

The image features a dark, textured sculpture composed of several rectangular blocks. A prominent vertical block is positioned in the center, with a circular hole cut through its upper portion. To its right, another block is visible, also featuring a circular hole. The sculpture is set against a dark background, which is punctuated by several bright, glowing circular shapes that appear to be light sources or reflections. The overall aesthetic is minimalist and geometric, characteristic of 20th-century abstract art.

20TH
CENTURY
ART



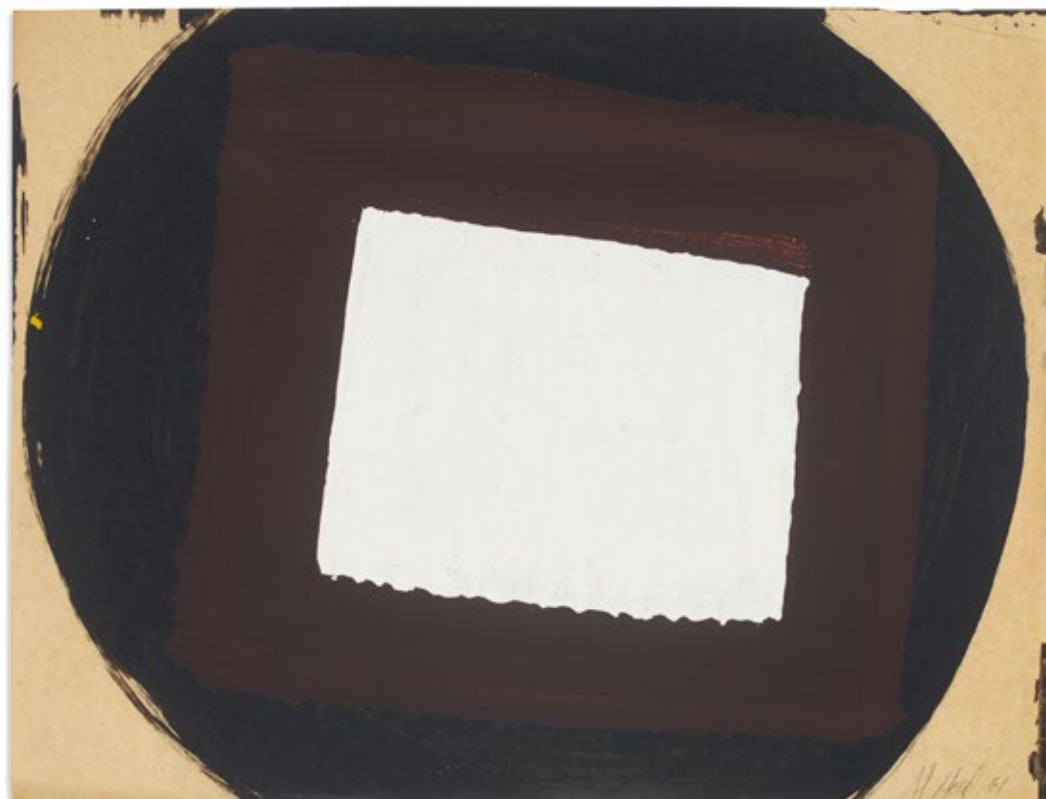
WRIGHT

AUCTION 27 APRIL 2017

20TH
CENTURY
ART

WRIGHT
1440 W Hubbard St
Chicago IL 60642
t 312 563 0020
wright20.com

EXHIBITION
13–26 April 2017
10 am–5 pm Monday–Friday
980 Madison Ave
New York NY 10075



1

AL HELD 1928–2005
Untitled

1961
gouache on paper mounted to board
18 h x 24 w in (46 x 61 cm)
Signed and dated to lower edge 'Al Held 61'.
\$10,000–15,000

Exhibited
Al Held, 1961, Galeria Bonino, Buenos Aires

Provenance
Acquired from Galeria Bonino, Buenos Aires
in 1961 by the present owner



2

AL HELD 1928–2005
Untitled

1961
gouache on paper mounted to board
18 h x 24 w in (46 x 61 cm)
Signed and dated to lower edge 'Al Held 61'.
\$10,000–15,000

Exhibited
Al Held, 1961, Galeria Bonino, Buenos Aires

Provenance
Acquired from Galeria Bonino, Buenos Aires
in 1961 by the present owner

The only vision I ever had of magnetism was during a conversation with Takis (...) in his studio, looking at his little metal cones hummily waverily pulled by like wires straight at their little magnet fathers: and he, Takis, explained to me that the stars were all pulled together with myriad thin invisible wires of magnetism radiating from every star to every other star. Allen Ginsberg



Vassilakis Takis with the present lot first exhibited at Galerie Krikaar in 1967

3

VASSILAKIS TAKIS b. 1925
Boule

1967
Plexiglas, painted wood, electromagnet, nails
10 h x 25 3/4 dia in (25 x 65 cm)
\$15,000–20,000

Literature
Galerie Krikaar 1963–1988, Stork, ppg. 61, 114
Galerie Krikaar, Uschi, unpaginated
Takis, exhibition catalog, unpaginated

Exhibited
Takis, 17 November – 16 December 1967, Galerie Krikaar, Amsterdam

Provenance
Galerie Krikaar, Amsterdam
Collection of Herman Krikaar
Thence by descent



Thought itself does not as yet seem to be directly expressible to the senses except through the medium of art. I therefore maintain that art can convey thought in such a way as to make it directly perceptible.
Max Bill

4

MAX BILL 1908–1994

Group of Six Cells

1959

black granite

14¼ h x 20¾ w x 23¾ d in (36 x 53 x 60 cm)

\$70,000–90,000

Literature

Max Bill, Alloway and Wood, pg. 119 illustrates this work

Exhibited

Max Bill: Painting, Sculpture and Graphics
1928 – 1974, 28 September – 17 November 1974,
Albright-Knox Gallery, Buffalo (Exhibition traveled to the Los Angeles County Museum of Art, San Francisco Museum of Modern Art and Corcoran Gallery, Washington D.C.)

Provenance

Collection of the artist
Collection of Janice Ury, Belvedere, CA
Thence by descent
Private Collection, Seattle



I felt the most intense pleasure in piercing the stone in order to make an abstract form and space; quite a different sensation from that of doing it for the purpose of realism.
Barbara Hepworth

5

BARBARA HEPWORTH 1903–1975
Four-Square (Four Circles)

1966

black slate

11 h x 5½ w x 5 d in (28 x 14 x 13 cm)

Incised signature and date to base 'BH 66 A'.

This work is number 1 from the edition of 3.

\$150,000–200,000

Literature

The Complete Sculpture of Barbara Hepworth

1960–69, Bowness, no. 407

Provenance

Estate of the artist

Acquired in 1999 from Waddington Galleries, London

Private Collection, Connecticut



Getulio Alviani sought to transform the perceptual experience of art by uniting geometric principles and luminous materials. He began constructing versions of 'Vibrating Texture Surfaces' in the early 1960s and it represents the most extensive project of his artistic output. Alviani was a member of *Gruppo N* as well as the international movement *Nouvelle Tendance recherches continues (NTrc)*; the present lot typifies the technical and mathematical precision that characterizes Alviani's contribution to the dialog inspired by these groups.

