



ART OF  
COLLECTING

A SOUTH PACIFIC CONNOISSEUR  
OF ART AND DESIGN

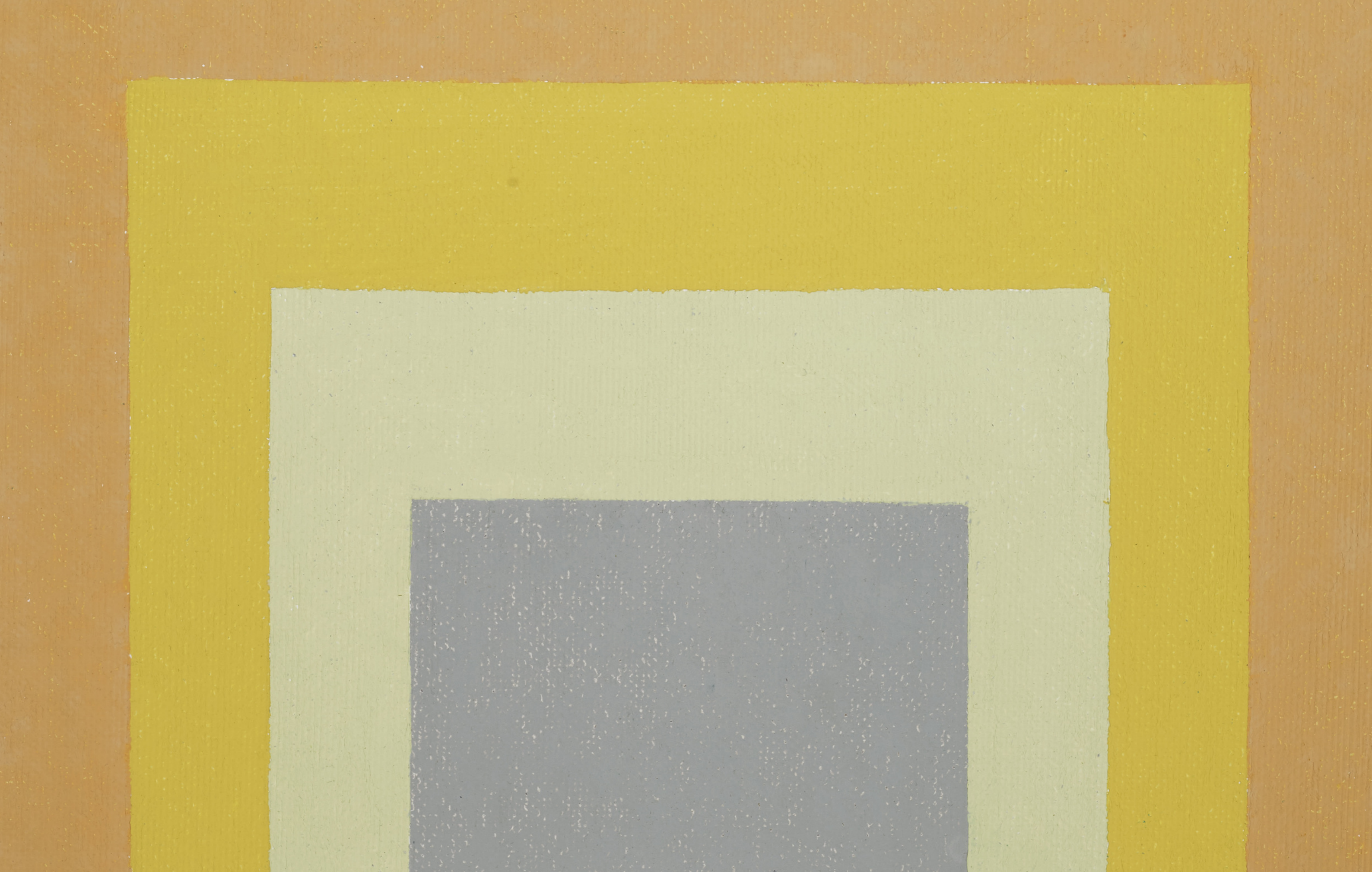
NEW YORK | 7 MARCH 2023

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What is collecting?

Walter Benjamin wrote about history, not as a linear sequence of events, but as an experience viewed as a *constellation*. In this way, conceptual relationships are free of historic linearity, allowing for associations of existence to be perceived in the multi-dimensional time of now. This wide-angle vision applies to collecting, not as a linear activity, but rather the free-form perception of ideas and objects—a constellation of art. These ideas can come in many forms and from diverse media, stimulating the mind to discover the connections between otherwise disparate objects. Creative expression in the form of art connects people across time and space, and the process of collecting is a creative act: the Art of Collecting.

Long before the trade winds carried the owner of this collection to the volcanic slopes of a Pacific Island retreat, curiosity and intellect guided the assembly of this extraordinary group of art, objects and photography. Collecting is always about passion and enthusiasm, but also the courage to fail and make mistakes, which is the source of one's own handwriting, one's own style. This ultimately yields a timeless visual and architectural language that resembles a collage, creating an individual mosaic.

**Lot 20**

**ED RUSCHA (B. 1937)**

SEE, 1985

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

previous spread

**Lot 109**

**DAUM**

'TULIPE' VASE, CIRCA 1900

\$15,000-20,000



Collecting is the novel act of seeing, and it represents an active engagement with art. Associations between art and design in a collection weave a narrative among objects that previously had no interaction together. The assembly of these objects expresses the sensibilities of the collector while heightening the *non-intentional truths* of the art, beyond the reach of the object's maker.

The guiding light for *Art of Collecting: A Pacific Island Connoisseur of Art and Design* is Ed Ruscha's 1985 painting *See*. The painting invites one to look, to perceive across a vast distance of time and space, absorbing the atmosphere of our perception. Throughout the collection, visual juxtapositions form connections between disparate works. Edward Steichen's *Dixie Ray for Woodbury Soap* of 1935 and Georges Jouve's black enameled vide poche of 1955 both illustrate a beauty of contours in black and white, with forms that fold in on themselves. Alberto Giacometti's pair of *Osselet* floor lamps carry this organic sensibility forward as the sensual, geometric arcs in Leon Polk-Smith's *Twist* from 1961 resonate with the poetic lines of Finn Juhl's *Chieftain Chair* designed in 1949.

In the collection, various tenets of hard-edged geometric abstraction are presented side by side. Josef Albers' rare *Double Homage to the Square* from 1957 reigns supreme, inviting the viewer to stare and contemplate the interaction of colors within. This stands as a counterpoint to Mark Grotjahn's untitled *Butterfly* triptych which is rendered in a similar palette. The refined, geometric compositions of Carmen Herrera then draw the eye into the surrounding gardens of the house, with its angled vectors matching the slopes and lines of the tailored landscape.









