

PHILLIPS de PURY NEW YORK PRESENTS THE HIGHLIGHTS OF THE NEW YORK DESIGN SALE TO INCLUDE EXEMPLARY, UNIQUE WORKS FROM RON ARAD, MARC NEWSON AND ZAHA HADID

PHILLIPS de PURY & COMPANY DESIGN SALE CHAMPIONS AVANT-GARDE DESIGNERS INCLUDING JURGEN BEY AND ARANDA\LASCH, LINKED TO A CONTINUUM OF 20TH CENTURY MASTERS: LE CORBUSIER, JEAN PROUVÉ, GIO PONTI, SERGE MOUILLE, LUDWIG MIES VAN DER ROHE AND HARRY BERTOIA

RE-INVESTIGATION OF RADICAL DESIGN PRACTICE OF FRANÇOIS DALLEGRET

NEW LANGUAGE OF CERAMICS: GROUP OF JAPANESE CONTEMPORARY CERAMICS FROM 8 STARS OF THE FIELD ALONGSIDE MODERNISTS LUCIE RIE AND HANS COPER

AUCTION: Dec. 17, 2008; 2 pm
RECEPTION: Dec. 11, 2008; 6-8 pm
VIEWING: Dec. 10-17, 2008 (please see times below)

FOR IMMEDIATE RELEASE

New York – November 21, 2008 – Following the success of Phillips de Pury & Company's London Design sale in September (with 78% of lots sold by value), Design New York presents the highlights for the forthcoming New York Design sale on December 17.

The total pre-sale estimate is approx. \$3,900,000 – 5,200,000 for 177 lots presented.

Phillips de Pury & Company continues its mandate to offer discriminating examples of contemporary and modern design, including architectural pavilions and ceramics. Significant early works from star designers Ron Arad, Marc Newson and Zaha Hadid are presented in dialogue with mid-century masterworks from Gio Ponti, Serge Mouille, Alexandre Noll and Jean Royère. Phillips de Pury & Company continues to influence design's debates by introducing work from cutting-edge contemporary designers such as Jurgen Bey and Aranda\Lasch. This sale notably re-investigates the radical practices of futurist designer François Dallegret, whose eclectic works, though neglected by the history books, clearly resonate within the design community.

December's carefully-curated auction includes two exemplary ceramic groups. The first is a collection of Contemporary Japanese Sculptural ceramics, with one superb example each by 8 of the biggest names in the field. Ceramic artists such as Harumi Nakashima, Morihiro Wada and Yô Akiyama reject notions of functionality and insist on a radical new language in ceramics. Also offered will be a select group of important works by modernist Lucie Rie and an extremely rare group of early works by Hans Coper.

CONTEMPORARY DESIGN HIGHLIGHTS

Ron Arad's *Unique and important "Wild Crow" chaise*, ca. 1990, is an early masterpiece, an expressive example of the untamed, "crude" welding techniques that capture the energy of Arad's freehand sketches.

Debuting at the 1988 Milan Furniture Fair, *Wild Crow* signaled Arad's departure from readymade-based furniture and is a unique piece produced during the legendary One Off workshop era. The mirror-polished steel, which carries over into Arad's later works, has been hand-hammered to create, the "touch of imperfection." *Wild Crow* will be offered with a pre-sale estimate of \$160,000-180,000.

Phillips de Pury & Company established the record for Ron Arad when *D sofa* sold for \$409,000 in New York last December. In this sale, *Prototype "Oh-void (No Solution No Problem) chair*, 2006, estimated at \$175,000-225,000; an early "Rover" two-seater sofa and lounge chair lot estimated at \$15,000-20,000; a unique blown-aluminum "B.O.O.P." vase estimated at \$35,000-45,000; and a *unique "B.O.O.P." coffee table* estimated at \$70,000-90,000 will be offered.

Marc Newson's "Micarta" desk, 2006, is a study of seamlessness: pure surface as form. Micarta, an erstwhile material composed of resin-impregnated linen layers, was initially put to humble use comprising knife handles. The striated surface of the *Micarta desk* relies upon the material's hybrid properties: an unusual blend of organic and synthetic. As micarta is light-sensitive, over time the skin darkens and takes on a handsome patina. The Micarta series debuted at Gagosian Gallery in 2007, and this is the first work from this show to appear at auction. *Micarta desk* is offered with an estimate of \$170,000-190,000.