6

GETULIO ALVIANI b. 1939
Superficie a testura vibratile

1970

polished aluminum

39 h x 39 w in (99 x 99 cm)

Impressed signature and number to lower corner 'Alviani 7018'. Signed to verso 'Alviani' with stamped studio marks 'Alviani 7018'.

\$40,000–60,000

Provenance

Galleria La Polena, Genoa

Galleria del Deposito, Genoa

Private Collection



7

HARRY BERTOIA 1915–1978
Untitled (Wire Bundle)

c. 1967

steel wire, bronze, silver solder

30½ h x 5½ dia in (77 x 14 cm)

Sold with a certificate of authenticity issued
by the Harry Bertoia Foundation and accompanied
by photocopies of documents in the Foundation's
archive that relate to this work.

\$20,000–30,000

Provenance

Fairweather-Hardin Gallery, Chicago

Collection of James H. Stone

Thence by descent



8

HARRY BERTOIA 1915–1978
Untitled (Wire Form)

1968

stainless steel and steel wire, aluminum
82 h x 40 w x 9¾ d in (208 x 102 x 25 cm)
Sold with a certificate of authenticity issued
by the Harry Bertoia Foundation.

\$40,000–60,000

Provenance

Hokin Gallery Inc., Bay Harbor Islands

Private Collection

Christie's, London, *50 Years of Connoisseurship –*

Property from a Distinguished Private Collection,

30 June 2016, Lot 183

Private Collection, New York



9

JULIAN STANCZAK 1928–2017
Fragments of Shadow

1966

acrylic on canvas

45 h x 52 w in (114 x 132 cm)

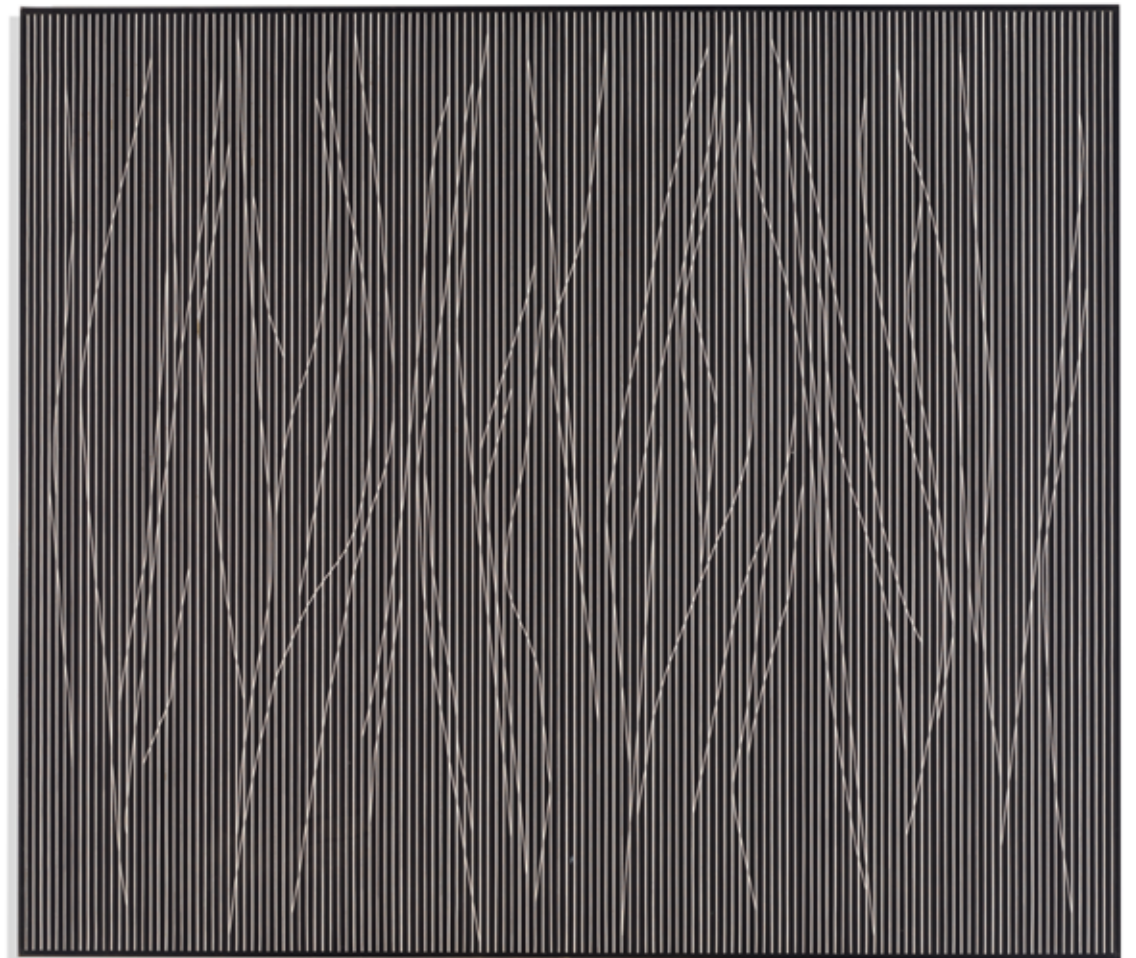
Signed, titled and dated to verso 'Julian
Stanczak Fragments of Shadow 1966'.

\$30,000–50,000

Provenance

Collection of James H. Stone

Thence by descent



The primary drive of colors is to give birth to light. But light always changes; it is evasive. I use the energy of this flux because it offers me great plasticity of action on the canvas.
Julian Stanczak

10

JULIAN STANCZAK 1928–2017
Unishape

1970

acrylic on canvas

48 h x 72 w in (122 x 183 cm)

