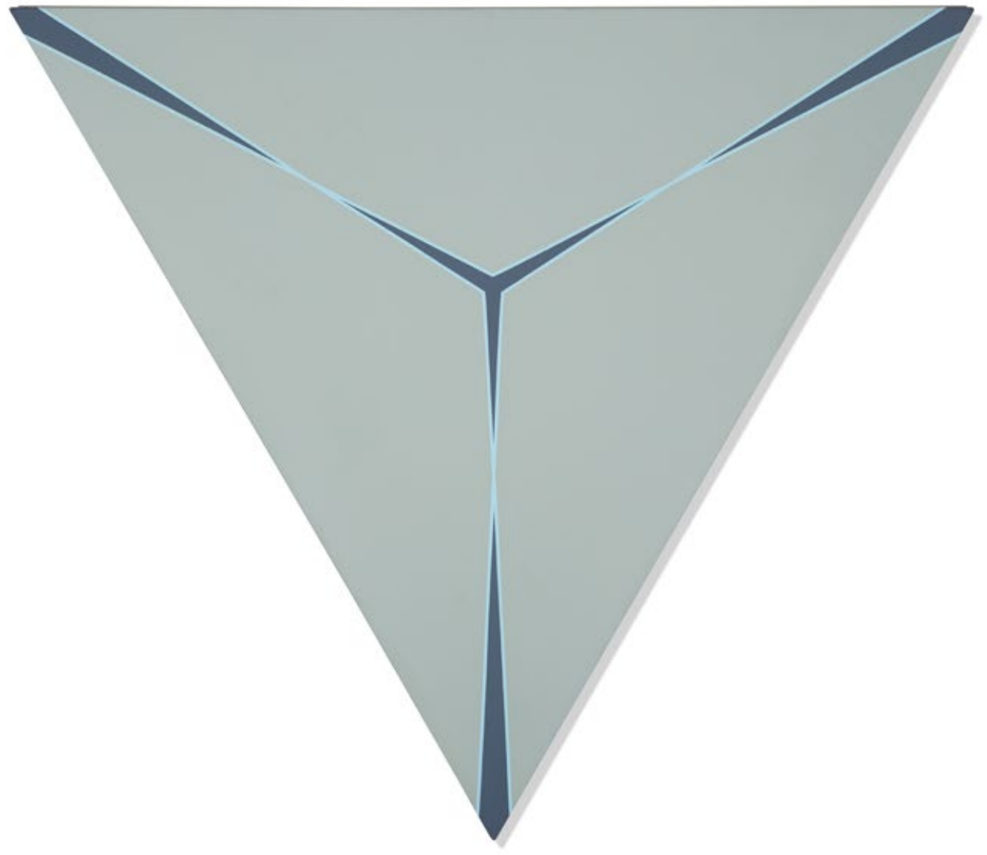
131

EDWIN RUDA 1922–2014
Metro I

1966–67
acrylic on canvas
62½ h × 72 w in (159 × 183 cm)
Signed and dated to verso 'E. Ruda 67' and 'Ruda 66'.
$5,000–7,000

Exhibited
Park Place Gallery, New York, 1968
Park Place Gallery: Founders and Friends, Then and Now, 3 February–31 March 2017, David Richard Contemporary, Santa Fe

Provenance
Private Collection, New York
David Richard Contemporary, Santa Fe
Private Collection, New York



The *Double Cone Yellow* offered here is comprised of two fiberglass nose cones acquired from an aerospace company in Santa Monica. Valentine acquired a collection of these cones and produced approximately twenty works in the series, which ranged in height, color and composition. The repeated cone was instantly recognizable as an homage to Brancusi, however the industrial material and saturated color were something completely new. With a reverence for Naum Gabo and Laszlo Moholy-Nagy, Valentine presented his artworks to galleries, only to be met with cynicism and rejection because plastic in art had not found acceptance. Predating the experiments and artworks in transparent plastics which fell in line with the California Light and Space movement, the works of the early 1960s telegraph a rigor and sensibility that is completely unique to Valentine's life in Los Angeles at the time. The echoes of technological innovation in automobile and aerospace design filtered through a nearly scientific exploration of new materials and finishes produced a body of work that stands alone in the history of American art.

132

DEWAIN VALENTINE b. 1936
Double Cone Yellow

c. 1966
lacquered Fiberglas reinforced polyester
45 h × 11½ dia in (114 × 29 cm)
$70,000–90,000

Provenance
Acquired directly from the artist
Collection of Darlene Valentine, Longmont, CO

During her celebrated tenure as the curator for the Finch College Museum of Art, art historian Elayne Varian curated several of Mel Bochner's early exhibitions at the museum in the late 1960s and conducted one of his first interviews for the Archives of American Art.

But a work of art is the product of thought which precedes the actual work. Now that art has freed itself from both referential and abstract burdens artists face a new paradox. Is ambiguity inherent in the thing or is it created by ambiguous elements?
Mel Bochner