***Collecting is always about passion and enthusiasm. This ultimately yields a timeless visual and architectural language that resembles a collage, creating an individual mosaic.***

Fragrant gardens add a layer of sensual awareness that heightens works inside the collection. The idealized beauty captured in glass by Emile Gallé and Daum Frères from the first decade of the 20th century are in dialog with Robert Mapplethorpe's *Flowers* from 1987. These works then inform the alluring curves of Horst P. Horst's numerous photographs of the female form throughout the collection. Louis Comfort Tiffany's lamps—both beautiful and functional—exude the highest quality of material execution, linking them to handwoven carpets by the workshops of Märta Måås-Fjetterström and silver by Josef Hoffmann in Vienna. Geometry and pattern connect these three artists, forging a unique visual bond that emerges through the inspired selection of the collector.

Although nature and aesthetics have a strong voice in the collection, Pop art and images of the cinematic share a leading role. Andy Warhol's late canvas *Repent and Sin No More! (Negative)* resonates with Robert Frank's *Covered Car, Long Beach, California* from thirty years earlier, creating a commentary on American life at mid-century. Robert Indiana has a unique ability to represent the familiar so starkly that our preconceptions of numbers become abstractions. Large scale photographs by Horst P. Horst from his time at *Vogue* blend a painterly sensibility of composition in vivid color, nearly abstracting the subjects and their fashions of the time. Ed Ruscha's 1990 work on paper *Exit* also telegraphs the cinematic, which alters the way works such as Hiroshi Sugimoto's *Chrysler Building* can be understood within the collection. These connections, made in different media by artists who are otherwise separated in the 20th century, illustrate the power and pleasure of collecting across categories and media.





**Lot 69**

**GABRIEL ARGY-ROUSSEAU (1885-1953)**

'GROSSE FLEUR' CEILING LIGHT, DESIGNED CIRCA 1923

\$8,000-12,000



(detail)

***To renew the world—that is the collector's deepest desire when he is driven to acquire new things.***

—Walter Benjamin

In *Art of Collecting: A Pacific Island Connoisseur of Art and Design*, decor shares equal footing with the visual arts. The assemblage of styles ranges from Art Nouveau and Viennese Secessionism to Modernism and Craft, discovering a balance between iconic design and functionality. Pioneers and collaborators of Post-War French design, including seating and lights by Le Corbusier and his cousin Pierre Jeanneret stand alongside Charlotte Perriand and Jean Prouvé, whose important *Bibliothèque* and iconic *Mexique* room divider depict a pioneering simplicity and sense of elemental functionality. High craftsmanship links each of the works of design in this collection, culminating in the esteemed furniture of George Nakashima, which is used in every room of the house. A unique, three-part chandelier and a pair of Conoid lounge chairs with spindle backs reflect the geometry of the art that surrounds it, resonating with French ceramics by Jouve and Ruelland.

Collecting is an act of personal expression and the pursuit of art from many genres simultaneously heightens the pleasure of this pursuit. We can look across the output of creative endeavor and select works that can reside together for the first time, finding the shared traits of these otherwise disparate works. This process of selecting and gathering together in a collection sustains the energy and relevance of this art and serves to illustrate the enigmatic power of art. Enhancing both the mind and the body, collecting paintings and photography alongside historic design celebrates the vision of creators working in different times and in a range of mediums. The role of the collector is that of a creative collaborator or narrator who finds meaning in works that are gathered together, revealing something that has never been seen before.