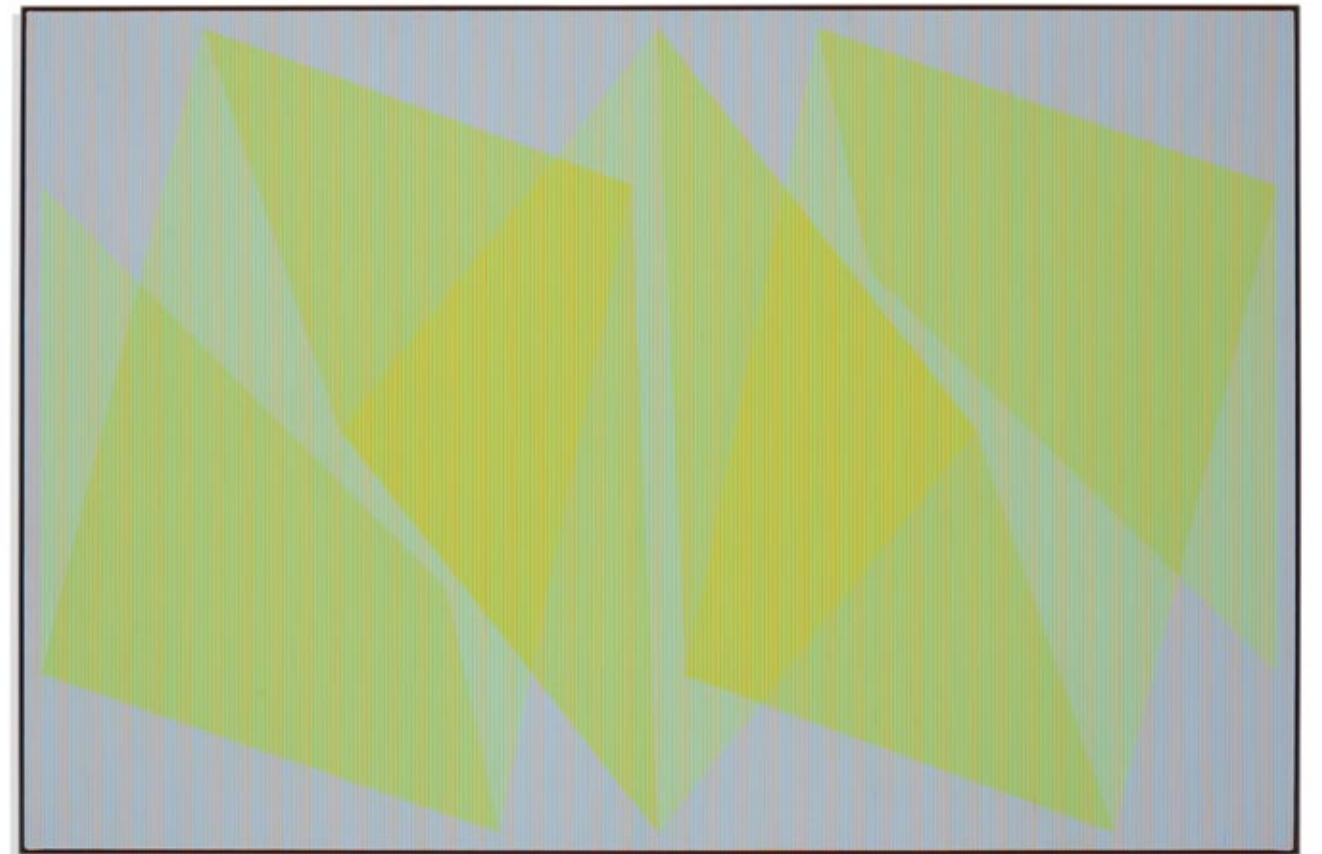
Signed, titled and dated to verso 'Julian Stanczak Unishape 1970'.

\$30,000–50,000

Provenance

Collection of James H. Stone

Thence by descent

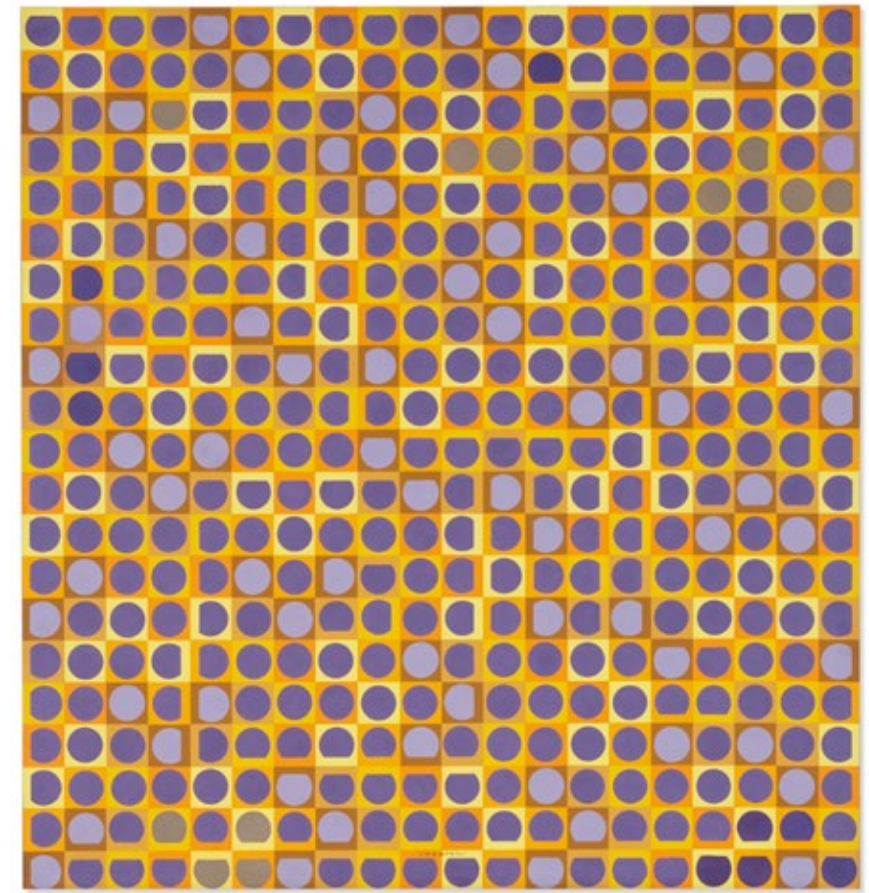


11

VICTOR VASARELY 1906–1997
Kroa A

1970
anodized aluminum
20 h x 20 w x 20 d in (51 x 51 x 51 cm)
This work is from the edition of 75 published
by Éditions Denise René, Paris.
\$5,000–7,000

Provenance
Collection of James H. Stone
Thence by descent



12

VICTOR VASARELY 1906–1997
Haynal

1964
casein and paper collage on ragboard
32¾ h x 34½ w in (83 x 88 cm)
Signed to lower edge 'Vasarely'. Signed, titled
and dated to verso 'Haynal 1964 Vasarely'.
The authenticity of the present work has been
confirmed by Pierre Vasarely.
\$50,000–70,000

Literature
This work will be included in the forthcoming
catalogue raisonné de l'oeuvre peint de Victor
Vasarely, which is currently being compiled
by the Fondation Vasarely, Aix-en-Provence.