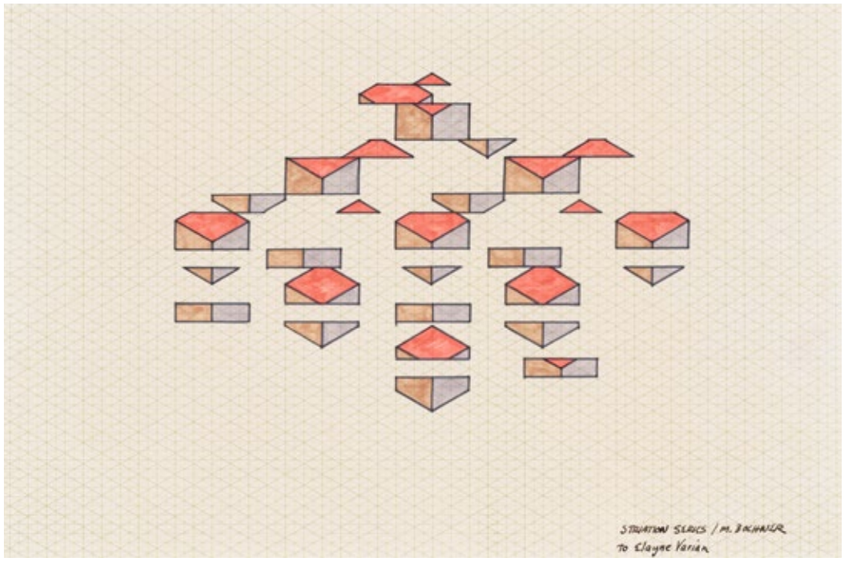
133

MEL BOCHNER b. 1940
Striation Series

1967
watercolor and ink on isometric graph paper
13 h × 19 w in (33 × 48 cm)
Signed, titled and inscribed to lower right
'Striation Series/M. Bochner To Elayne Varian'.
$15,000–20,000

Literature
Mel Bochner: Thought Made Visible 1966–1973,
Field, ppg. 28–29

Provenance
Gift of the artist to Elayne Varian
Private Collection

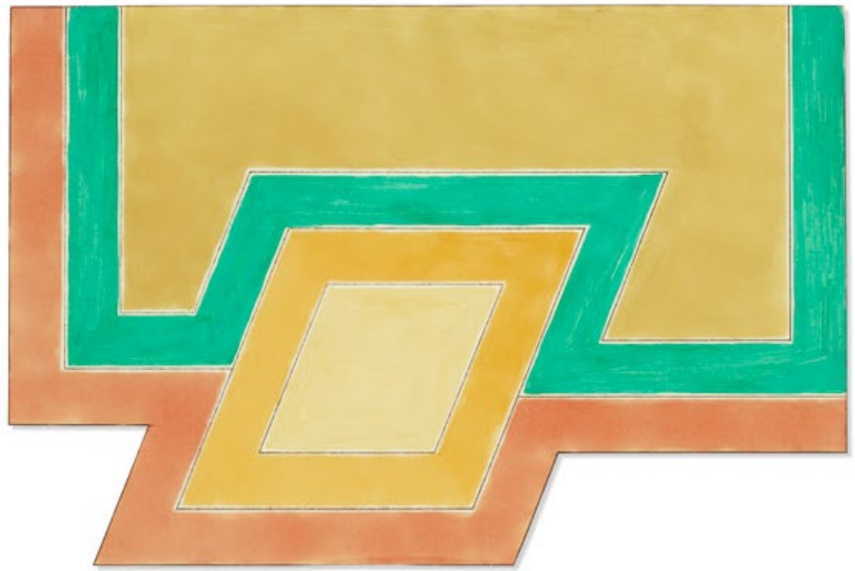


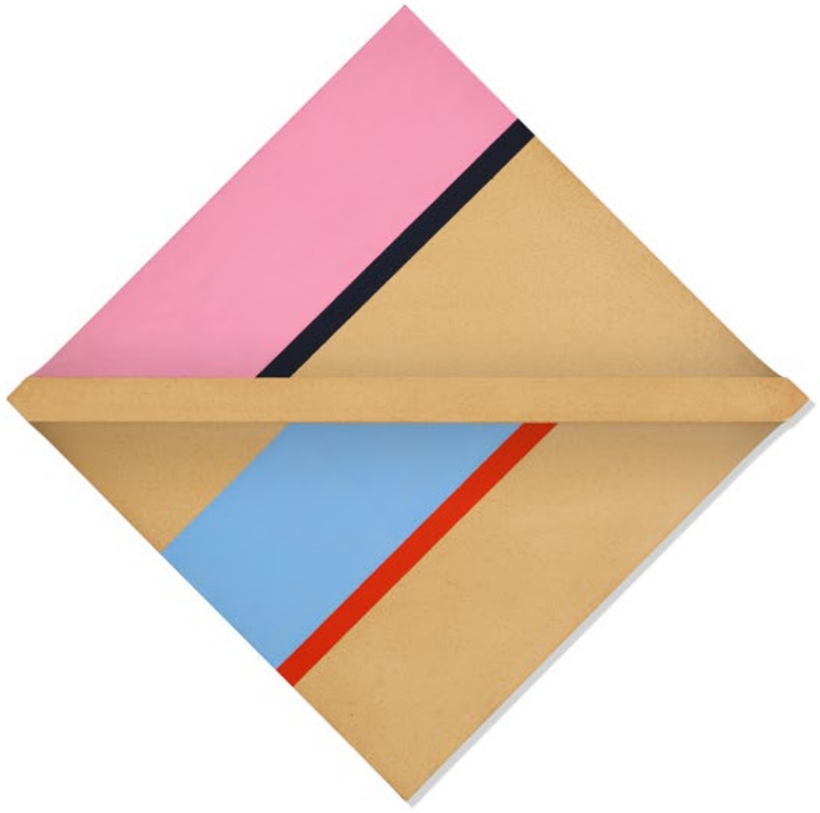
134

FRANK STELLA b. 1936
Untitled

1968
felt pen on paper
10 h × 15 w in (25 × 38 cm)
Signed, dated and inscribed to verso
'F Stella '68 for Manny + Co'.
$30,000–40,000

