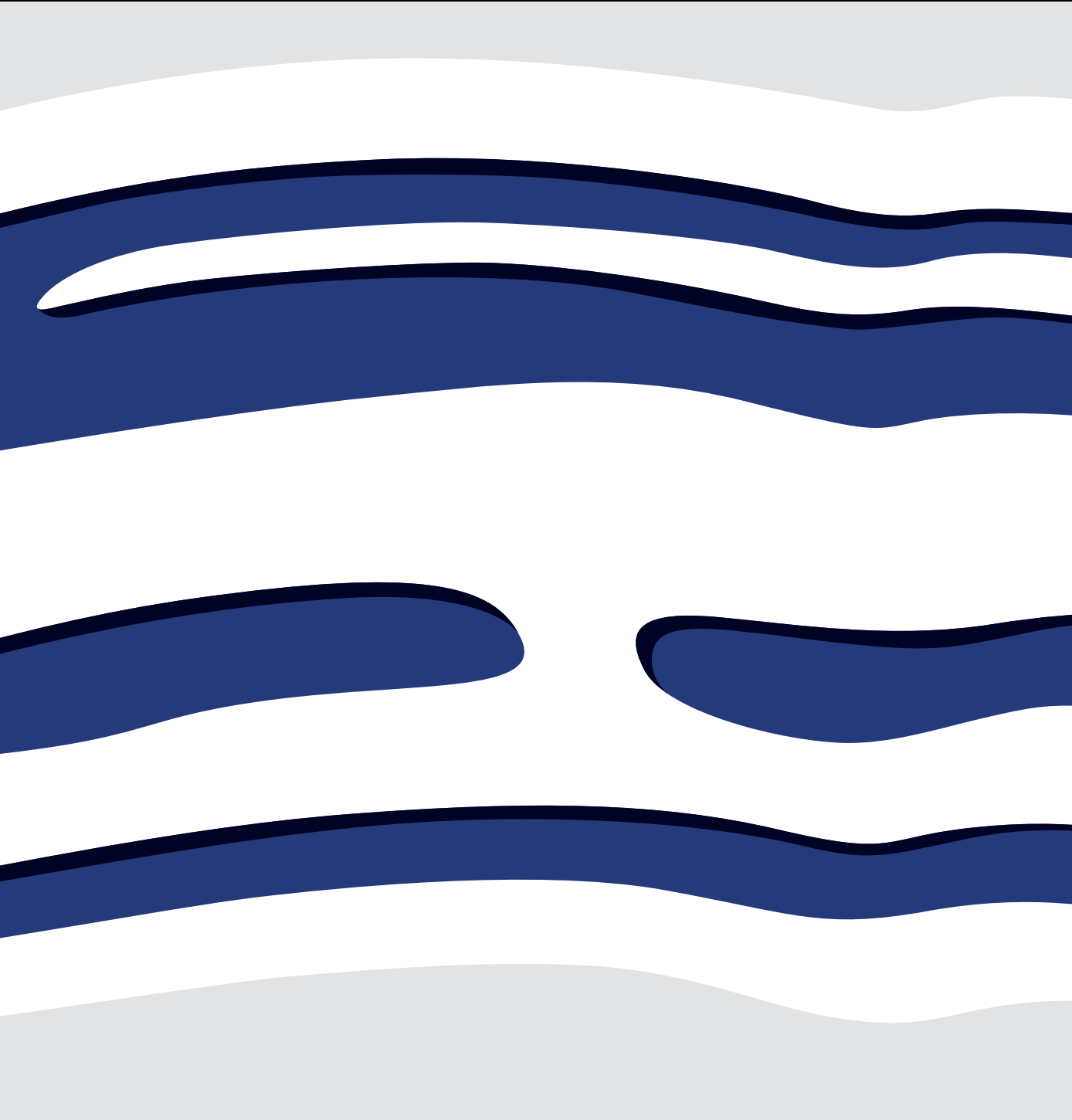


MASTERWORKS

The background of the page is a solid black rectangle at the top. Below it, the page is filled with abstract, wavy, horizontal bands of color. From top to bottom, there is a light grey band, a white band, a dark blue band, a white band, a light grey band, a dark blue band, a white band, a light grey band, and a dark blue band. The bands are irregular and wavy, creating a sense of movement and depth. The dark blue bands have a slight gradient and a dark outline, making them stand out against the white and grey background.