**Lot 98**  
**EDWARD STEICHEN (1879-1973)**  
DIXIE RAY FOR WOODBURY SOAP, 1935  
\$40,000-60,000



**Lot 2**  
**GEORGES JOUVE (1910-1964)**  
VIDE POCHE, CIRCA 1955  
\$4,000-6,000





**Lot 80**  
**TIFFANY STUDIOS**  
PAIR OF CANDLESTICKS, CIRCA 1910  
\$6,000-8,000

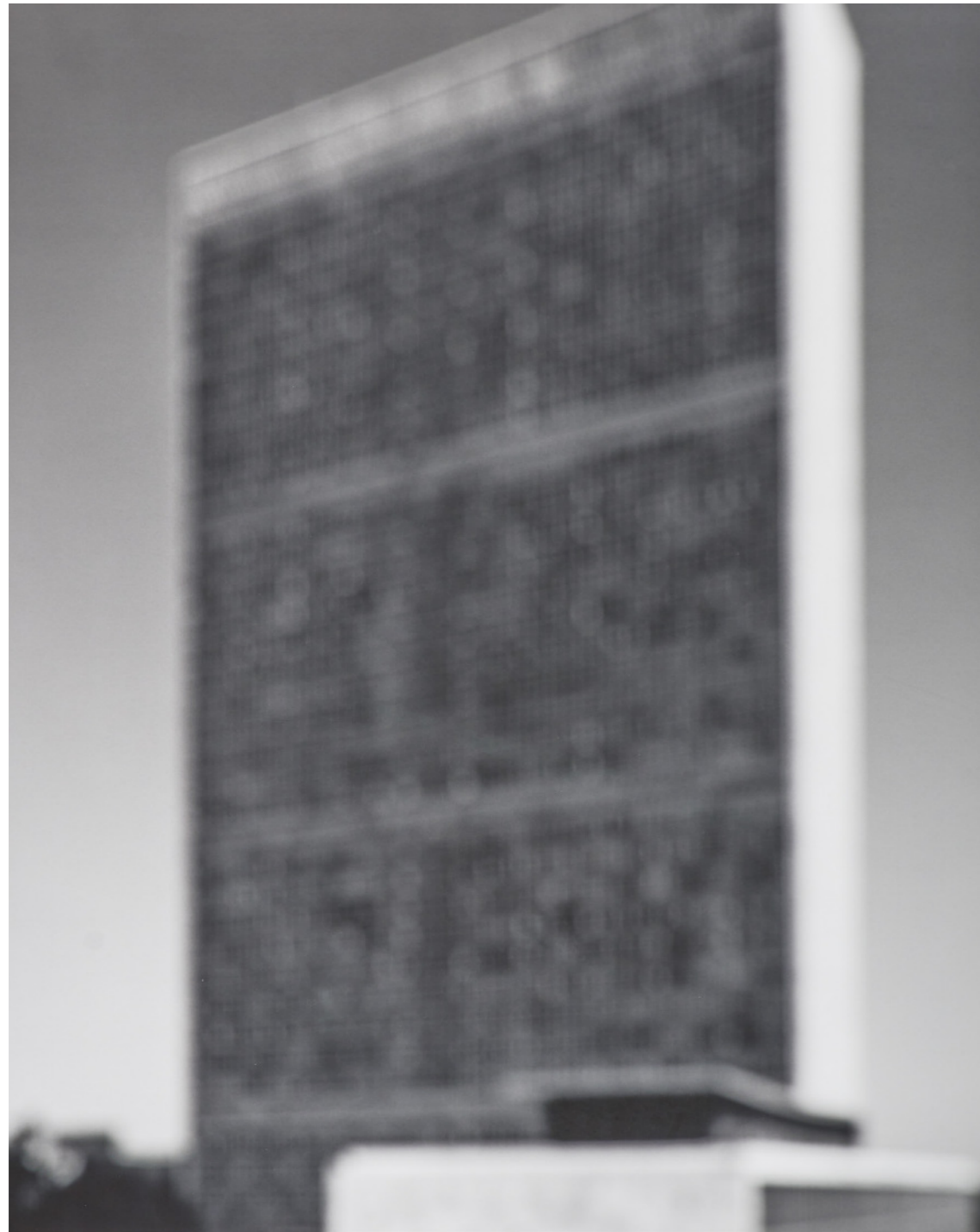




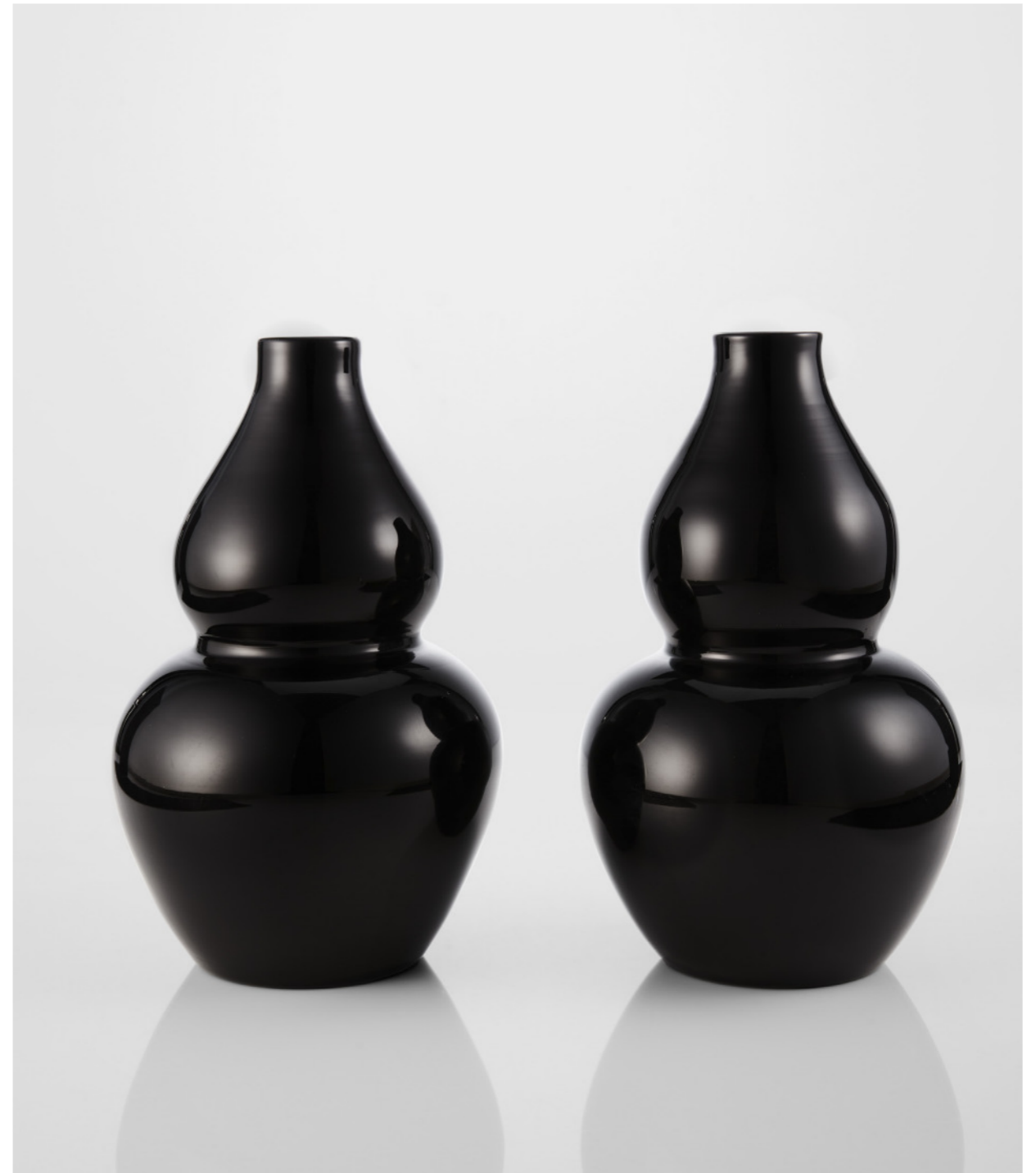


**Lot 20**  
**ED RUSCHA (B. 1937)**  
SEE, 1985  
\$1,500,000-2,000,000





**Lot 12**  
**HIROSHI SUGIMOTO (B. 1948)**  
UNITED NATIONS HEADQUARTERS, 1997  
\$80,000-120,000



**Lot 133**  
**CARLO SCARPA (1906-1978)**  
PAIR OF 'CINESI' VASES, DESIGNED CIRCA 1940  
\$6,000-8,000



*Art is a revelation instead of information,  
expression instead of description,  
creation instead of imitation...*

-Josef Albers

**Lot 7**  
**JOSEF ALBERS (1888-1976)**  
DOUBLE HOMAGE TO THE SQUARE, 1957

\$500,000-700,000







**Lot 9**  
**CHARLOTTE PERRIAND (1903-1999)**  
IMPORTANT BIBLIOTHÈQUE, CIRCA 1955  
\$150,000-200,000





**Lot 10**  
**HIROSHI SUGIMOTO (B. 1948)**  
CHRYSLER BUILDING, 1996  
\$200,000-300,000







**Lot 13**  
**ROBERT INDIANA (1928-2018)**  
NINE, 1965  
\$200,000-300,000



Verso detail of present lot



*It requires a genuine fight  
to produce one well designed object  
of relatively permanent value."*