Provenance
Manny Silverman Gallery, Los Angeles
Private Collection, Chicago





135

SVEN LUKIN b. 1934
Untitled

1964
Liquitex on shaped canvas
49 h × 49 w × 4½ d in (124 × 124 × 11 cm)
Signed and dated to verso 'Sven Lukin 1964'.
$7,000–9,000

Provenance
Pace Gallery, New York
Private Collection, New York

136

MARK DAGLEY b. 1957
Endless Sequence (Green & Yellow)

1994
acrylic on canvas
56¼ h × 44¼ w in (143 × 112 cm)
Signed, titled and dated to verso 'Mark Dagley 1994'.
$5,000–7,000

137

ALBERT STADLER 1923–2000
Fan

1963
oil on canvas
29½ h × 15¾ w in (75 × 40 cm)
Signed to verso 'A. Stadler'.
$3,000–5,000

138

GEORGE ORTMAN b. 1926
White Totem

1964
lacquered wood, acrylic on canvas
41 h × 14 w × 6½ d in (104 × 36 × 17 cm)
$5,000–7,000

Provenance
Howard Wise Gallery, New York
Wright, *Living Contemporary*,
27 September 2012, Lot 113
Private Collection

139

HOWARD MEHRING 1931–1978
Black and Blue

1963
acrylic on cut canvas collage
36 h × 20 w in (91 × 51 cm)

$5,000–7,000

Exhibited
Corcoran Gallery of Art, Washington DC

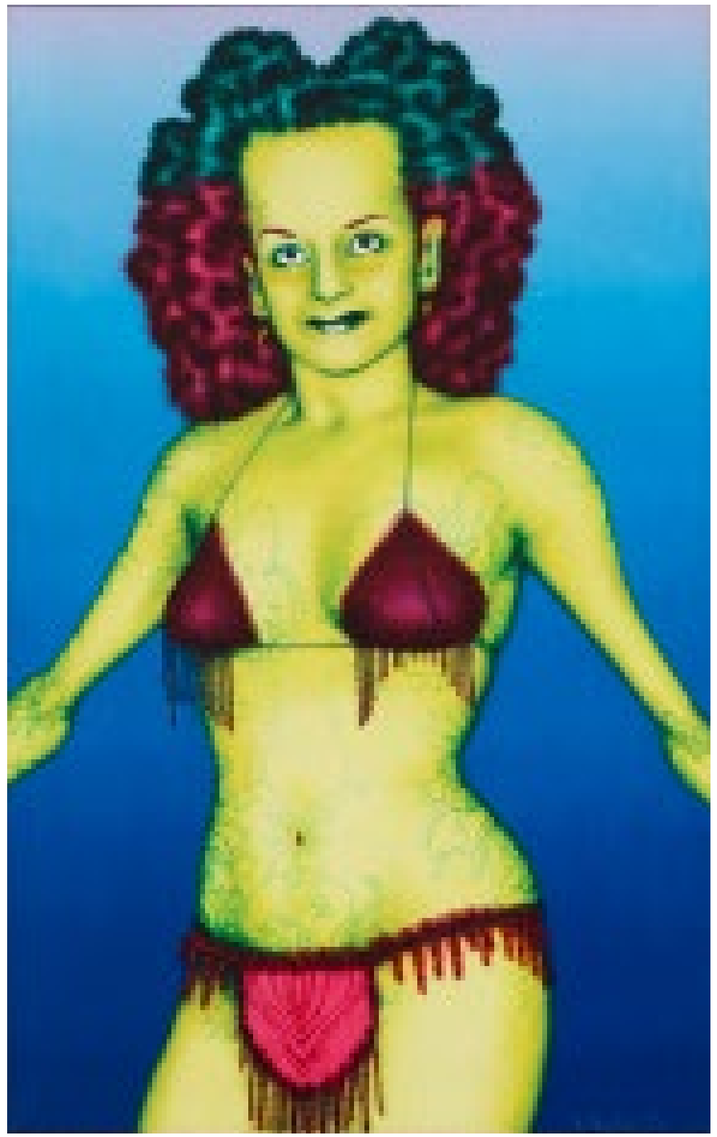
The present lot pictured in Ed Paschke's Clark Street studio; Image courtesy of the Paschke Family Archives

140

ED PASCHKE 1939–2004
Velveteen

1973
oil on canvas
60 h × 38 w in (152 × 97 cm)
Signed and dated to lower right 'E. Paschke '73'.
Signed, titled and dated to verso 'E. Paschke 73 Velveteen'.
$100,000–150,000

Provenance
Acquired directly from the artist by the present owner



Dualities in life are omnipresent in my work. Natural versus artificial, night versus day, underwater versus sky, television technology versus the intelligence of a chicken and life versus metaphor. The identity of my subjects exists in a relation to their opposites. These relationships comprise a pulse or inner spirit through which tensions and rhythms reveal themselves. Elements taken out of context have a different potential when freed from the constraints of their origins.
Ed Paschke

Alighiero Boetti, *Dicembre 1983*, © 2018 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn
Digital Image © The Museum of Modern Art / Licensed by SCALA / Art Resource, NY

The present lot, *Novembre 1983*, by Alighiero Boetti exists as a sort of time capsule documenting the political, cultural and social climate around the globe. Through the use of imagery found on covers from a random selection of publications issued, as the title suggests in November of 1983, Boetti has condensed world events to those featured and used to sell the news. From Mickey Mouse and Ronald Reagan on the cover of *Der Spiegel* to a sailboat on the cover of *Nautica*, his work is guided by the influences of power, popularity and favor.