MODERN MASTERWORKS

A distinguished ancestor of Newson's *Micarta Desk* is Ludwig Mies van der Rohe's *Rare and Important Desk* ca. 1933, offered with an estimate of \$50,000-70,000. With disciplined lines, van der Rohe's desk indulges in its façade: a dark veneer wrought in Macassar ebony, the prized tropical hardwood. The strictness of form is mirrored by a companion stool of the same veneer and with original leather intact, offered with an estimate of \$25,000-35,000. This set is possibly one of the eight known copies from the influential architect, who first designed the pieces for use in his own home beginning in 1927. The *Important Desk and stool* then featured prominently in van der Rohe's major pre-war commissions, including for Lilly Reich in the Weißenhoff Estate.

Gio Ponti's Extremely rare table with four stools, ca. 1970 is an exemplar of Op-Art design and is estimated at \$80,000-100,000. The *Domus* founder, architect, writer and design dynamo kept it short in a letter typed to Mobilifici Tosi, producer of this lot, calling it "...the most beautiful table in the world."

Serge Mouille's *rare and important "Très Grand Signal" floor lamp*, ca. 1963, is offered with an estimate of \$100,000-120,000. This significant lamp, the largest in Mouille's *oeuvre*, was created a year before declining health forced the great designer to halt production completely in 1964. Of the 5 Mouille lots presented within this sale, the *Très Grand Signal*, with its stoic form and caged body housing a single fluorescent light, stands poetically apart.

Jean Royère's *Pair of small "Oeuf" chairs*, 1951, is offered with its original upholstery intact at the estimate of \$50,000-70,000. The renowned French mid century interior decorator bestowed his designs with a sense of play. The Tulip armchair, Yo Yo bar stool and Elephant Chair all carry their titles with ease, yet the *Oeuf chair* is outstanding, as it begins with the most elemental of forms. These highly desirable *Oeuf* chairs cradle the sitter in comfort and closely predate Royère's series of "Sculpture Furniture"(1955) – the body of work in which furniture declared itself as art.

RARITIES AND REDISCOVERIES

George Nakashima's *Rare and unusual eight- drawer wall-mounted cabinet* is offered with an estimate of \$80,000-100,000. This work signaled a departure from Nakashima's use of grasscloth doors and clean-edged tops in his cabinetry. Created for the heralded Hammer residence in 1951, this exceptional piece features all-walnut doors with trademark burlwood pulls at the center. A total of 6 Nakashima examples are offered in this sale, including: A low table commissioned by Lucy and Stephen Maxym, a set of 10 grass-seated chairs, the Cove I Table, a free-edge trestle dining table and a burlled oak and walnut bench.

The futurist work of François Dallegret is ripe for reinvestigation. With little fanfare, Dallegret's "*Chaise Ressort*", 1967, was presented at Design New York last and sold for \$36,000 above its high estimate of \$7,000. According to Marcus Tremonto, designer and Phillips de Pury specialist, Dallegret is "the thinking designer" whose eclectic illustrations, furniture, posters and sculptures created in the 60s and 70s embody

the futurist sense of possibility. Says Tremonto, "He's part of the generation, alongside Buckminster Fuller and Joe Colombo, whose ideas and work are imbued with the social aspects of how we live. They ask, 'How will we live in the future?' and design not for now, but for what is possible."

Phillips de Pury & Company New York is proud to offer 3 rare lots from this radical designer, including a *prototype thin "Chaise Ressor"* 1967-1968, an elegant chair formed from a single aluminum sheet, estimated at \$24,000-32,000; a rare *"Luminik" self-balancing table lamp* estimated at \$10,000-14,000; and a *group of four "Kubaltos" sculptures* in Perspex and chrome-plated metal.

DESIGNERS ON THE CUTTING-EDGE OF THE FUTURE PERFECT

Jurgen Bey's *Gardening Bench*, created in 1999 for Droog Design, is the perfect design for our eco-conscious times; a perennial seat on which to consider how nature collides with culture. Bey's design begins with nature's leftovers – leaves, twigs and hay — that are extruded to form a completely-renewable, resin-enforced bench. One of four acclaimed examples in the world, *Gardening Bench* is estimated at \$50,000-70,000.