—George Nakashima

**Lot 70**

**GEORGE NAKASHIMA (1905-1990)**

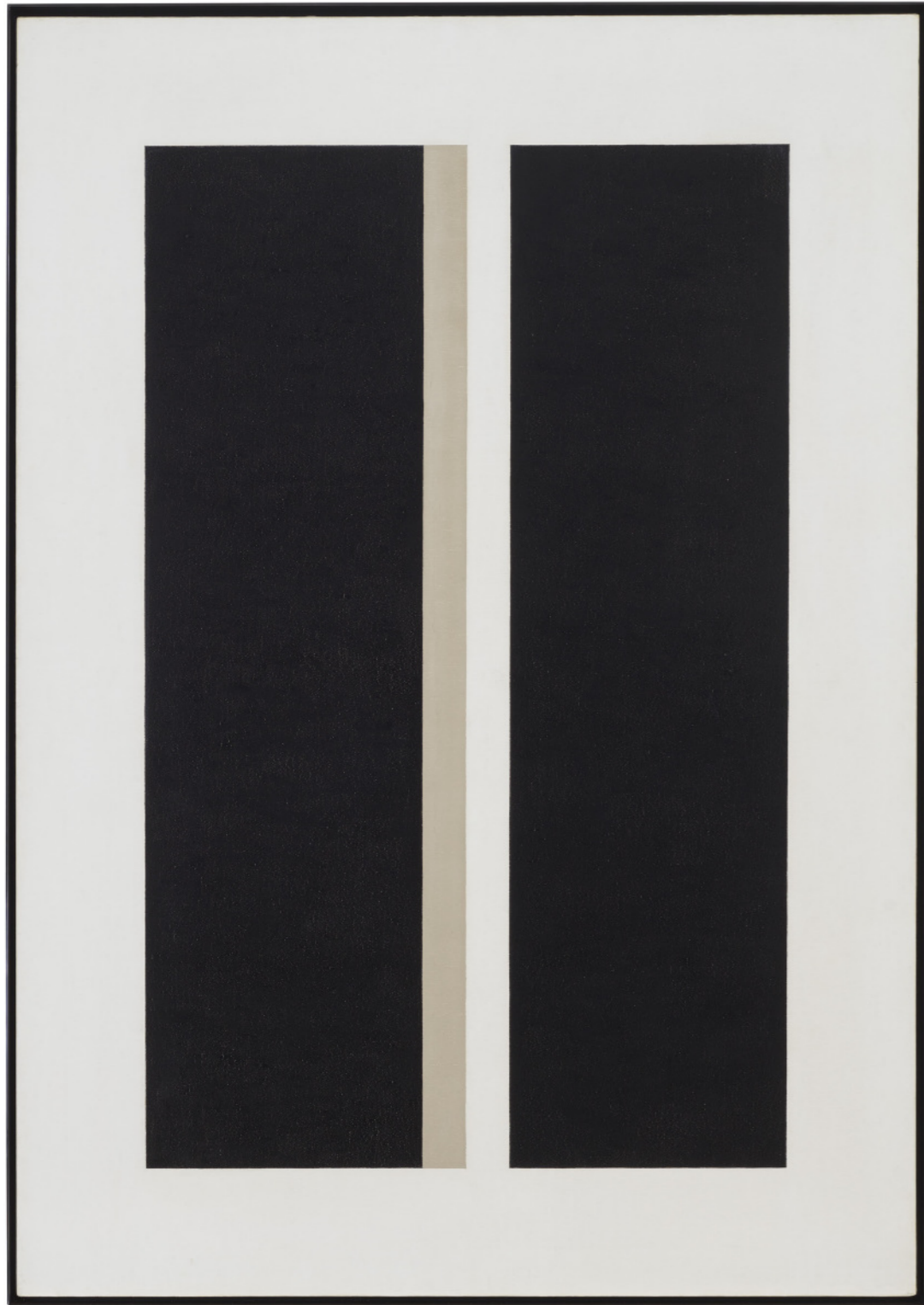
SPINDLE SOFA, MODEL NO. 250, DESIGNED CIRCA 1958

\$20,000-30,000

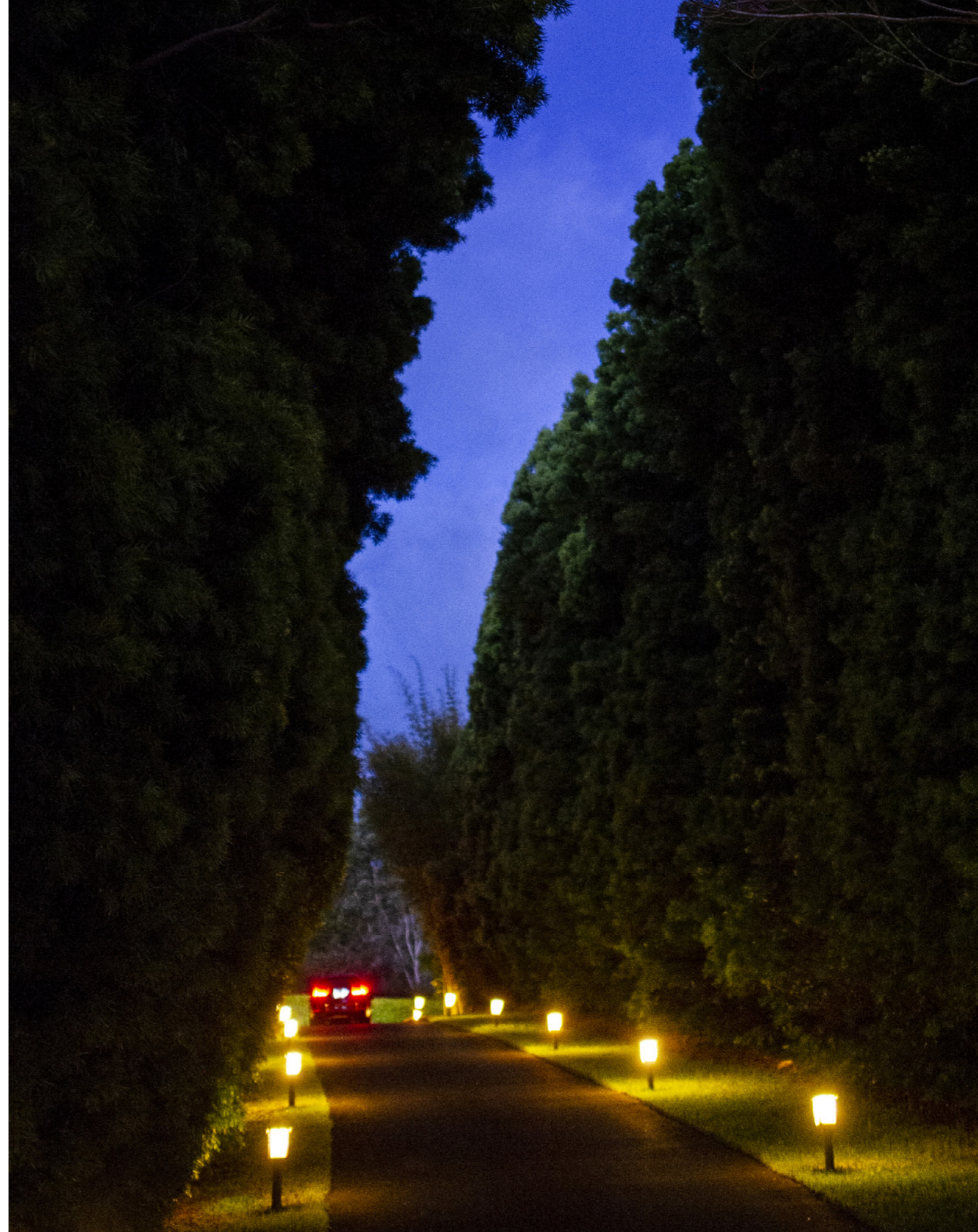


(detail)