Without context, however, the imagery of Boetti's work distills world events into ephemeral symbols or icons, and in this way, his work resonates with the visual culture of Pop Art. Yet, Boetti's work stands distinctly apart; his execution, a drawing in pencil, lacks the reproductive ease and mass accessibility of other artistic mediums. Thus, this unique work stands as something more precious, as something worthy of time and consideration even if void of the larger meaning behind the images. As a result the work captures a collective memory and a record of history and culture determined by chance, a concept further highlighted by the random assortment of magazine covers featured and selected by studio assistants as opposed to a curated collection composed by the artist. Boetti would repeatedly explore concepts of chance throughout his oeuvre

Novembre 1983 is one of Boetti's earliest incarnations on this theme. Boetti made similar works featuring images found on magazines covers from October and December of the same year (*Dicembre 1983* resides in the collection of the Museum of Modern Art, New York) and he would expand upon the theme creating a series of twelve-panel works for entire years starting with *Anno 1984.*

In a month, there were millions of images.
Today, perhaps there are only a hundred. Then there will only remain this once-coloured faded copy.
Alighiero Boetti

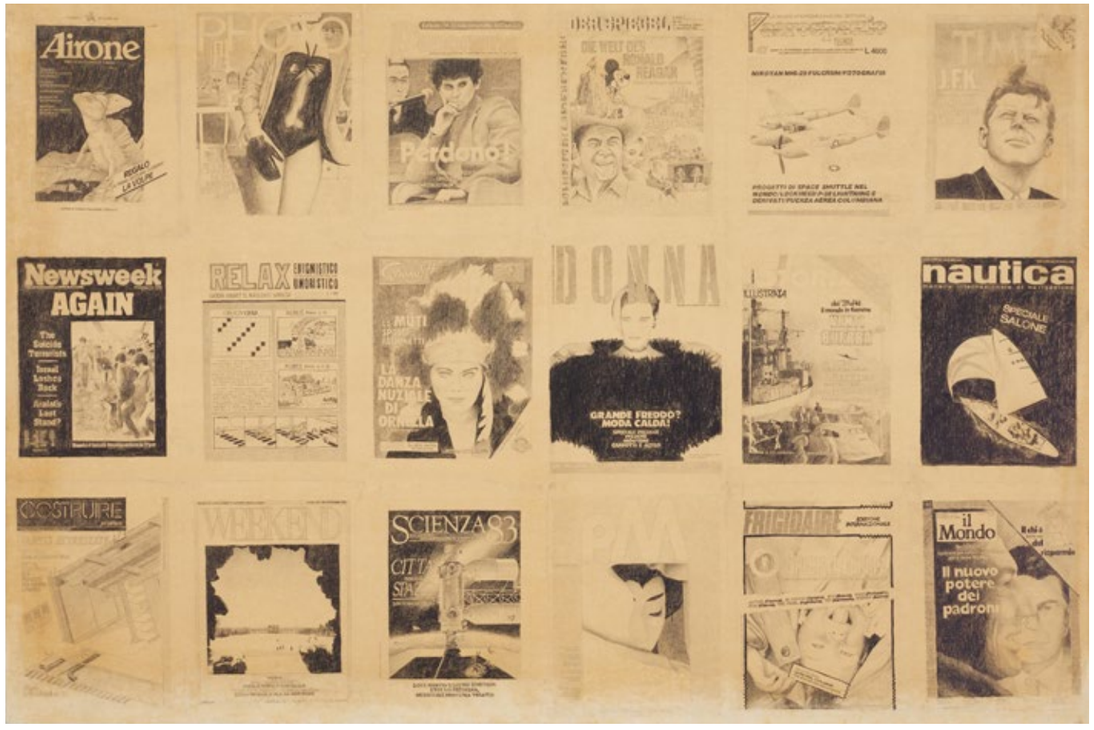
ALIGHIERO BOETTI 1940–1994
Novembre 1983

1983
pencil on paper laid down on canvas
39¼ h × 59 w in (100 × 150 cm)
Signed, titled and dated to verso 'Alighiero e Boetti Novembre 1983'. This work is registered in the Archivio Alighiero Boetti, Rome, under the number 83/c/3 and is accompanied by a certificate of authentication.
$150,000–200,000

Literature
Alighiero Boetti 1965–1994, Boetti, Ammann, Roberto, and Sauzeau Boetti, pg. 176, no. 48

Exhibited
Alighiero Boetti 1965–1994, 1996–1997, Galleria Civica d'Arte Moderna e Contemporanea, Turin (exhibition traveled)

Provenance
Barbara Gladstone Gallery, New York
The Sender Collection
Sotheby's, London, *The Italian Sale*, 17 October 2014, Lot 33
Private Collection, New York



142

LUCY MCKENZIE b. 1977
Untitled (Portrait)

pencil on joined paper
16½ h × 23¼ w in (42 × 59 cm)
$3,000–5,000

Provenance
Timothy Taylor, New York
Private Collection

143

CHRIS OFILI b. 1968
Half Moon (Silver)

2005
nickel silver
12¼ h × 7½ w × 10 d in (31 × 19 × 25 cm)
Incised signature and number to base
'Chris Ofili 3/7'. This work is number
3 from the edition of 7.
$20,000–30,000

Literature
Chris Ofili: The Blue Rider, Zuschlag, pg. 29

Provenance
Contemporary Fine Arts, Berlin
Private Collection

144

DONALD SULTAN b. 1951

Three Old Limes and an Orange August 30 1988
(in four parts)

1988
tar, oil and spackle on tile over wood and masonite construction
96 h × 96 w × 5 d in (overall)
Each panel measures: 48 h × 48 w × 5 d inches.
$30,000–50,000

Provenance
Private Collection, Spain

145

DEBORAH BUTTERFIELD b. 1949
Untitled (Horse)

c. 1980
aluminum, steel wire
22 h × 31 w × 8 d in (56 × 79 × 20 cm)
$20,000–30,000