Provenance
The Pace Gallery, New York
Collection of James H. Stone
Thence by descent

DEWAIN VALENTINE b. 1936

Quadruple Diamond

1967–1968

metallic flake lacquered polyester and fiberglass

69 h x 69 w x 14 d in (175 x 175 x 36 cm)

\$70,000–90,000

Provenance

Acquired directly from the artist

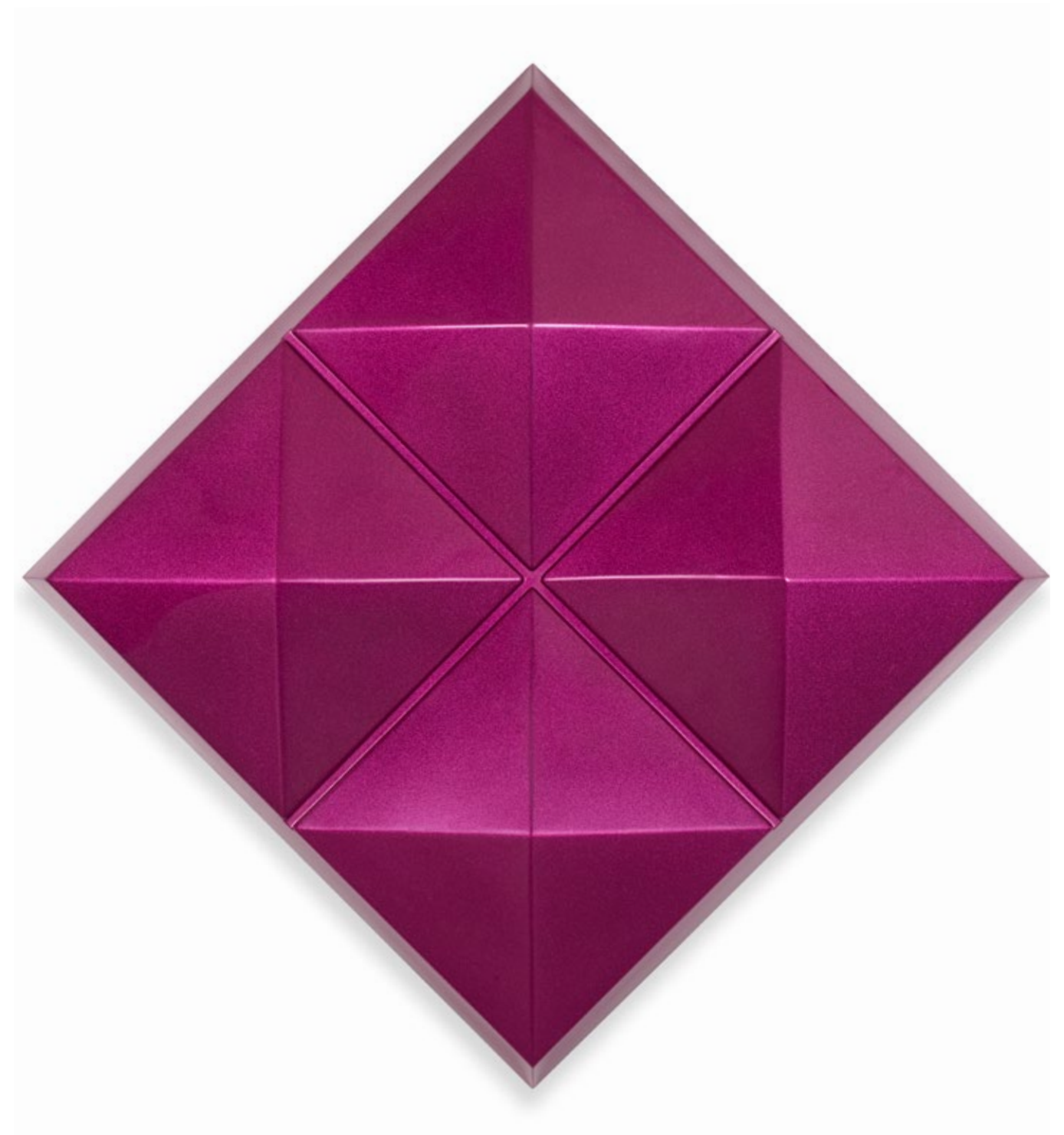
Collection of Darlene Valentine, Longmont, CO

Executed in 1967-1968 and made of fiberglass reinforced polyester, *Quadruple Diamond* manifests Valentine's focus on phenomenology and the process of creation. Repurposing industrial plastics allowed Valentine to transform the rectangular picture plane into a three-dimensional object that blurs the boundaries between painting and sculpture. The shimmering purple hue of *Quadruple Diamond* bestows perceptual instability to the overall form that recalls a California hot rod. The techniques required to polish and buff the surface further contextualizes Valentine's position as one of LA's 'Finish Fetish' artists. *Quadruple Diamond's* balance and harmony stems from the union of monochromatic color, physical scale and the simple organization of repeated units.

Valentine's interest in industrial plastics developed at a young age when he began experimenting with painting and welding in his parents' auto-body shop. This exploration continued when the Air Force and Navy declassified acrylic, fiberglass and polyester resin and donated surplus materials to his junior high school shop class. Valentine decided to pursue a career as an artist and this exposure greatly influenced his work. When faced with the choice to move east or west, the decision was obvious. New York galleries expressed interest in his work, but chose not to show it upon the realization that

plastics, not bronze or steel, were his preferred media. The work of West Coast artists such as Larry Bell, Craig Kauffman and Tony Berlant coincided with his interests. Valentine moved to Los Angeles in 1965 and he quickly connected with and became a member of the city's budding artistic community.

The use of industrial materials and processes was not unique to Valentine, however. Dan Flavin appropriated fluorescent lights, Claes Oldenburg created his soft objects with vinyl and Donald Judd turned to Plexiglas and a range of metals. Donald Judd never ascribed his work to any given term, but there are many parallels between Judd and Valentine's work of the mid 1960s. Each artist eschewed the static limitations of the rectilinear and two-dimensional picture plane in favor of three-dimensionality. Written the same year as Valentine's relocation to Los Angeles in 1964-1965, Donald Judd's landmark article *Specific Objects* codifies the aesthetic presence, grand design and seductive simplicity that influenced the new work of the 1960s. Ultimately, what would become known as 'Minimalism' was a reduction of components to constitute a work so that a single and specific object was defined by its color, form and material.



I think of painting without subject matter
as music without words. Kenneth Noland

14

KENNETH NOLAND 1924–2010
Relic

1978

acrylic on canvas

88 h x 66½ w in (224 x 169 cm)

Signed, titled and dated to verso 'Relic
Kenneth Noland 1978'.

\$50,000–70,000

Provenance

Meredith Long & Company, Houston

Collection of James H. Stone

Thence by descent



15

GEORGE RICKEY 1907–2002
Two Lines Up Excentric IV

1977

stainless steel

121 h x 13 w x 13 d in (307 x 33 x 33 cm)

Incised signature, date and number to base

'George Rickey 1977 2/3'. This work is number
2 from the edition of 3.