**Lot 28**  
**JOHN MCLAUGHLIN (1898-1976)**  
#3-1963, 1963  
\$120,000-180,000







**Lot 121**  
**VIK MUNIZ (B. 1961)**  
STANDARD STATION (NIGHT), AFTER ED RUSCHA  
(FROM PICTURES OF CARS), 2008

\$40,000-60,000



**Lot 38**  
**MARK GROTJAHN (B. 1968)**  
UNTITLED (BLACK YELLOW RED PINK CREAM AND  
WHITE BUTTERFLY DRAWING IN 3 PARTS DO NOT  
SEPARATE 789), 2008

\$350,000-550,000





**Lot 36**  
GEORGES JOUVE (1910-1964)  
VASE, CIRCA 1960  
\$5,000-7,000

**Lot 32**  
GEORGES JOUVE (1910-1964)  
'CYLINDRE' VASE, CIRCA 1955  
\$2,000-3,000

**Lot 31**  
GEORGES JOUVE (1910-1964)  
'CYLINDRE' VASE, CIRCA 1955  
\$3,000-5,000



**Lot 35**  
GEORGES JOUVE (1910-1964)  
VASE, CIRCA 1955  
\$6,000-8,000





(detail)

**Lot 39**  
**PIERRE JEANNERET (1896-1967)**  
STANDARD FLOOR LAMP FROM CHANDIGARH, INDIA, CIRCA 1955

\$20,000-30,000





**Lot 5**

**LE CORBUSIER (1887-1965) AND PIERRE JEANNERET (1896-1967)**  
PAIR OF ARMCHAIRS, DESIGNED FOR THE HIGH COURT AND  
LEGISLATIVE ASSEMBLY, CHANDIGARH, INDIA, CIRCA 1955

\$40,000-60,000







**Lot 66**  
**GRETA MAGNUSSON-GROSSMAN (1906-1999)**  
FLOOR LAMP, MODEL NO. 731, DESIGNED CIRCA 1948  
\$10,000-15,000

**Lot 67**  
**PAUL OUTERBRIDGE JR. (1896-1958)**  
EGG IN SPOTLIGHT, 1928  
\$25,000-35,000







**Lot 49**  
**ED RUSCHA (B. 1937)**  
FORD FAIRLANE, 1994  
\$300,000-500,000

**Lot 48**  
**ED RUSCHA (B. 1937)**  
EXIT, 1990  
\$200,000-300,000









*It is all these elements: architecture, furniture,  
and furnishings, everyday objects...wall canvases that,  
by complementing each other...converge towards unity.*

—Charlotte Perriand

**Lot 26**

**CHARLOTTE PERRIAND (1903-1999)**

DINING TABLE, 'À GORGE HUIT COUVERTS',  
DESIGNED CIRCA 1956-1960

\$40,000-60,000









**Lot 1**  
**LEON POLK SMITH (1906-1996)**  
TWIST, 1961  
\$8,000-12,000



**Lot 79**  
**FINN JUHL (1912-1989)**  
'CHIEFTAIN' CHAIR, FJ49, DESIGNED 1949  
\$40,000-60,000





**Lot 27**  
**CHARLOTTE PERRIAND (1903-1999)**  
BIBLIOTHÈQUE DESIGNED FOR THE MAISON DU MEXIQUE,  
CITÉ INTERNATIONALE UNIVERSITAIRE, PARIS, CIRCA 1952  
\$100,000-150,000

(detail)