Provenance
Zolla/Lieberman Gallery, Chicago
Private Collection, Aspen

146

DEBORAH BUTTERFIELD b. 1949
Untitled (Horse)

c. 1980
mud and straw over woven grass
29 h × 34 w × 11½ d in (74 × 86 × 29 cm)
$20,000–30,000

Provenance
Zolla/Lieberman Gallery, Chicago
Private Collection, Aspen

147

FRITZ SCHOLDER 1937–2005
Indian with Porcupine Headdress

1973
acrylic on linen
28 h × 28 w in (71 × 71 cm)
Signed to upper left 'Scholder'. Signed, titled and dated to verso 'Indian with Porcupine Headdress 1973 Fritz Scholder'.
$20,000–30,000

Provenance
Acquired directly from the artist by his assistant
Gallery 10, Scottsdale, AZ
Private Collection, Los Angeles

148

FRITZ SCHOLDER 1937–2005
Poppy

c. 1983
oil on canvas
68 h × 80 w in (173 × 203 cm)
Signed to lower right 'Scholder'.
$30,000–50,000

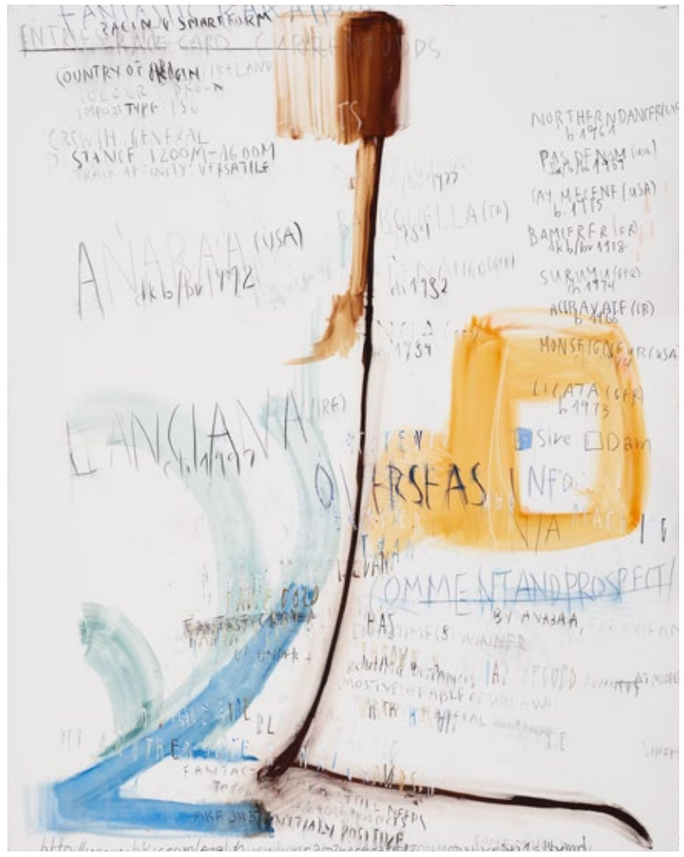
Provenance
Orr's Gallery, San Diego
Private Collection, Los Angeles

149

DAVID SALLE b. 1952
Untitled

1987
watercolor and graphite on paper
21½ h × 29 w in (55 × 74 cm)
Signed and dated to lower right ‘David Salle 1987’.
$10,000–15,000

Provenance
Mary Boone Gallery, New York
Private Collection



150

DESPINA STOKOU b. 1978
Fantastic Kaka

2014
mixed media on canvas
98¼ h × 78½ w in (250 × 199 cm)
Signed, titled and dated to verso
‘Fantastic Kaka (p365) Stokou 2014’.
$10,000–15,000

151

LIZ LARNER b. 1960
Smile, This is a Pipe

2006
cast hand built porcelain
8 h × 15½ w × 3 d in (20 × 39 × 8 cm)
Titled, dated and numbered to underside
'Smile 06 03'. This work is from the edition of 3.
$5,000–7,000

152

KAREN KILIMNIK b. 1955
A Friendly Swarm of Butterflies in Egypt Outside the Tent

2007
oil on canvas in artist's frame
18¼ h × 16½ w × 5 d in (46 × 42 × 13 cm)
Signed, titled and dated to verso 'March 26 07
Karen Kilimnik April 22 07 April 29 07 A Friendly
Swarm of Butterflies in Egypt Outside the Tent'.
$15,000–20,000

153

ARMAN 1928–2005
Rare pendant

c. 1983
14 karat gold, ruby, diamond and brass set in resin
3 h × 2¼ w × ½ d in (8 × 6 × 1 cm)
Incised signature to underside 'Arman'.
$40,000–60,000

Provenance
Private Collection, New York

154

LANDON METZ b. 1985
Untitled

2014
dye on canvas
80 h × 64 w in (203 × 163 cm)
Signed and dated to verso 'L.M. 14'.
$10,000–15,000

Provenance
James Fuentes Gallery, New York
Private Collection

155

DIKE BLAIR b. 1952
Untitled

2009
gouache and pencil on paper
24 h × 18 w in (61 × 46 cm)
$5,000–7,000

Literature
Dike Blair Gouaches, Blair and Karma, unpaginated
Lifelike, Engberg, pl. 47

Exhibited
Lifelike, 25 February-27 May 2012, Walker Art Center, Minneapolis (traveling exhibition)

Provenance
Gagosian, New York
Private Collection, New York

Memory reminds me of a film set, constantly regrouping as a result of everyday impulses and perceptions, which keeps on creating new spaces and situations in my life. This process of disappearance from memory is a constant stream that I would like to stop and capture in my paintings. Daniel Pitín