NEW YORK



MASTERWORKS

NEW YORK

MASTERWORKS

Philip Johnson and Richard Kelly
Kenneth Snelson
Donald Deskey
László Moholy-Nagy
Luigi Caccia Dominioni
Franco Campo and Carlo Graffi
Wilhelm Hunt Diederich
Leo Amino
Haroldo Burle Marx
Roy Lichtenstein
Ettore Sottsass
Wendell Castle
Harry Bertoia
Paul Evans
Giò Pomodoro

Arnaldo Pomodoro
Gio Ponti and Piero Fornasetti
Gino Levi-Montalcini
George Nakashima
Pablo Picasso
Jean Royère
Jean Prouvé
Pierre Jeanneret
Vetreria Artistica Barovier
Umberto Biondo
Flavio Poli
Napoleone Martinuzzi
Tomaso Buzzi
Carlo Scarpa
Paolo Venini

I

Philip Johnson and Richard Kelly
Floor lamp from the Pavilion House, Bristol
USA, 1953/1966
Edison Price, Inc.
enameled bronze, enameled aluminum
25 dia × 41½ h in (64 × 105 cm)

Customarily produced in brass, this is one of two painted examples commissioned for the Pavilion House designed by Hugh Newell Jacobsen.

Literature

Design 1935–1965: What Modern Was, Eidelberg, pg. 204
Philip Johnson: The Architect in his Own Words,
Lewis and O'Connor, ppg. 28–33

Provenance

Pavilion House, Bristol, Rhode Island
Private Collection, New York
Wright, *Important 20th Century Design*, 4 December 2005, Lot 271
Important Private Collection, New York

\$30,000–50,000

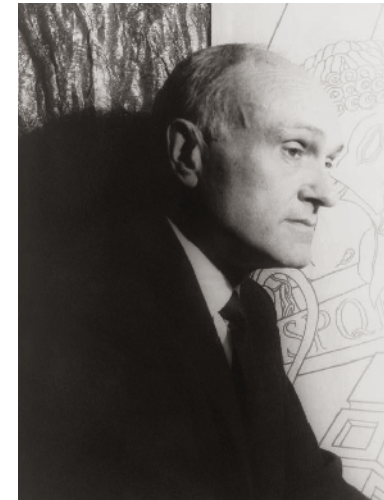


**The present lot installed
in the interior of the
Pavilion House, Bristol,
Rhode Island**





The exterior of Hugh Newell Jacobsen's Pavilion House, also known as the Millet House, located in Bristol, Rhode Island



Philip Johnson 1906–2007

Philip Johnson is one of the most prolific and ingenious architects of the modern era. Johnson attended Harvard University in 1923 to study Greek. Upon his graduation in 1927, Johnson toured Europe and explored emerging architectural movements. In 1930, Johnson became the director of the Museum of Modern Art, New York. In 1942, Johnson returned to the Harvard Graduate School of Architecture, where his thesis project and home—the Glass House, New Canaan, Connecticut, 1949—established Johnson as leader of the modernist style. In the 1950s, Johnson joined Mies van der Rohe in designing the Seagram Building, planning its interiors and designing the iconic Four Seasons Restaurant. During the 1960s, Johnson moved away from Modernism and began to create designs in styles ranging from Romanesque to Neo-Classical, and later, Johnson moved into his Post-Modern period, creating buildings like the Williams Tower in Houston and the 550 Madison Avenue Building in New York.