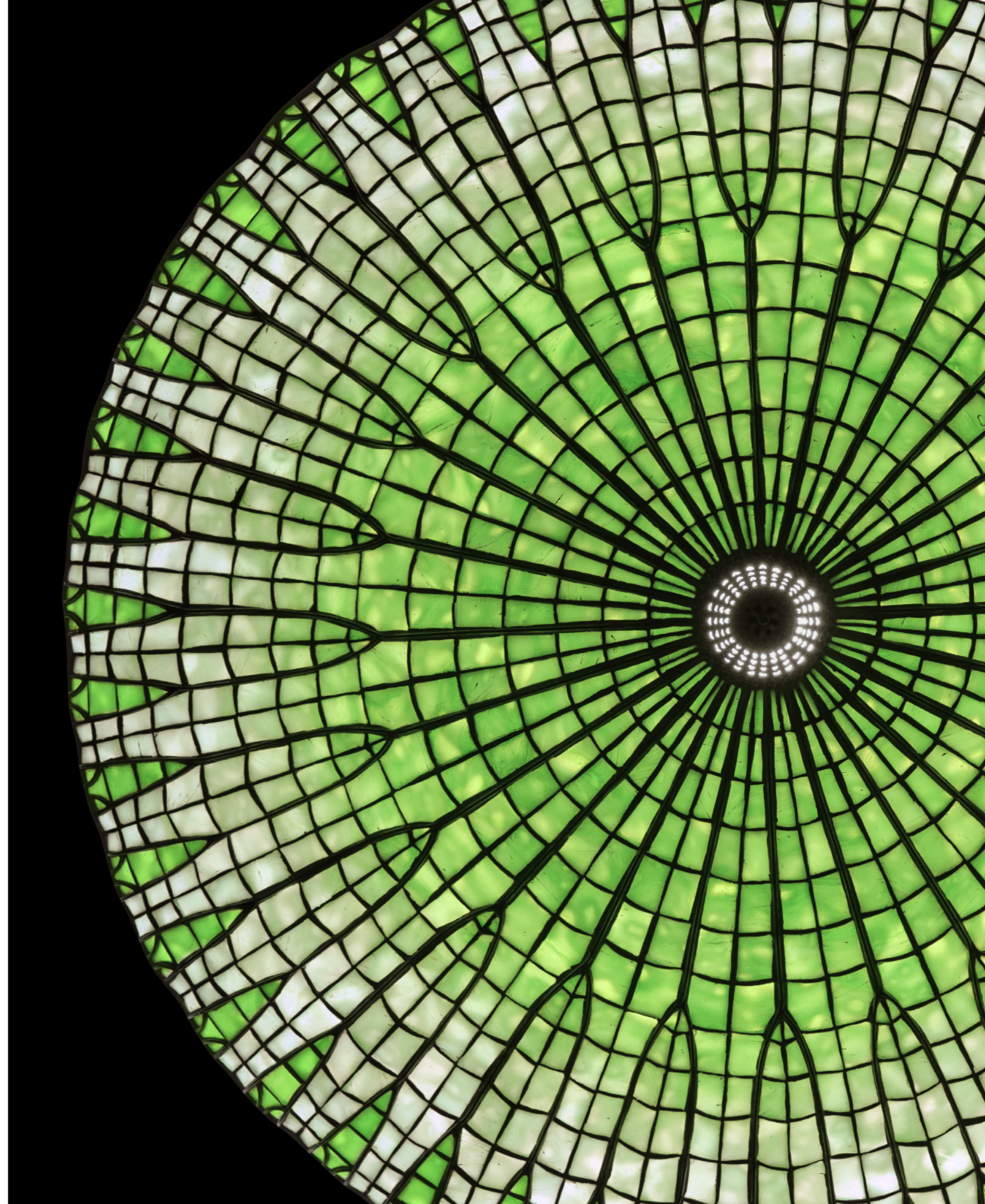




**Lot 76**  
**TIFFANY STUDIOS**  
**'MOORISH' LANTERN, CIRCA 1900**  
\$15,000-20,000







**Lot 84**  
**TIFFANY STUDIOS**  
**'LOTUS' TABLE LAMP, CIRCA 1910**  
\$80,000-120,000









**Lot 25**  
**GEORGE NAKASHIMA (1905-1990)**  
PAIR OF 'CONOID CUSHION' CHAIRS, 1961  
\$20,000-30,000





**Lot 82**  
**TIFFANY STUDIOS**  
PAIR OF HANGING LANTERNS, CIRCA 1905  
\$8,000-12,000





**Lot 63**  
**JACQUES RUELLAND (1926-2008) AND**  
**DANI RUELLAND (1933-2010)**  
SET OF SIX VASES, CIRCA 1960

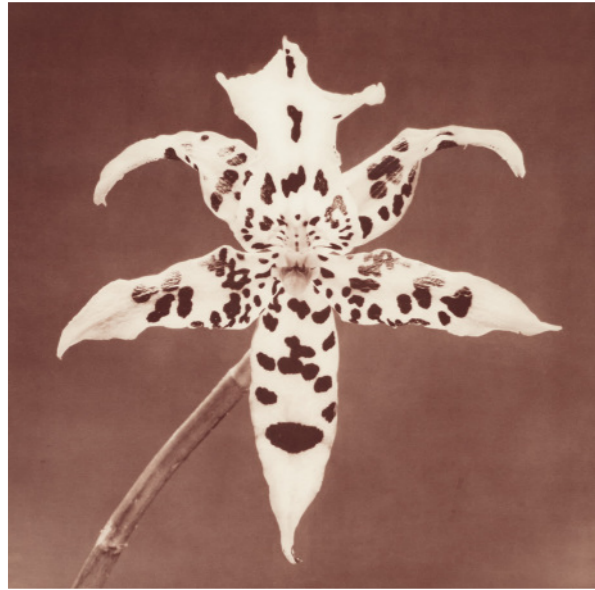
\$10,000-15,000











detail views (3)

**Lot 4**  
**ROBERT MAPPLETHORPE (1946-1989)**  
FLOWERS, 1987  
\$40,000-60,000

**Lot 87**  
**HORST P. HORST (1906-1999)**  
MAINBOCHER CORSET, PARIS, 1939  
\$20,000-30,000







**Lot 29**

**ALBERTO GIACOMETTI (1901-1966)**  
'OSSELET' FLOOR LAMP, SECOND VERSION,  
DESIGNED CIRCA 1936

\$120,000-180,000

**Lot 30**

**ALBERTO GIACOMETTI (1901-1966)**  
'OSSELET' FLOOR LAMP, SECOND VERSION,  
DESIGNED CIRCA 1936

\$120,000-180,000







(detail)

**Lot 17**  
**CARMEN HERRERA (1915-2022)**  
UNTITLED, 2014  
\$100,000-150,000



**Lot 112**  
**ANDRÉ KERTÉSZ (1894-1985)**  
STILL LIFE WITH PERFUME BOTTLE AND  
PACKAGING, PARIS, CIRCA 1920S  
\$12,000-18,000





(detail)



(detail)