156

DANIEL PITÍN b. 1977
Bee Keeper

2011
mixed media and collage on canvas
58¾ h × 74½ w in (149 × 189 cm)
Signed and dated to verso 'Daniel Pitín 2011'.
$10,000–15,000

157

GARTH WEISER b. 1979
Saguaro

2012
acrylic and copper leaf on canvas
28 h × 22 w in (71 × 56 cm)
Signed and dated to verso 'Garth Weiser 2012'.
$10,000–15,000

158

ANSEL KRUT b. 1959
A Factory Working Through the Night

2011
oil on canvas
62 h × 56 w in (157 × 142 cm)
Signed, titled and dated to verso 'A Krut
A Factory Working Through the Night 2011'.
$10,000–15,000

Red Grooms was a pioneer of site-specific sculpture and installation art. Combining painting, sculpture and multimedia elements, Grooms created immersive, interactive spaces that captured the energy and vibrancy of his subject matter. *City at Night* is a scaled down version of his often room-sized works but is no less animated and interactive. Composed of thirty-three hand painted and carved wooden puzzle pieces arranged in a lightbox, the overall effect is bustling and bright. Further adding to the artist's playfulness, the box comes with a lid painted to resemble an oversized puzzle game box, and a hand painted instruction manual.

159

RED GROOMS b. 1937
City at Night: A Puzzle Block Set

1974
fluorescent lightbox construction with painted wood puzzle pieces
53¼ h × 51 w × 15¼ d in (135 × 130 × 39 cm)
Signed and dated to lower right corner of light box 'Red Grooms 1974'. Inscribed to verso of lightbox 'Ruckus Studio Crew Charlie Powell, Andrew Ginzel, Jim Brennan, Mimi Gross Grooms'. Sold with instructional booklet made by the artist.
$25,000–35,000

Provenance
Marlborough Gallery, New York
Private Collection
Sotheby's, New York, *Contemporary Curated*, 7 March 2014, Lot 128
Private Collection

I'm never drawing the object itself; I'm only drawing a depiction of the object—a kind of crystallized symbol of it. Roy Lichtenstein

160

ROY LICHTENSTEIN 1923–1997

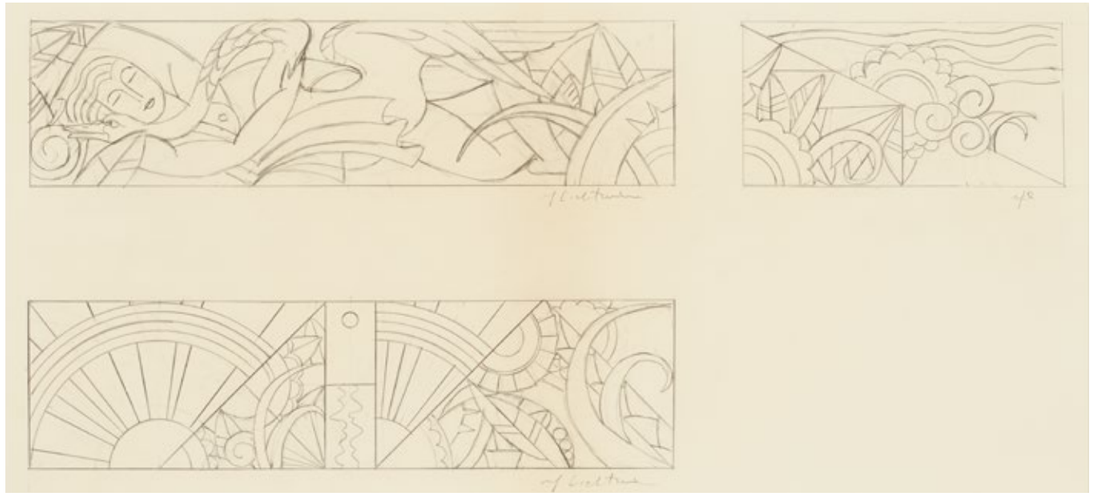
Untitled (Studies for Leda and the Swan)

c. 1968
pencil on Arches paper
19 h × 35 w in (48 × 89 cm)
Signed twice 'Lichtenstein' and initialed 'RL'.
Numbered to verso '486-ABC'
$200,000–300,000

Literature
Roy Lichtenstein Drawings and Prints,
Bianchini, pg. 196, no. 68–67

Exhibited
Roy Lichtenstein: Works on Paper, 20 November 2006 – 15 January 2007, James Goodman Gallery, Inc., New York

Provenance
Acquired directly from the artist
Kenneth Tyler and Tyler Graphics, Ltd., New York
Sotheby's, New York, *Contemporary Art*,
18 May 2000, Lot 326
Private Collection, New York
James Goodman Gallery, Inc., New York
Private Collection