Richard Kelly 1910–1977

Few designers have contributed more to the history of modern architectural lighting than Richard Kelly. Born in 1910 in Zanesville, Ohio, Kelly left the Midwest to attend Columbia University. He received his BA from Yale University, School of Architecture in 1944 before starting a career focused on modern lighting. Many of Kelly's striking designs were realized while working alongside the famed architect, Philip Johnson for whom he designed the lighting concepts for the Glass House in New Canaan, Connecticut. The pair would collaborate again on Seagram Building in New York designed by Ludwig Mies van der Rohe, which was heralded by *Architectural Forum* in 1958 as the "one of the best-illuminated buildings ever constructed". Kelly's lengthy career also saw him introduce groundbreaking lighting concepts to architectural masterpieces designed by Richard Neutra, Eero Saarinen and Louis Kahn. Today, Kelly's timeless designs remain the foundation in which architects and designers look at lighting today.

Richard [Kelly] founded the art of residential lighting the day he designed the lighting for the Glass House.

Philip Johnson

2

Kenneth Snelson

Revolver

USA, 1966

enameled aluminum, steel wire

14¾ h x 25¼ dia in (37 x 64 cm)

This work is unique. Incised signature and date to one element: [Snelson '66].

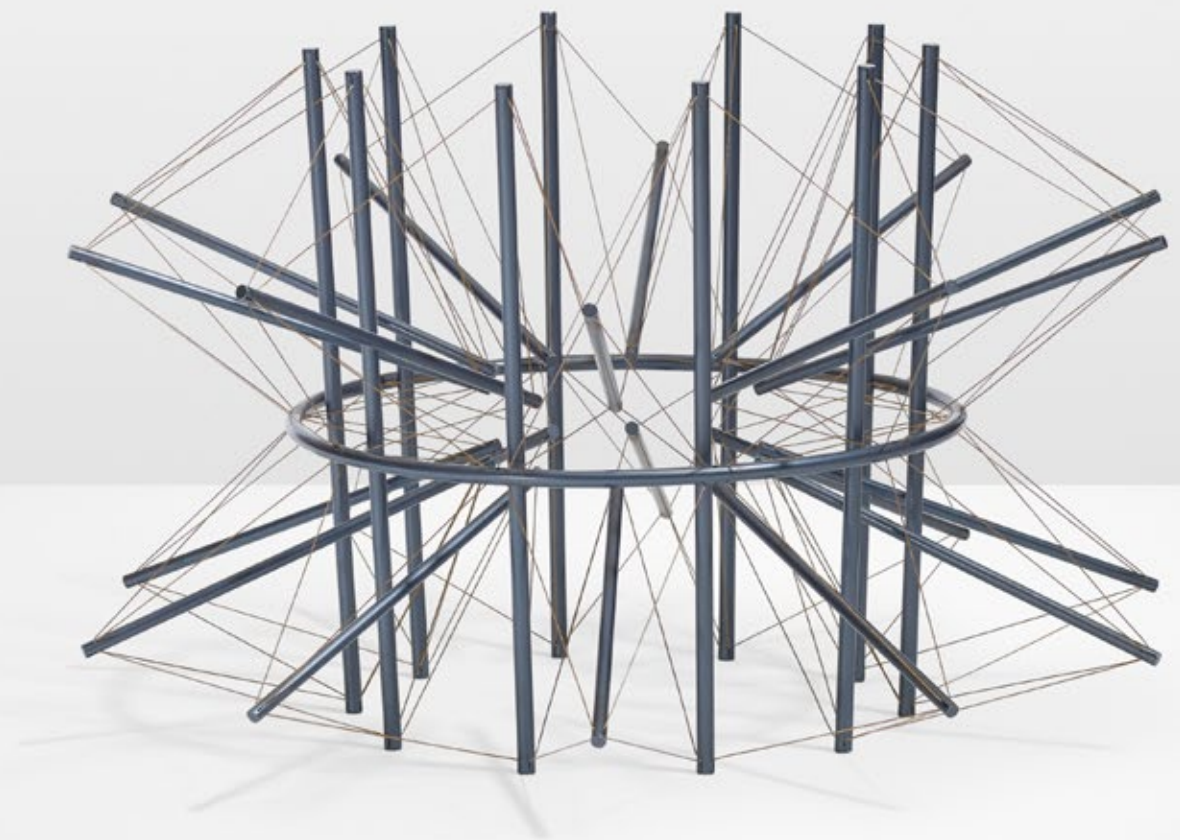
Provenance

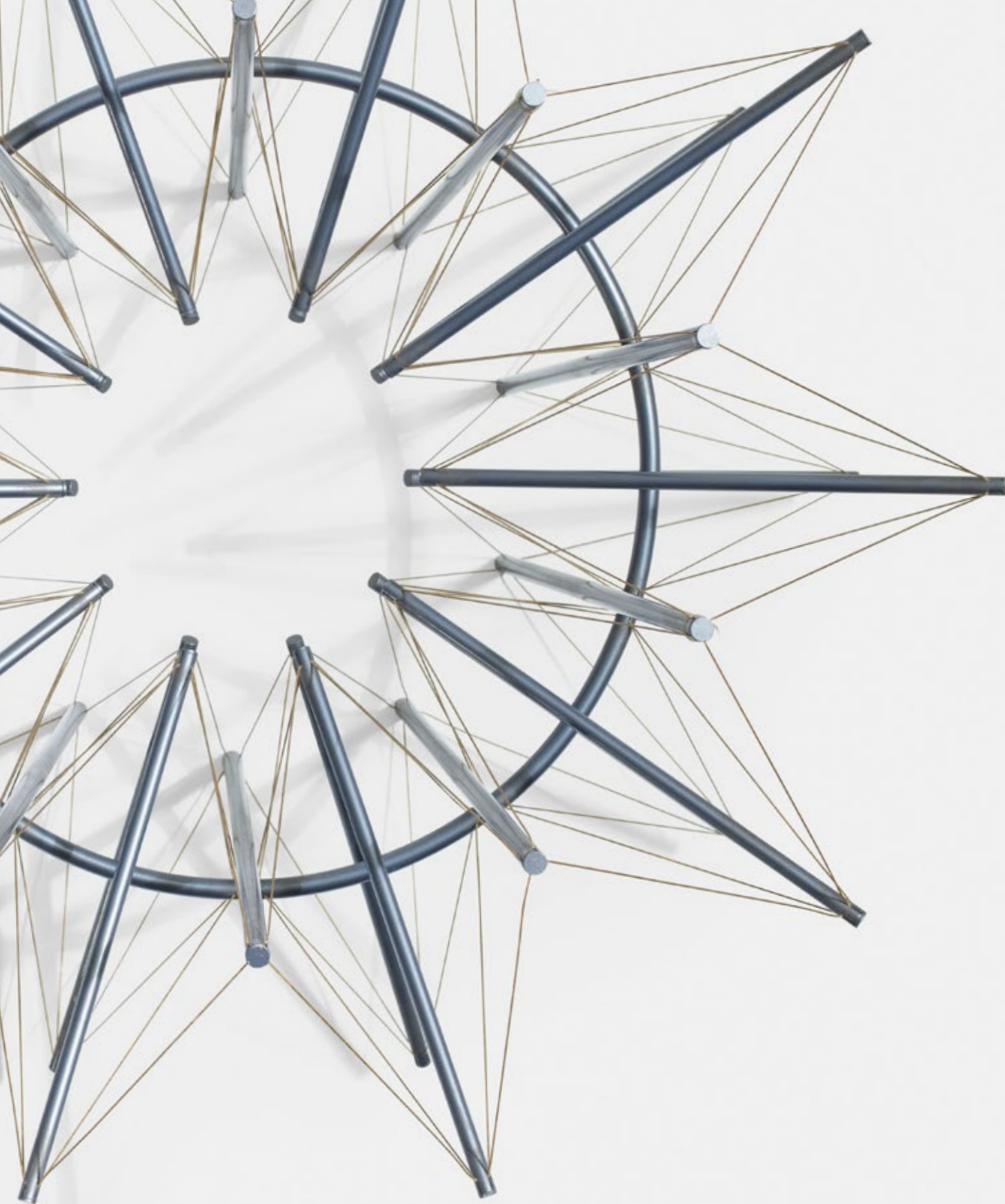
Dwan Gallery, Los Angeles

Important Private Collection, Los Angeles

Thence by descent

\$10,000–15,000





Consciously or unconsciously we respond to the many aspects of order in nature. Kenneth Snelson