**Lot 73**

**JOSEF HOFFMANN (1870-1956)**

SIDE CHAIR, MODEL NO. 322, DESIGNED FOR THE DINING ROOM OF THE SANATORIUM OF PURKERSDORF, AUSTRIA, CIRCA 1904

\$30,000-50,000

**Lot 11**

**JEAN ROYÈRE (1902-1981)**

PAIR OF 'YO-YO' SCONCES, DESIGNED FOR JEAN ROYÈRE'S PERSONAL VILLA 'ALMUDAYNA', PALMA DE MALLORCA, CIRCA 1960

\$50,000-70,000



**Lot 123**

**ALEXANDER LIBERMAN (1912-1999)**

IOTA II, 1961

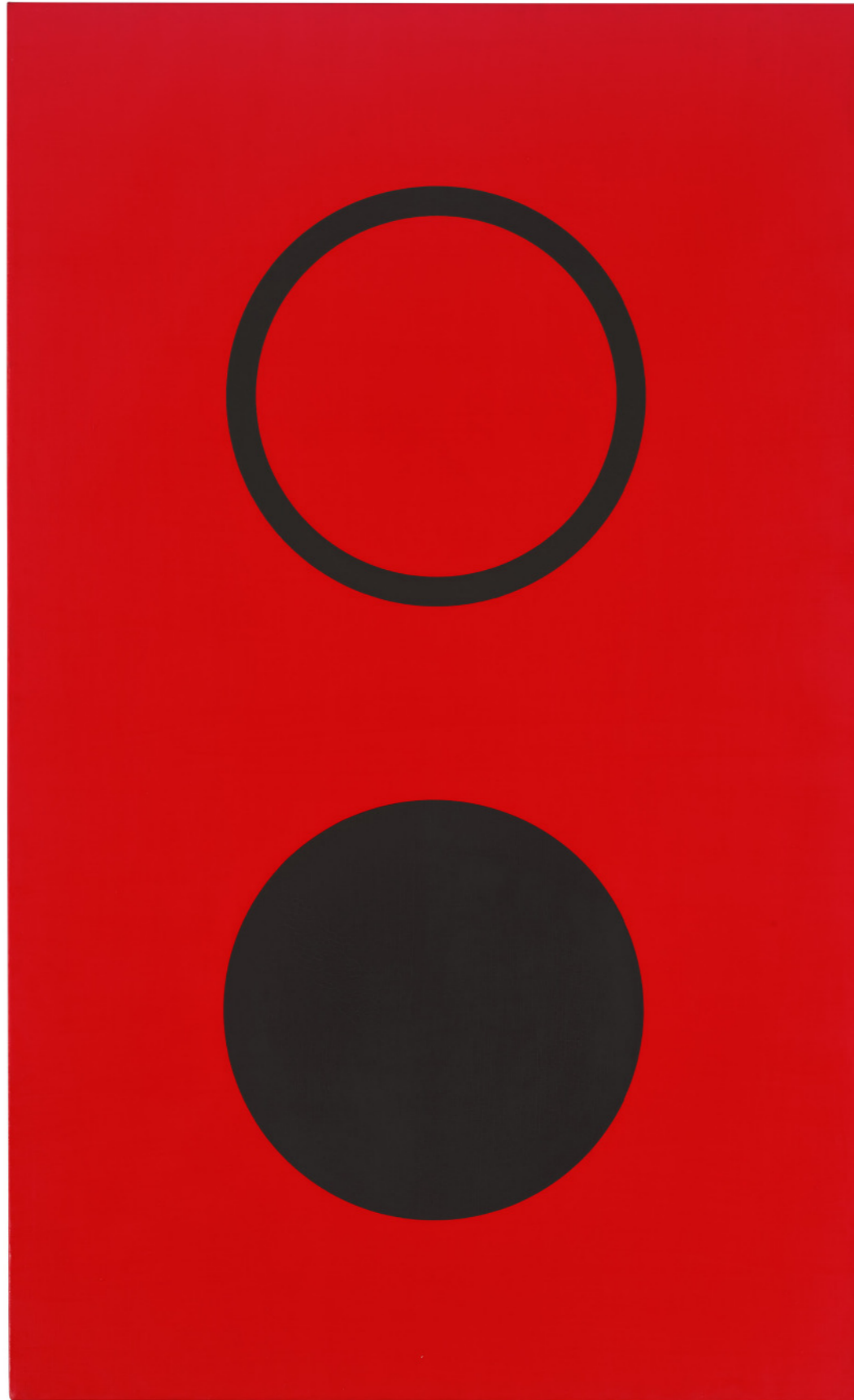
\$8,000-12,000

**Lot 122**

**HORST P. HORST (1906-1999)**

AMERICAN VOGUE COVER, 15 MAY, 1941

\$15,000-20,000







**Lot 92**  
**HIROSHI SUGIMOTO (B. 1948)**  
MOMA BAUHAUS STAIRWAY, 2013  
\$80,000-120,000



(detail)

**Lot 8**  
**LE CORBUSIER (1887-1965)**  
'DIABOLO' FLOOR LAMP, FOR THE LEGISLATIVE ASSEMBLY  
AND SAILING CLUB, CHANDIGARH, INDIA, CIRCA 1963  
\$70,000-90,000





**Lot 53**  
**JACOB KJAER (1896-1957)**  
SOFA, CIRCA 1935  
\$30,000-50,000





**24**  
**GEORGE NAKASHIMA (1905-1990)**  
CUSTOM CHANDELIER, 1978  
\$25,000-35,000

**Lot 19**  
**GEORGE NAKASHIMA (1905-1990)**  
PAIR OF 'PORTSMOUTH' SIDE TABLES, 1969  
\$10,000-15,000







(detail)

**Lot 41**  
**EUGÈNE PRINTZ (1889-1948)**  
DOUBLE-SIDED LOW TABLE, CIRCA 1930  
\$40,000-60,000







detail

**Lot 74**

**ROBERT INDIANA (1928-2018)**

ONE THROUGH ZERO, 2003

\$250,000-350,000

**Lot 101**

**JOSEF HOFFMANN (1870-1956)**

SEVEN-BALL ARMCHAIR, MODEL NO. 371,  
DESIGNED CIRCA 1907-1908

\$15,000-20,000



detail





**Lot 72**  
**HARRY BERTOIA (1915-1978)**  
GONG Mallet, CIRCA 1973

\$5,000-7,000

**Lot 125**  
**HORST P. HORST (1906-1999)**  
MURIEL MAXWELL, ENSEMBLE BY SALLY VICTOR,  
BAG BY PAUL FLATO, SUNGLASSES BY LUGENE, 1939

\$12,000-18,000







**Lot 3**  
**LINE VAUTRIN (1913-1997)**  
**'ROMAIN' MIRROR, CIRCA 1960**  
\$30,000-50,000







**Lot 37**  
**GEORGES JOUVE (1910-1964)**  
RARE 'FERNANDEL' TABLE LAMP, CIRCA 1955  
\$50,000-70,000

**Lot 52**  
**BARBRO NILSSON (1899-1983)**  
'FALURUTAN, RÖD' CARPET, DESIGNED 1952  
\$20,000-30,000



(detail)





**Lot 42**

**ALBERT CHEURET (1884-1966)**  
**'CIGOGNES' CHANDELIER, CIRCA 1925**

\$35,000-55,000





**Lot 78**  
**DAUM**  
'CHAMPIGNONS' VASE, CIRCA 1907  
\$10,000-15,000







(detail)

**Lot 4**  
**ROBERT MAPPLETHORPE (1946-1989)**  
FLOWERS, 1987  
\$40,000-60,000

**Lot 86**  
**HORST P. HORST (1906-1999)**  
BLACK BODICE, NEW YORK, 1948  
\$15,000-25,000







**Lot 91**  
**ANDY WARHOL (1928-1987)**  
REPENT AND SIN NO MORE! (NEGATIVE), CIRCA 1985-1986  
\$70,000-100,000



**Lot 14**  
**ROBERT FRANK (1924-2019)**  
COVERED CAR, LONG BEACH, CALIFORNIA, 1955-1956  
\$50,000-70,000

**Lot 15**  
**ANDY WARHOL (1928-1987)**  
GUN, CIRCA 1981  
\$2,000-3,000





**Lot 97**  
**TIFFANY STUDIOS**  
EIGHT-LIGHT CHANDELIER, CIRCA 1900  
\$15,000-20,000





**Lot 43**  
ÉMILE-JACQUES RUHLMANN (1879-1933)  
EXECUTED BY ALFRED PORTENEUVE (1896-1949)  
'COLLECTIONNEUR' SIDEBORD, CIRCA 1930  
\$60,000-80,000