H-4

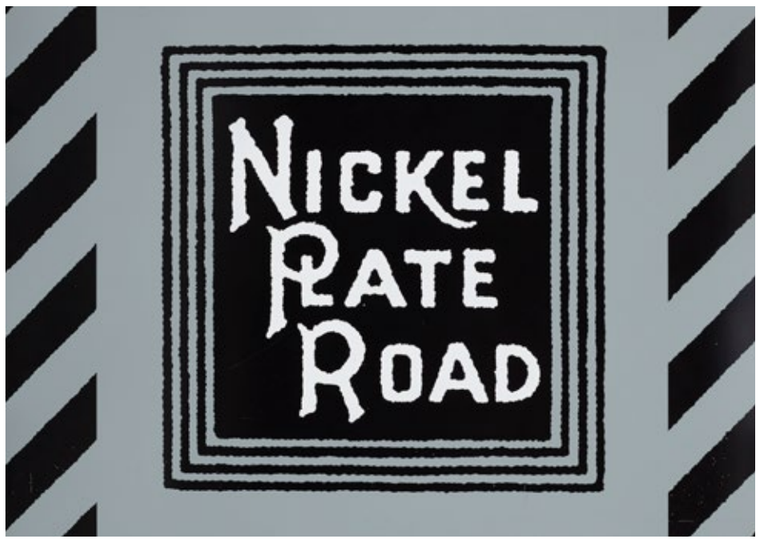
Santa Fe

NEW YORK
CENTRAL
SYSTEM

UNION
PACIFIC
RAILROAD

B&O

Reading
Lines


NICKEL
PLATE
ROAD

Rock
Island

NORTHERN
RAILWAY

NORTHERN PACIFIC
RAILWAY

PRR

ERIE

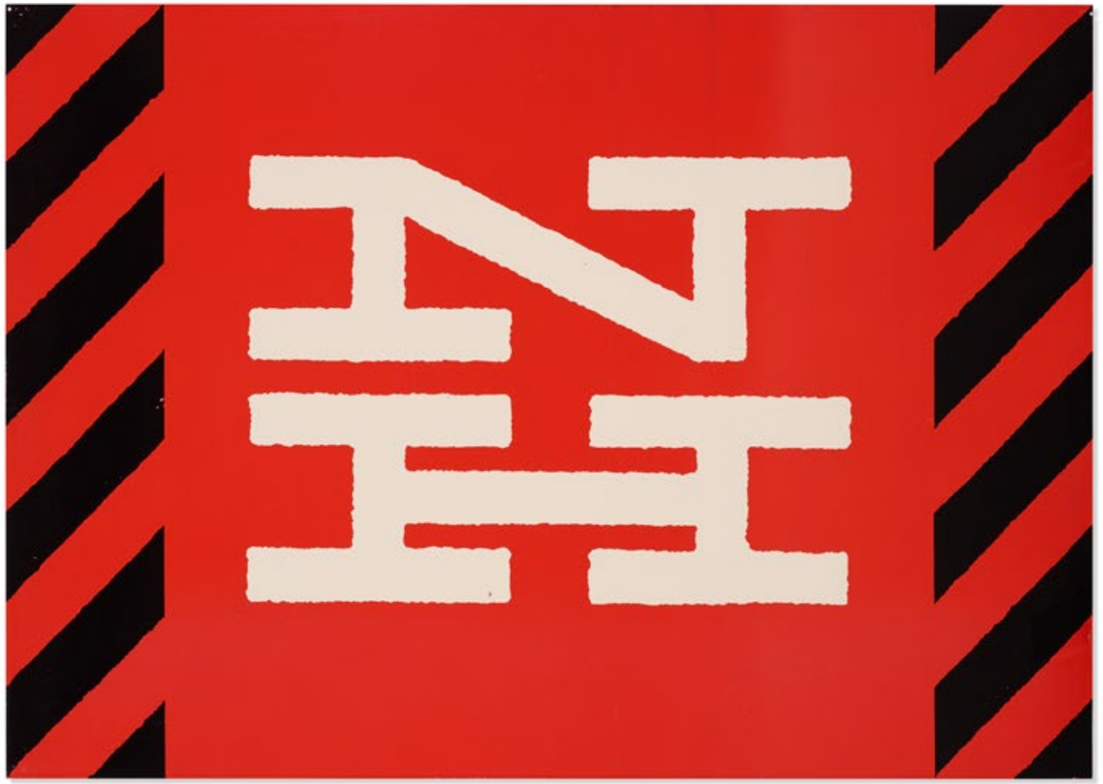
In 1987, Robert Cottingham was commissioned by the Connecticut Bank and Trust Co. to create a series of unique works depicting American railroad imagery. The following twelve panels feature historical railroad company logos, or heralds as they are referred to in railroad jargon, that were installed in Union Station in Hartford, Connecticut for nearly 30 years. The series marked Cottingham's first and only public commission.

161

ROBERT COTTINGHAM b. 1935
Santa Fe

1987
enamel on aluminum
51 h × 71½ w in (130 × 182 cm)
This work is unique.
$20,000–30,000

Provenance
Union Station, Hartford, CT
Private Collection



162

ROBERT COTTINGHAM b. 1935
N H

1987
enamel on aluminum
51 h × 71½ w in (130 × 182 cm)
This work is unique.
$20,000–30,000

Provenance
Union Station, Hartford, CT
Private Collection

163

ROBERT COTTINGHAM b. 1935
Union Pacific Railroad

1987
enamel on aluminum
51 h × 71½ w in (130 × 182 cm)
This work is unique.
$20,000–30,000

Provenance
Union Station, Hartford, CT
Private Collection

164

ROBERT COTTINGHAM b. 1935
Great Northern Railway

1987
enamel on aluminum
51 h × 71½ w in (130 × 182 cm)
This work is unique.
$20,000–30,000

Provenance
Union Station, Hartford, CT
Private Collection

165

ROBERT COTTINGHAM b. 1935
PRR

1987
enamel on aluminum
51 h × 71½ w in (130 × 182 cm)
This work is unique.
$20,000–30,000

Provenance
Union Station, Hartford, CT
Private Collection

166

ROBERT COTTINGHAM b. 1935
Rock Island

1987
enamel on aluminum
51 h × 71½ w in (130 × 182 cm)
This work is unique.
$20,000–30,000