\$70,000–90,000

Exhibited

George Rickey, February – April 1977,

Galerie Espace, Amsterdam

George Rickey, April – May 1981, Gimpel

& Hanover Galerie, Zurich

Provenance

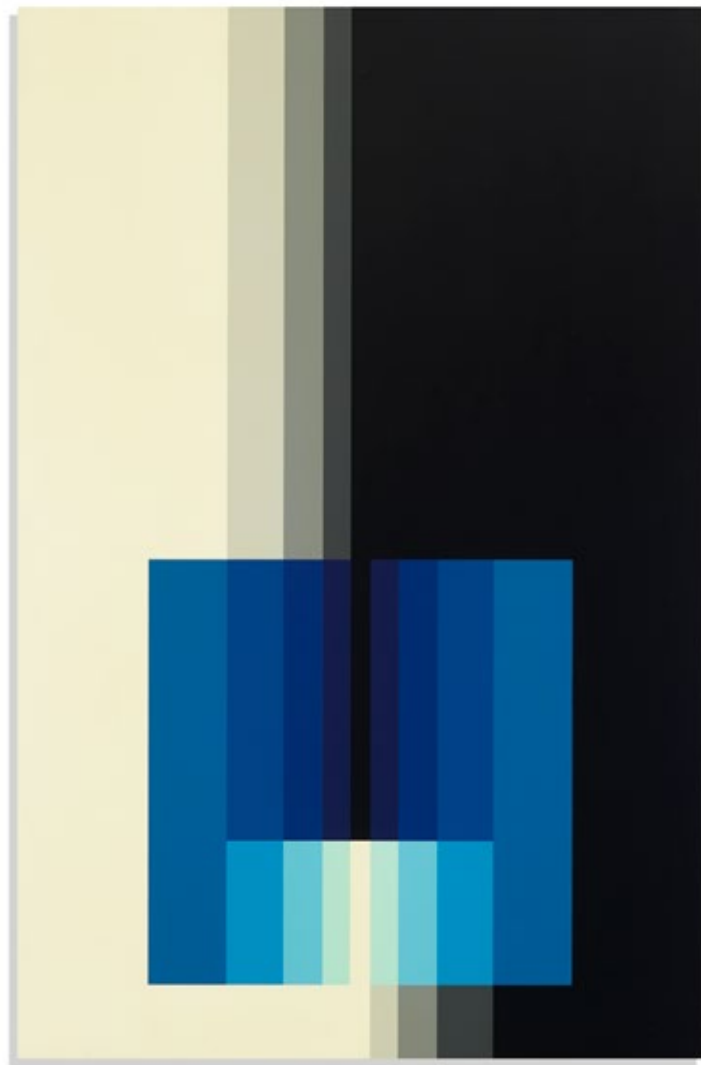
Gimpel & Hanover Galerie, Zurich

Collection of Marion Lynton

Acquired from the previous in December

1983 by the present owner





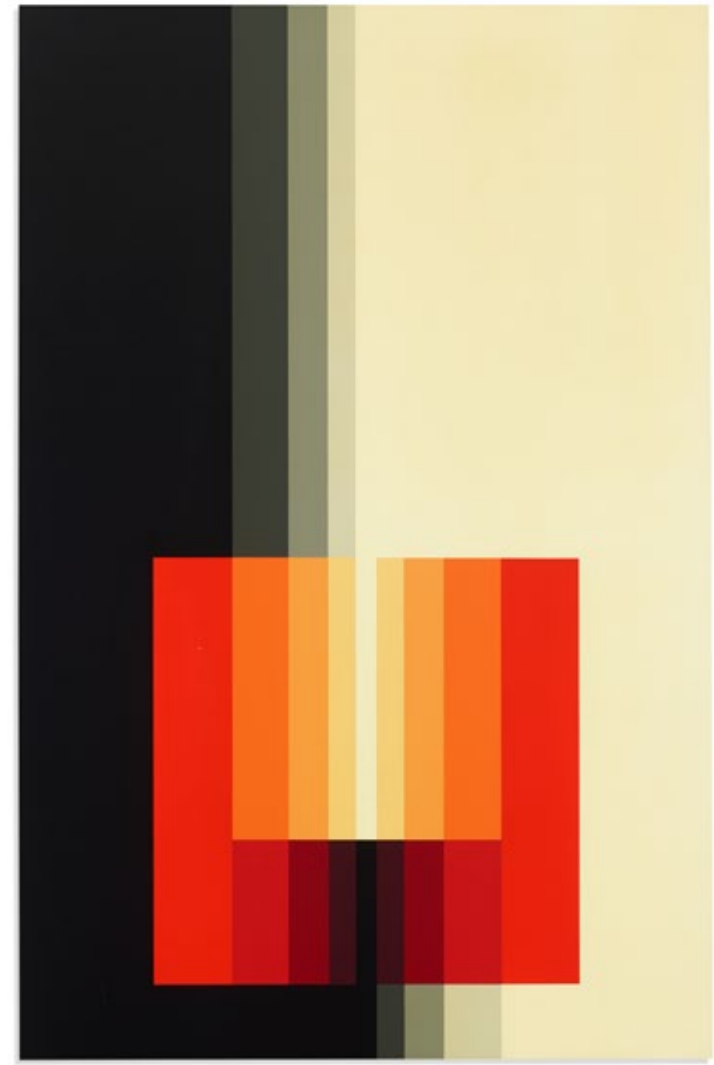
16

Karl Gerstner's *Chromorphosen*, later renamed *Metachrome*, are an homage to Goethe's theory of color. The compositions of the works in this series are derived from systematic chromatic gradations.

KARL GERSTNER b. 1930
Chromorphose 3.04

1973
nitrocellulose lacquer on aluminum
48½ h x 32 w in (123 x 81 cm)
Signed, titled and dated to verso 'Chromorphose
3.04 sig 26 VIII 73 Karl Gerstner'.
\$5,000–7,000

Provenance
Private Collection, Minneapolis



17

KARL GERSTNER b. 1930
Chromorphose 3.01

1973
nitrocellulose lacquer on aluminum
48½ h x 32 w in (123 x 81 cm)
Signed, titled and dated to verso 'Chromorphose
3.01 sig 26 VIII 73 Karl Gerstner'.
\$5,000–7,000

Provenance
Private Collection, Minneapolis



18

TONY SMITH 1912–1980
Untitled

1960
oil on foil covered foam core
18½ h x 18 w in (47 x 46 cm)
\$10,000–15,000

Provenance
Estate of Tony Smith, New York
Matthew Marks Gallery, New York
Private Collection



19

HERBERT BAYER 1900–1985
Composition Around Green Dot

1974
acrylic on canvas
50 h x 50 w in (127 x 127 cm)
Signed and dated to lower right 'Bayer 1974/49'.
Signed, titled and dated to verso 'Bayer 1974/49
Composition Around Green Dot'.
\$7,000–9,000

Provenance
Private Collection, Chicago

20

EDOARDO LANDI b. 1937
Quadrati Cinovisual

1976

mixed media in artist's frame

39 h x 39 w in (99 x 99 cm)

Signed, titled and dated to verso 'Edoardo
Landi Quadrati Cinovisual 76'.