Aranda\Lasch's *Camouflage Screen*, 2005, is the first of subsequent furniture designs from the architect-designers Benjamin Aranda and Chris Lasch. Originally installed outdoors as an interference screen at the International Garden Festival at the Jardins de Metis in Quebec, 2005, the accordion-pleated mirror screen contains strategic cut-outs which cause positive and negative space to blur. Write Aranda\Lasch, "the design is about producing a distortion wherever it is placed, indoors or outdoors." Situated in the gallery, *Camouflage Screen* questions the objective certainty of looking, as crystal forms seem to emerge and recede in optical illusion. Aranda\Lasch have been commissioned to design the tent structure for Design Miami 2008; their *Camouflage Screen* is presented in December with an estimate of \$20,000-30,000.

Phillips de Pury & Company has early on recognized and introduced the most cutting-edge designers to the auction market, including Zaha Hadid in 2005. Committed to design's vanguard, Phillips de Pury achieves consistently high results for its designers. Aranda\Lasch's *unique prototype "Quasi" table*, 2007, debuted at Design New York in June 2008 and sold for \$53,800.

HANS COPER AND LUCIE RIE: MODERN CERAMICS IN THE CONTEMPORARY GAZE

The recognized pioneer in linking ceramics to the design tradition, Phillips de Pury & Company is pleased to offer an extremely rare group of modern ceramics from Hans Coper and Lucie Rie, the celebrated British emigre artists from middle Europe who worked in relative isolation to achieve spectacular conclusions in clay. This sale is the first in a series of Phillips de Pury auctions to present prime examples from all stages of Coper's career, from his halcyon days working alongside Lucie Rie at Albion Mews to the later "Cycladic" series, when illness heavily impacted the scale of the artist's creative output.

December New York presents 8 rare examples of Hans Coper's early career at Albion Mews, a period marked by large-scale, bold vessels created when Coper was in full health as an ambitious and powerful thrower. A *monumental early vase with inlaid designs* stands over two feet tall and is estimated at \$30,000-40,000.

Says Ben Williams, Contemporary Ceramics specialist, "Coper exercised rigorous quality control and so was a lot less prolific than many ceramic artists. Anything that didn't meet his own very high standards, he destroyed. These early works are super-rare, the first expression of his style after learning the technicalities of ceramic-making from Lucie Rie." Symbolic of this period is a single lot executed collaboratively between the two greats: *Rectangular bonsai planter*, 1955, offered with a presale estimate of \$6,000-9,000. While Coper constructed this slab-built form and Rie applied the speckled manganese glaze, both impressed the piece with their respective seals.

NEW LANGUAGE OF CONTEMPORARY JAPANESE CERAMICS

An exciting group of 8 Contemporary Japanese Ceramics is presented, with one superb example each from the recognized giants of the field: Sueharu Fukami, Hiroaki "Taimei" Morino, Ryūichi Kakurezaki, Harumi Nakashima, Kazuo Takiguchi, Morihiro Wada, Yō Akiyama and Tokuda Yasokichi III.

These masterworks draw from the revered post-World War II Japanese artisan tradition but are infused with contemporary ideals, as documented in the acclaimed *Contemporary Clay* exhibition at The Japan Society, New York and The Museum of Fine Arts, Boston in 2007. Notions of functionality are thrown aside, but only through the mastery of awesome technique. These are the recognized masters of ceramic techniques, developing a new aesthetic language in clay. This is not only a rare opportunity to acquire major works which are rarely found outside of Japan, but an opportunity to witness aesthetic inquiries into forms for the future.

Harumi Nakashima's "*Piece with blue Dots*", ca. 2006 is a giddy explosion of pattern and undulating forms. Wrought of fine porcelain with transparent and blue glazes, this large-scale ceramic expression stands over two feet tall and is estimated at \$20,000 – 30,000. Phillips de Pury & Company proudly holds the record for this ceramic artist, established at the groundbreaking KYÔBAI auction of contemporary Japanese culture in April 2008, London. Nakashima's "*No. 5*", a *sculptural form*, c. 2003 achieved an impressive 20,900 GBP.

Included in this extraordinary group is perhaps the most conceptual Japanese ceramicist working today, Yô Akimaya. "*T-59*" is a masterful stoneware sculpture with a bristling, cracked surface created by blowtorch. Transformed by fire, Amaya's miniature "scorched earth" landscape is an abstract meditation on the very origins of ceramic-making. This impressive sculpture is estimated at \$7,500-9,000.

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AUCTION: Dec. 17, 2 pm
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Dec. 10: 10am – 8pm
Dec. 11-13: 10am – 6pm
Dec. 14: 1pm-6pm
Dec. 15-16: 10am – 6pm
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