Provenance
Union Station, Hartford, CT
Private Collection

167

ROBERT COTTINGHAM b. 1935
Nickel Plate Road

1987
enamel on aluminum
51 h × 71½ w in (130 × 182 cm)
This work is unique.
$20,000–30,000

Provenance
Union Station, Hartford, CT
Private Collection

168

ROBERT COTTINGHAM b. 1935
Erie

1987
enamel on aluminum
51 h × 71½ w in (130 × 182 cm)
This work is unique.
$20,000–30,000

Provenance
Union Station, Hartford, CT
Private Collection

169

ROBERT COTTINGHAM b. 1935
Northern Pacific Railway

1987
enamel on aluminum
51 h × 71½ w in (130 × 182 cm)
This work is unique.
$20,000–30,000

Provenance
Union Station, Hartford, CT
Private Collection

170

ROBERT COTTINGHAM b. 1935
B & O

1987
enamel on aluminum
51 h × 71½ w in (130 × 182 cm)
This work is unique.
$20,000–30,000

Provenance
Union Station, Hartford, CT
Private Collection

171

ROBERT COTTINGHAM b. 1935
Reading Lines

1987
enamel on aluminum
51 h × 71½ w in (130 × 182 cm)
This work is unique.
$20,000–30,000

Provenance
Union Station, Hartford, CT
Private Collection

172

ROBERT COTTINGHAM b. 1935
New York Central System

1987
enamel on aluminum
51 h × 71½ w in (130 × 182 cm)
This work is unique.
$20,000–30,000

Provenance
Union Station, Hartford, CT
Private Collection

173

MARK FLOOD b. 1957
Another Painting

2012
acrylic on canvas
40 h × 40 w in (102 × 102 cm)
Signed and dated to verso 'Mark Flood 2012'.
$10,000–15,000

TERMS AND CONDITIONS

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 9 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 (a) photo identification; (b) bank references; (c) a credit card; and (d) a monetary deposit (which will be refunded immediately if you do not submit the highest bid on a lot and will be applied to any Purchase Price Bid).

Assumed Costs and Risks By Bidding, you understand that any Bid you submit can and maybe 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. All sales are final.

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 3,000	$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. An additional premium will be added to any successful bid accepted through a third-party site. **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. If Wright approves of such other arrangement for payment, Wright may at its discretion require you to make a nonrefundable down payment on Buyer Costs. 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

Wright reserves the right to charge and collect an additional 2% of payments made by credit card.

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. All sales are final.

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. You hereby grant us the right to prepare and file, any documents sought by us to protect and confirm our security interests including but, not limited to a UCC-1 Financing Statement.

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

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 remainingx 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 all amounts already paid by the buyer to Wright, which shall constitute a processing and restocking 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.

Confession of Judgment If you default on payment of one or more Purchase Price Bids under this Agreement, you hereby authorize any attorney to appear in a court of record and confess judgment against you in favor of Wright for the payment of such Purchase Price Bids and all related Buyer Costs. Accordingly, the confession of judgment may be without process and for any amount due on this Note including collection costs and reasonable attorneys' fees. This authorization is in addition to all other remedies available to Wright.

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 3. **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 1. **Buyer Costs** has the meaning given in Section 2. **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. An additional premium will be added to any successful bid accepted through a third-party site.

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 1. **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 2. **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.

CONTACT

RICHARD WRIGHT
President
312 521 7150 | rwright@wright20.com

MICHAEL JEFFERSON
Senior Vice President
312 521 7165 | mjefferson@wright20.com

KELLI LENOX
Director of Operations
312 521 7161 | klenox@wright20.com

MEGAN WHIPPEN
Senior Specialist
212 585 0200 | mwhippen@wright20.com

PETER JEFFERSON
Specialist
312 521 7156 | pjefferson@wright20.com

EMILIE SIMS
Editor & Chief Researcher
312 235 4181 | esims@wright20.com

CLARE BLAINE
Research & Client Services
312 235 4171 | cblaine@wright20.com

LESLEY GUSTAFSON
Client Service Associate
312 521 7151 | lgustafson@wright20.com

JENNIFER MAHANAY
Art Director
312 235 4185 | jmahanay@wright20.com

ELLEN WINSTON
Graphic Designer
312 563 0020 | ewinston@wright20.com

LEAH WENDZINSKI
Graphic Designer
312 563 0020 | lwendzinski@wright20.com

TODD SIMEONE
Image Post-Production & Social Media
312 521 7158 | tsimeone@wright20.com

MASON KESSINGER
Web Developer
312 521 7166 | mkessinger@wright20.com

DEVIN EHRENFRIED
Photographer
312 563 0020 | dehrenfried@wright20.com

ROSS FLOYD
Photographer
312 563 0020 | rfloyd@wright20.com

CHARLES MEADOWS
Director of Property & Transport
312 235 4177 | cmeadows@wright20.com

ALEXA DETOGNE
Client Services & Logistics
312 521 7159 | adetogne@wright20.com

DENIA GARCIA
Art & Property Handler
312 563 0020 | dgarcia@wright20.com

ANDREW REICHOLD
Art & Property Handler
312 563 0020 | areichold@wright20.com

IAN BARNARD
Art & Property Handler
312 563 0020 | ibarnard@wright20.com

JORDAN BROEKER
Art & Property Handler
312 563 0020 | jbroeker@wright20.com

JEAN MARTIN
Client Accounts
312 521 7169 | clientaccounts@wright20.com

Bid Department
t 312 563 0020 | f 312 235 4182
bid@wright20.com

Request Condition Reports
t 312 563 0020
condition@wright20.com

Richard Wright Auctioneer Illinois No. 041000341
Visit our website to order or subscribe to our catalogs

©2018 Wright