\$7,000–9,000

Provenance

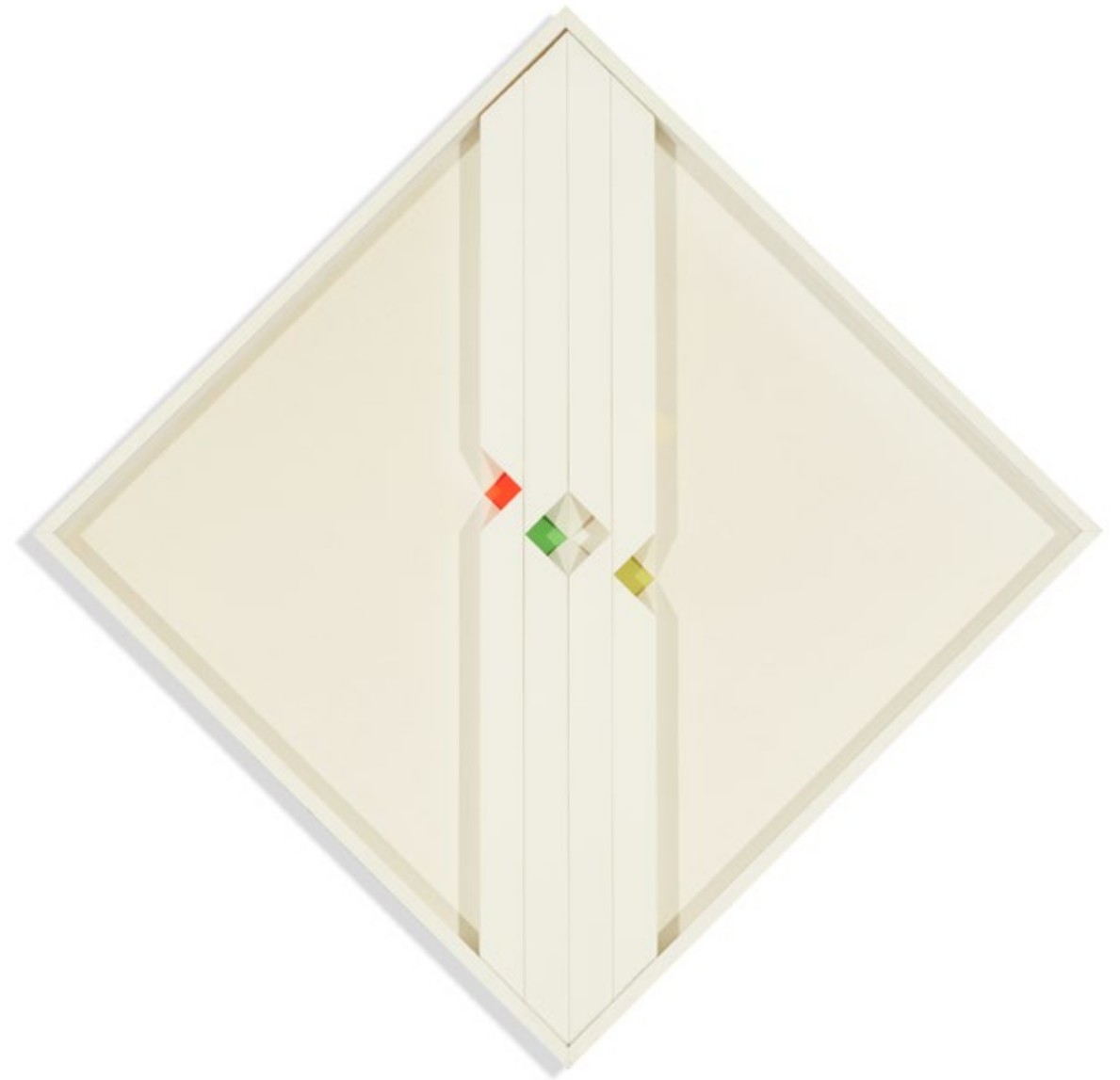
Studio Marconi, Milan

Collection Volker Feierabend

Dorotheum, Vienna, *Modern & Contemporary*

Art, 20 December 2012, Lot 304

Private Collection, Minneapolis



21

LUIS TOMASELLO 1915–2014
Atmosphère chromoplastique n°594

1986

acrylic on wood in artist's frame

13½ h x 13½ w x 2¾ d in (34 x 34 x 7 cm)

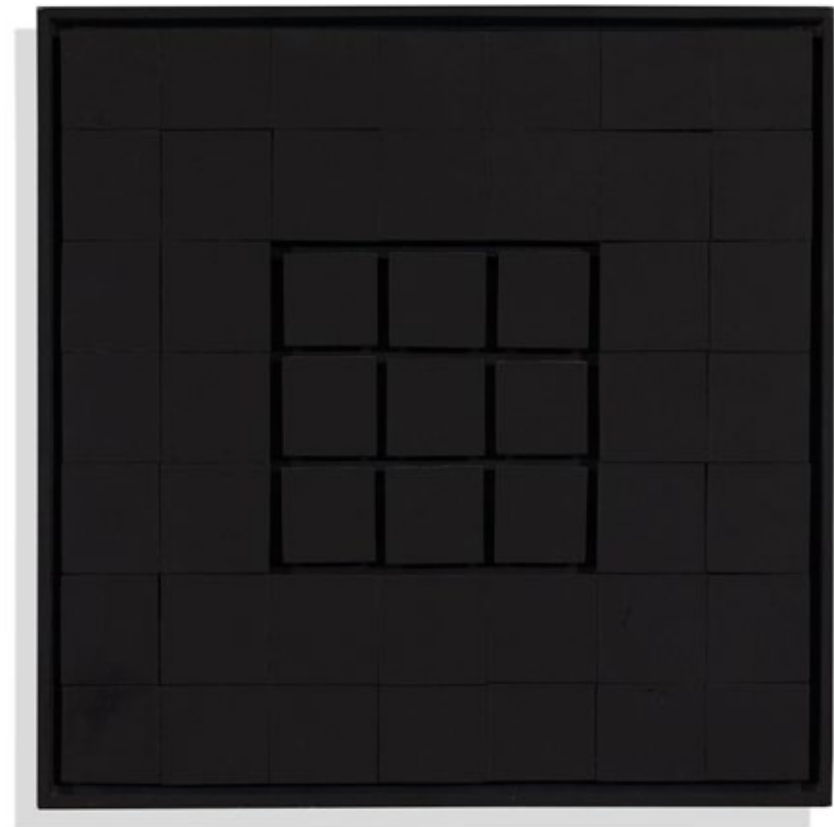
Signed and dated to verso 'L. Tomasello 1986'.

\$7,000–9,000

Provenance

Espace Zafra Meyer, Paris,

Private Collection, New York





22

ERNST BENKERT 1928–2010
Untitled (no. 78)

1960
watercolor on paper
12 h x 9 w in (30 x 23 cm)
Numbered to lower right '#78'.
Dated to verso 'Summer 1960'.
\$1,000–1,500

Provenance
Private Collection, Minneapolis



23

EDNA ANDRADE 1917–2008
XI 64

1964
watercolor on paper
24 h x 19 w in (61 x 48 cm)
Signed, titled and dated to lower
edge 'XI 64 EA'.
\$1,000–1,500

Provenance
Private Collection, Minneapolis

I set out from Mondrian to find a way of freeing
this concept of space so that it could be expressed
with the use of the curved line as well as straight.

Leon Polk Smith

24

LEON POLK SMITH 1906–1996
Untitled

1970

acrylic on canvas

19¼ h x 19¼ w in (49 x 49 cm)

Signed, titled and dated to verso 'Leon Polk
Smith Untitled 1970'.