Kenneth Snelson 1927–2016

Kenneth Snelson pioneered an entirely new method of sculpture that combined extraordinary feats of engineering with geometrically dynamic forms. Snelson, born in Pendleton, Oregon in 1927, was interested in aerodynamics and built models of planes as a young child. In 1945, he enlisted in the Navy to fight in World War II where he became a radio technician. After the war, Snelson studied painting at the University of Oregon on the G.I. Bill. In 1948, Snelson attended a summer session at the famed Black Mountain College where he studied color theory under Josef Albers. While at Black Mountain, a substitute lecture given by futurist architect Buckminster Fuller captured the imagination of the young Snelson. Experimenting with the limits of three-dimensional sculpture, Snelson began to make structures that employed geometry to create suspended arrangements. In 1964, he crafted an enormous sculpture for the New York World's Fair called *Photonium* which was displayed at the Court of Light.

Always an innovator, Snelson invented and won five United States patents for the methods in which he constructed his sculptures. In 1999, he was honored with the Lifetime Achievement in Contemporary Sculpture Award from the International Sculpture Center. Snelson died in 2016 leaving behind a body of work that dealt with the interplay of physical forces in space. His works can be found in the permanent collections of the Hirschhorn Museum in D.C., the Whitney Museum of Art in New York, and the Nationalgalerie in Berlin.

3

Donald Deskey
Rare Armchair, no. 500
USA, 1939
Royal Manufacturing Co.
matte chrome-plated steel, upholstery, enameled steel
22½ w × 27 d × 30½ h in (57 × 69 × 77 cm)

The present lot, with a lower profile and more dramatically cantilevered armrest is the first lounge chair from this important suite of furniture, which debuted at the *World of Tomorrow*, to appear on the market.

Literature
Donald Deskey: Decorative Designs and Interiors,
Hanks and Toher, pg. 58 illustrates works from series

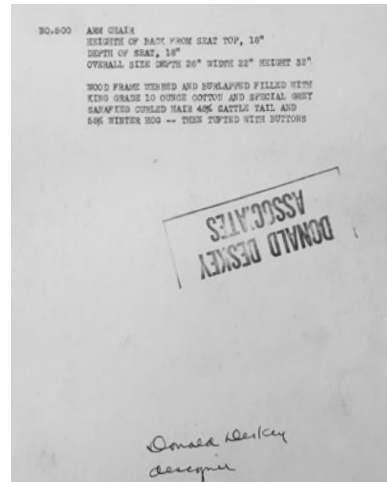
Provenance
Private Midwest Collection

\$30,000–50,000



Trylon and Perisphere,
New York, World's
Fair 1939





above Image of the armchair no. 500 from the Deskey Archives and the reverse side of the photo right Image of related armchair designed by Deskey for Royal Metal Manufacturing for the World's Fair, 1939

Donald Deskey The Chair of Tomorrow

In 1939, New York held its first World's Fair in over 80 years—*The World of Tomorrow*. One of the most expansive and well-attended, the fair ushered in a new era of modern design with works by Walter Dorwin Teague, Le Corbusier, Norman Bel Geddes and more.