**Lot 50**

**HANS J. WEGNER (1914-2017)**

RARE 'BEAR' CHAIR AND OTTOMAN, DESIGNED CIRCA 1950

\$25,000-35,000







(detail)

**Lot 18**  
**GEORGE NAKASHIMA (1905-1990)**  
KING-SIZE BED, 1973  
\$25,000-35,000





102

JOSEF HOFFMANN (1870-1956)

'IVY' BASKET, MODEL NO. S 1517, CIRCA 1909

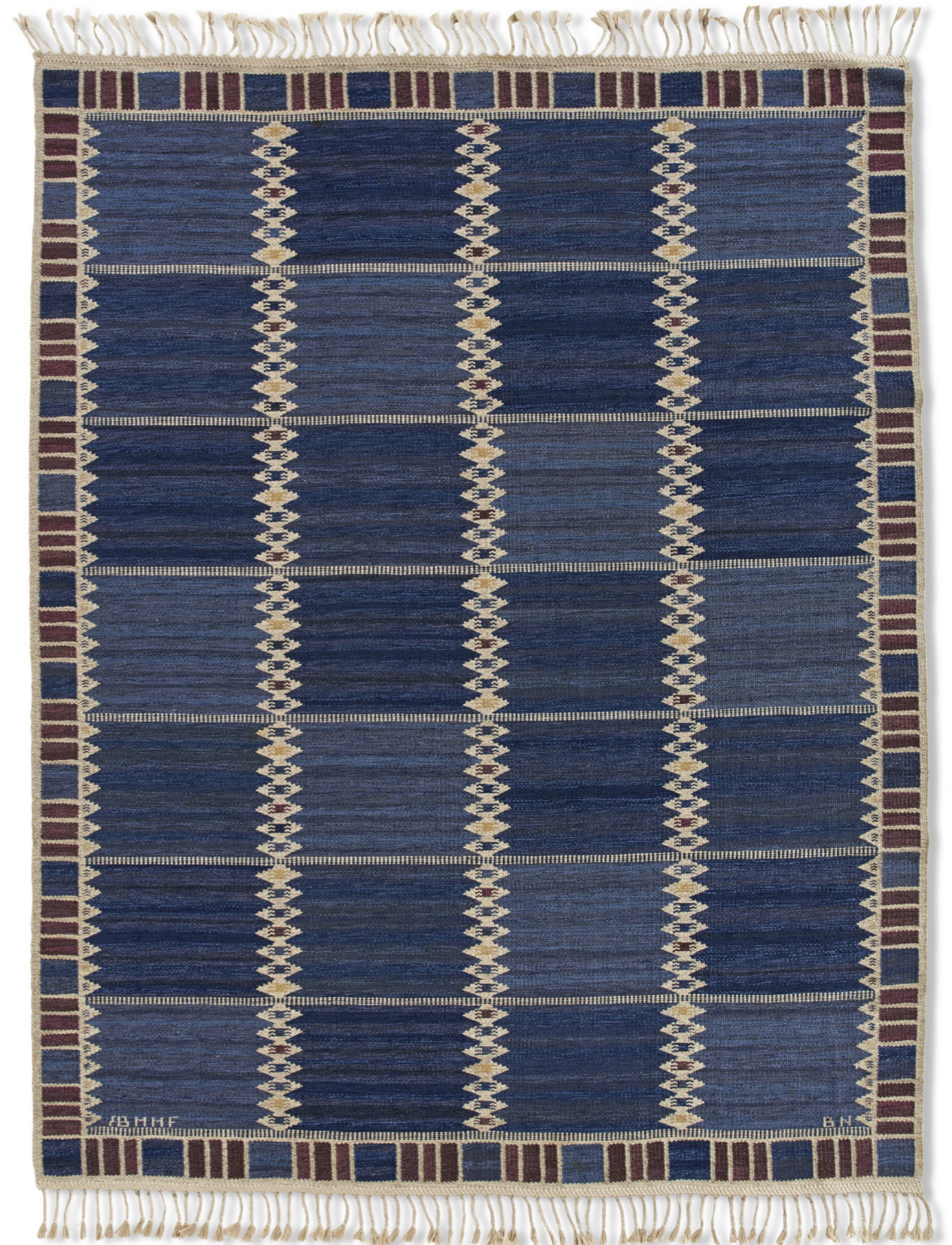
\$20,000-30,000

106

BARBRO NILSSON (1899-1983)

'SALERNO, ENKEL BLÅ' CARPET, DESIGNED 1952

\$8,000-12,000







# ART OF COLLECTING

A SOUTH PACIFIC CONNOISSEUR  
OF ART AND DESIGN

## AUCTION

Tuesday, March 7th, at 10am  
20 Rockefeller Plaza  
New York, NY 10020

## VIEWING

Friday	3 March	10am-5pm
Saturday	4 March	10am-5pm
Sunday	5 March	1pm-5pm
Monday	6 March	10am-5pm
Tuesday	7 March	10am-5pm

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## AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries,  
this sale should be referred to as

**MAHALO-22088**





## ILLUSTRATIONS

COVER, PP. 4, 6-8, 10, 12-13, 20, 23, 26-27, 29, 32, 34, 36, 46-47, 50, 53, 56, 59, 61-63:

Photography by Günter Pfannmüller, Frankfurt.

P. 3:

Lot 7, Josef Albers, *Double Homage to the Square*, 1957. © 2023 The Josef and Anni Albers Foundation / Artists Rights Society (ARS), New York.

P. 5:

Lot 20, Ed Ruscha, *See*, 1985. © Ed Ruscha.

P. 17:

Lot 49, Ed Ruscha, *Ford Fairlane*, 1994. © Ed Ruscha

Lot 13, Robert Indiana, *Nine*, 1965. © 2023 Morgan Art Foundation / Artists Rights Society (ARS), New York.

P. 27:

Lot 113, Victor Vasarely, *Karim*, circa 1950. © Victor Vasarely.

P. 32:

Lot 126, Horst P. Horst, *Muriel Maxwell, Ensemble by Sally Victor, Bag by Paul Flato, Sunglasses by Lugene*, 1939. © Horst P. Horst.

P. 50:

Lot 74, Robert Indiana, *One Through Zero*, 2003. © 2023 Morgan Art Foundation / Artists Rights Society (ARS), New York.

P. 59:

Artwork: © Billy Al Bengston.

P. 61:

Lot 120, Jack Pierson, *Tragedie*, 1999. © Jack Pierson.