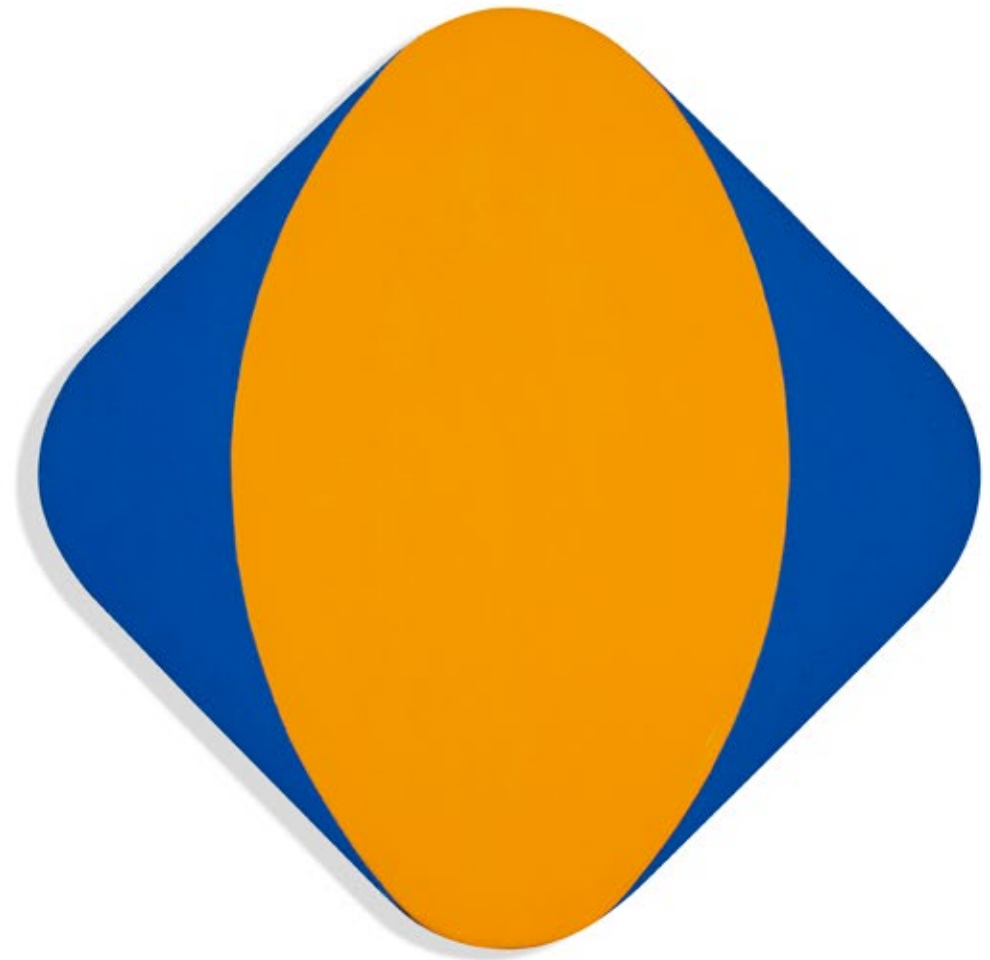
\$10,000–15,000

Provenance

Collection of the artist

Collection of Robert Jamieson

Private Collection



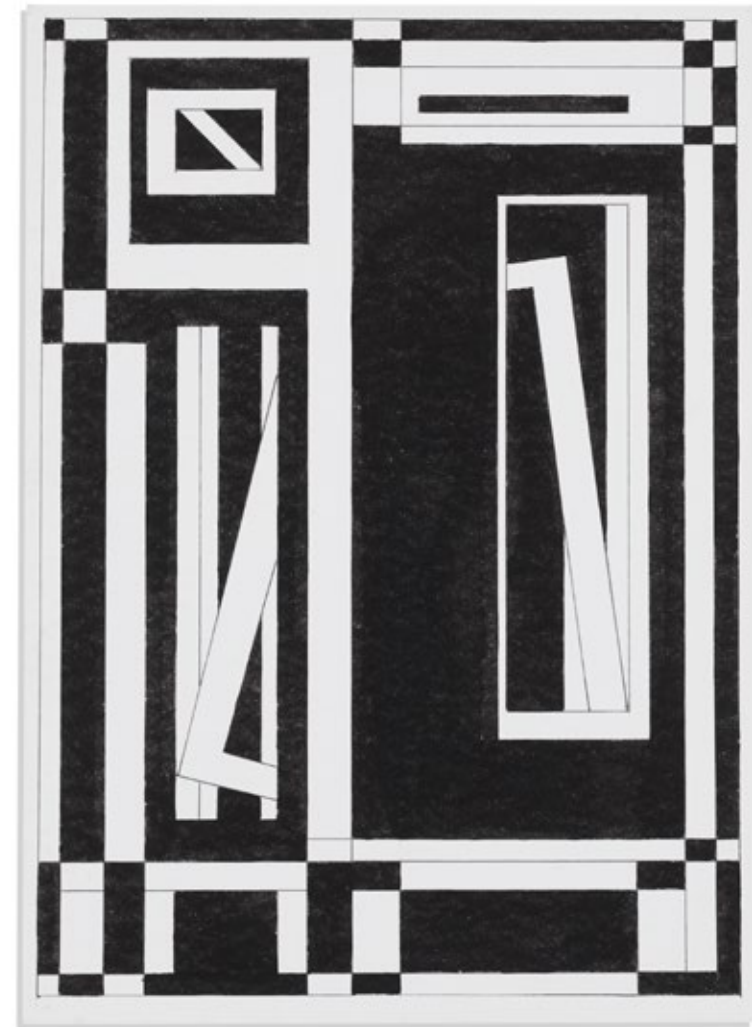


25

ROBERT RAUSCHENBERG 1925–2008
Jasper—Studio N.Y.C.

1958/1981
gelatin silver print
15 h x 14½ w in (38 x 37 cm)
Signed to lower margin 'Rauschenberg'.
This work is from the edition of 50.
\$4,000–6,000

Provenance
Private Collection



26

THILO MAATSCH 1900–1983
Untitled

1978
ink and graphite on paper
20 h x 14¼ w in (51 x 36 cm)
Signed and dated to verso 'Thilo M 28.2.78'.
\$1,000–1,500

Provenance
Private Collection, Minneapolis

27

REG BUTLER 1913–1981
Girl on a Wheel, 2

1959
cast bronze
30½ h x 17¾ dia in (77 x 45 cm)
This work is from the edition of 8.
\$10,000–15,000

Literature
The Sculpture of Reg Butler, Garlake,
pg. 153, no. 189

Provenance
Important Private Collection, Chicago



28

ANISH KAPOOR b. 1954
Untitled

1993–1995
gourds with acrylic medium and pigment
10 h x 28 w x 16½ d in (25 x 71 x 42 cm)
\$10,000–15,000

Provenance
Nishimura Gallery, Tokyo
Marianne Deson Gallery, Chicago
Private Collection



29

PAUL JENKINS b. 1923
Eyes of the Dove: For Mantic Medium

1959
oil on canvas
39 h x 29 w in (99 x 74 cm)
Signed to lower left 'Paul Jenkins'. Signed, titled
and dated to verso 'Paul Jenkins Eyes of the Dove:
For Mantic Medium New York 1959'.
\$20,000–30,000

30

ROBERT LONGO b. 1953
Black Flag #8

1990
tempera and graphite on paper
30 h x 42 w in (76 x 107 cm)
Signed, titled and dated to lower edge
'#8 Robert Longo 1990'.