Pioneering industrial designer Donald Deskey made his international debut at the fair working with the Royal Metal Manufacturing Company to design a series of furniture forms including sofas, love seats, tables and chairs. The suite of eighteen pieces captured the essence of modernity for which the fair was themed, and through material and form, Deskey characterized the very latest in design. Made with tubular satin chrome steel, the industrial nature of this new material contrasts with the deep and comfortable padding of the cushions upholstered in luxurious leathers, velvets and mohairs. Moving down the legs of the present lot, the balled feet of this piece are Deskey's most creative attribute; the spherical shape of the foot here, and on the other works in the collection, echo the iconic modernist structures *Trylon* and *Perisphere* by architects Wallace Harrison and J. Andre Fouilhoux for the fair. Deskey's beautiful and sleek forms are an imaginative homage to *The World of Tomorrow*, both literally as well as ideologically.



Donald Deskey 1894–1989

Donald Deskey, born in 1894 in Blue Earth, Minnesota, is one of America's most prolific designers. For his formal training, Deskey began at the University of California Berkeley and later moved to the San Francisco Institute of Art before attending The Art Institute of Chicago. In 1920, in what would prove to be a formative experience, Deskey moved to Paris where he was exposed to the latest Art Deco style. Back in New York by 1926, Deskey started his career in advertising and quickly became known for his innovative designs. When his client Reynolds Metals asked him to find a new use for their aluminum foil, he ingeniously designed a series of stylish foiled wallpaper that was later put into production by F. Schumacher & Company. His design sensibility captured the attention of New York City's most illustrious residents and Deskey completed interiors for Adam Gimbel, John D. Rockefeller and Abby Aldridge Rockefeller among others. In arguably his most famous commission, Deskey designed the interiors of Radio City Music Hall. In 1939, Deskey collaborated with the Royal Metal Manufacturing Co. to produce a suite of furniture for the New York World's Fair *World of Tomorrow* exhibition. In 1943, he established Donald Deskey and Associates and the following year was one of fifteen founding members of the Society of Industrial Designers. A champion of both product and industrial design, Deskey rewrote the way people thought about designed objects. His design for a city lamppost is still in use in New York City today, and he crafted landmark campaigns for Proctor and Gamble, Crest toothpaste, as well as Tide Detergent. Deskey died in 1989. Today his work can be found in museum collections such as the Cooper Hewitt Museum of Design, The Metropolitan Museum of Art, and the Art Institute of Chicago, among many others across America.

4

László Moholy-Nagy

Untitled

Hungary, 1943

color pencil and graphite on paper

11 h x 8½ w in (28 x 22 cm)

Signed and dated to lower right: [M-N Feb 10/43].

Provenance

Private Collection, New York

\$20,000–30,000

Designing is not a profession but an attitude. Design has many connotations. It is the organization of materials and processes in the most productive way, in a harmonious balance of all elements necessary for a certain function. It is the integration of technological, social, and economical requirements, biological necessities, and the psychological effects of materials, shape, color, volume and space. Thinking in relationships.

László Moholy-Nagy





László Moholy-Nagy 1895–1946

Born in Hungary in 1895, László Moholy-Nagy was one of the most prominent members of the Bauhaus School. First studying law in Hungary, Moholy-Nagy was later drafted into the army to fight in World War I. He was wounded in combat, and while convalescing, he began to draw and write. Moholy-Nagy started to take courses in painting and became a part of the newly-formed Avant-garde group known as "MA", or Magyar Aktivizmus which means Hungarian Activism. In 1920, Moholy-Nagy married photographer Lucia Moholy (née Shulz) and the couple often experimented with photographic methods; Moholy-Nagy's Photograms, made without the use of a camera or negatives, stand as enduring part of his legacy. In 1922, Moholy-Nagy was invited by Walter Gropius to become a Master at the Bauhaus School in Weimar. At the Bauhaus, Moholy-Nagy taught the famous foundational course and was head of the metalsmithing workshop. He left the Bauhaus in 1928 and moved to Berlin where he founded his own graphic design firm. With the rise of the Nazi party, in 1934 Moholy-Nagy left Germany for Amsterdam. A year later, he moved to London, where he continued to work as a graphic designer. In 1937 Moholy-Nagy moved to Chicago at the urging of Walter Gropius and together they founded the New American Bauhaus. Due to financial difficulty, the school closed in 1938, but reopened again in 1939 as the Chicago School of Design and is now known as the Illinois Institute of Technology. Moholy-Nagy died in 1946. His expansive and cross-disciplinary career was honored in 2016 with a retrospective entitled *Moholy-Nagy: Future Present* at the Guggenheim Museum in New York.