\$30,000–50,000

Exhibited
Robert Longo Black Flags, 13 October – 10
November 1990, Metro Pictures, New York

Provenance
Metro Pictures, New York
Sotheby's, New York, *Arcade Painting*,
14 December 2005, Lot 366
Private Collection, New York





31

KENNETH PRICE 1935–2012
Untitled

ink on artist board
7 h x 5 w in (18 x 13 cm)
\$7,000–9,000

Provenance
James Kelly Gallery, Santa Fe
Private Collection, Santa Fe



32

ED RUSCHA b. 1937
Jet Baby

2011
lithograph on paper
24 h x 24 w in (61 x 61 cm)
28 h x 28.75 w in (Sheet)

Signed, dated and numbered to lower margin
'28/50 Ed Ruscha 2011'. This work is number
28 from the edition of 50 published by Hamilton
Press Gallery, Venice, California.
\$20,000–30,000

Provenance
Private Collection, Los Angeles

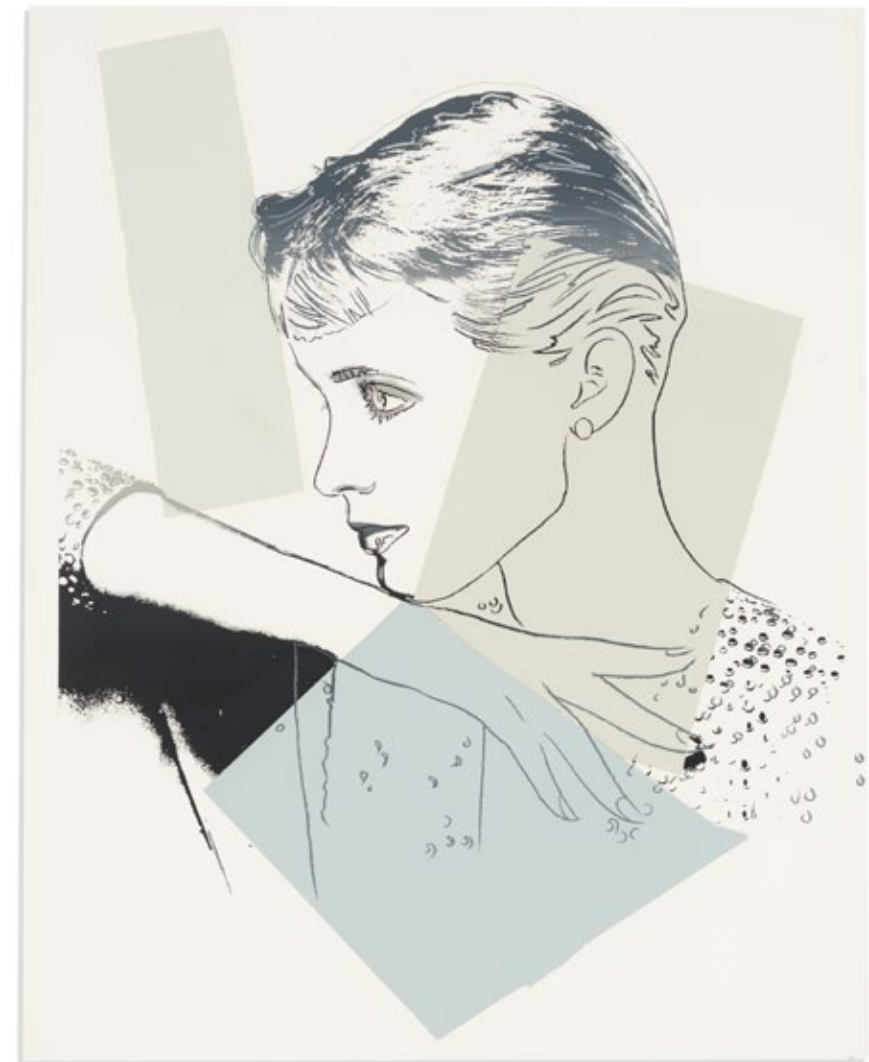


33

ANDY WARHOL 1928–1987
Apple

1983
graphite on paper
3½ h x 2¾ w in (80 x 60 cm)
Stamped and numbered to verso
'The Estate of Andy Warhol 68.014'.
\$15,000–20,000

Provenance
Estate of Andy Warhol
Private Collection, Los Angeles



34

ANDY WARHOL 1928–1987
Untitled

c. 1982
screenprint and collage on paper
40 h x 32 w in (102 x 81 cm)
Stamped and numbered to verso 'The Estate
of Andy Warhol 114.142'. This is a unique work
printed by Rupert Jasen, New York.
\$30,000–50,000

Provenance
Estate of Andy Warhol
Andy Warhol Foundation for the Visual Arts
Private Collection, Los Angeles

This work was created by Jeff Koons as a visual component to the *Armitage Dance Company* production of *Contempt* in 1989. *Armitage Gone! Dance* is well known for its collaborations with innovators in music, science and the visual arts, including artists such as David Salle and Brice Marden. Renowned for pushing boundaries, Karole Armitage seeks to create contemporary works that blend dance, music and the arts to engage philosophical questions about the search for meaning.



35

JEFF KOONS b. 1955
Inflatable Pig Costume

1988–1989

Polyvinyl with battery driven motor
Sold with a certificate of authenticity
signed by the artist.

\$10,000–15,000

Provenance

Karole Armitage and The Armitage
Ballet / Armitage Gone! Dance, New York

All proceeds from the sale of this work will
benefit the *Armitage Gone! Dance* company.



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\$ 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

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- 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.

NEW YORK
MASTERWORKS

auction 25 May 2017
preview 4–25 May 2017



Isamu Noguchi *Magatama* \$300,000–500,000

WIRTSCHAFT

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

MELISSA RIDDLE

Director of Wright Now
312 235 4179 | mriddle@wright20.com

JEAN MARTIN

Client Accounts
312 521 7169 | clientaccounts@wright20.com

JENNIFER MAHANAY

Art Director
312 235 4185 | jmahanay@wright20.com

ELLEN WINSTON

Graphic Designer
312 563 0020 | ewinston@wright20.com

MICHAEL ZHANG

Graphic Designer
312 563 0020 | mzhang@wright20.com

TODD SIMEONE

Image Production
312 521 7158 | tsimeone@wright20.com

MASON KESSINGER

Web Developer
312 521 7166 | mkessinger@wright20.com

DEVIN EHRENFRIED

Photographer
312 563 0020 | dehnenfried@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

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
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