left Cover of Maholy-Nagy's book *Visions in Motion* below *Photogram*, 1939



5

Luigi Caccia Dominioni

Mikado Table Lamp, model Lte 5

Italy, 1962

Azucena

granite, brass, frosted glass, enameled aluminum

25 w × 23 d × 43 h in (64 × 58 × 109 cm)

Literature

Repertorio 1950–1980, Gramigna, pg. 189

Provenance

Private Collection, Italy

Wright, *Design*, 12 December 2013, Lot 200

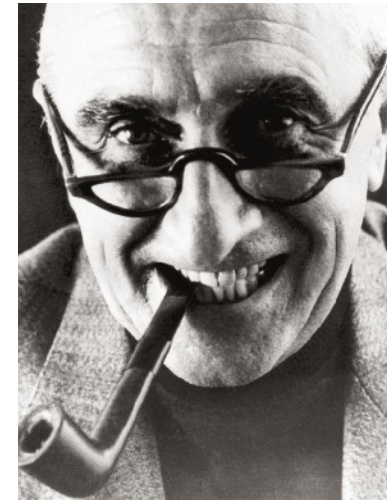
Private Collection, New York

\$20,000–30,000



Caccia Dominioni's
Galleria Strasburgo
shopping arcade, Milan





Luigi Caccia Dominioni 1913–2016

Born in Milan, Italy in 1913, Luigi Caccia Dominioni was a tireless pioneer for modern industrial design. Caccia Dominioni began his formal training in architecture at the Milan Polytechnic Institute. He graduated in 1936, and that same year, opened an architectural and design studio with the brothers Livio and Pier Giacomo Castiglioni; together, they designed the first plastic radio produced in Italy. The radio was featured in the VII Triennial Milan where it won the gold medal for best design. In his architectural designs, Caccia Dominioni was best known for his Gesamtkunstwerk creations of urban planning. Unlike many architects, Caccia Dominioni worked closely with the craftsmen and technicians throughout the process of building, and as such, his structures are outstandingly preserved to this day. The church of San Biagio, his restructuring of the Biblioteca, and the Pinacoteca Ambrosiana are among his most famous buildings. In 1947, Caccia Dominioni founded the atelier Azucena with fellow architect Ignazio Gardella. Azucena was noted for experimenting with new forms and emerging materials in furniture, lighting, and industrial objects. In the 1950s, Caccia Dominioni worked with the Cooperativa Ceramica to craft designs for restaurants, ceramic tiles, and interiors. In 1960, Caccia Dominioni designed a series of apartment buildings in the Piazza Carbonari. These buildings are known for their uniquely irregular profiles and scattered doors and windows, giving the façades the feeling of an abstract painting. In the 1970s, he designed not only buildings, but also furniture and lighting, and he most notably crafted his playfully luxurious “Toro” or Bull chair in 1973 for Azucena. Caccia Dominioni continued to fashion designs for both lighting and chairs well into his 90s. He passed away at the age of 102 in 2016.

6

Franco Campo and Carlo Graffi

Rare Lounge Chair

Italy, 1951

Apelli, Varesio & Co.

acero, brass, velvet

31 w × 28 d × 37 h in (79 × 71 × 94 cm)

Literature

Il Mobile Italiano Degli Anni '40 e '50, de Guttry and Maino, cover, pg. 127

Domus 1950–1954, Vol. III, Fiell, pg. 410

Provenance

Private Collection, Italy

Wright, *Important Design*, 11 December 2008, Lot 548

Important Private Collection

\$70,000–90,000





Franco Campo b. 1949

Carlo Graffi 1925–1985

Franco Campo and Carlo Graffi met as college students at the Politecnico di Torino. Both men studied engineering and architecture under Carlo Mollino, and after their graduation in 1950, they continued to collaborate with their professor on architecture and design. In Campo and Graffi's earlier works, the influence of Mollino is evident with their use of supine curves and organic materials. During the 1950s, Graffi and Campo design customized interiors and furniture working with decorators, shops, and private clients. Later, their work was inspired by the city of Turin, and their furniture became more rigid and sculptural, emphasizing the joints and the construction of the forms. In 1956, Campo and Graffi opened their groundbreaking furniture atelier Home. In an effort to make good design available for all, they crafted furniture in teak as well as imported designs from Scandinavia. Home was a successful venture, with locations in both Genoa and Rome. Tragically, a fire destroyed the factory in 1964, ending both Home and the collaboration between Campo and Graffi. After they split, Graffi continued to work with Carlo Mollino and Campo continued to design furniture and interiors. Although their collaborative period was brief, Campo and Graffi's democratic designs were influential in the field.

7

Wilhelm Hunt Diederich

Important firescreen

USA, c.1925

repoussé and hand-forged wrought iron, wire

47 w × 6½ d × 41 h in (119 × 17 × 104 cm)

Literature

At Home in Manhattan: Modern Decorative Arts, 1925 to the Depression, Davies, pg. 37 illustrates related form

Provenance

George Bardosy, New York

Private Collection, Westport, CT

Dr. and Mrs. Warren Reinhard

Thence by descent

\$60,000–80,000





Cover from the first American exhibition of sculpture by Hunt Diederich held at Kingore Galleries, New York in 1920

The Hunt for Function

Wilhelm Hunt Diederich

Wilhelm Hunt Diederich was a metal sculptor known for his sleek, yet sensitive metal designs. Following the famed adage of William Morris, “Have nothing in your houses that you do not know to be useful or believe to be beautiful,” Diederich designed fire screens and candlesticks that featured stunning willowy animal forms. Expertly executed with the assistance of the Greenwich Village Blacksmiths, Diederich sought to make his art truly democratic for all. Often depicting zoological forms in play or combat, his works, both two- and three-dimensional, feature his signature sense drama and are imbued with an exhilarating narrative. In the present lot, the horse is poised for movement with one hoof rearing up, and the rest of the body is taut with energy.

Classically trained at both the Boston Art School and the Pennsylvania Academy of Fine Art, Diederich combined his academic training with the folk styles he grew up with in Switzerland and Hungary. As a child, he made paper cut-outs of animals in the Germanic tradition known as *Fraktur*. Drawing from this folk practice, Diederich updated the technique and crafted dynamic sculptures in the latest Art Deco style. After finishing his formal training, Diederich moved abroad to Paris, where he socialized with artists such as Elie Nadelman, Fernand Léger, and Jules Pascin. These artists working in modernism inspired Diederich, and his style evolved to include slender and streamlined sculpture that combined the old with the new.



Animals seem to me truly plastic.

They possess such a supple, unspoiled

rhythm. Wilhelm Hunt Diederich

Wilhelm Hunt Diederich 1884–1953

Wilhelm Hunt Diederich, born in 1884 in Hungary, was fascinated by animals from an early age. This interest was due in part to the influence of his father, a noted horseman who was killed in a hunting accident when Diederich was only three years old. Diederich remembered, he “loved animals first, last and always.” In 1894 he immigrated to the United States, settling in Boston. Eventually he became restless for the country and moved west to Wyoming to work at a horse ranch but soon after returned to study sculpting at the Philadelphia Academy of Fine Art. It was here that Diederich grew close to fellow sculptor Paulanship as they both began to make work inspired by animals.

Drawing on the folk art practice of cut paper silhouettes, Diederich transformed traditional crafting methods to create dynamic sculptures in the latest Art Deco style. The classical nature of Diederich’s forms brought him critical acclaim: his *Greyhounds* sculpture was exhibited with much fanfare at the Paris Salon in 1913, he received the Gold Medal from the Architectural League for excellence in craftsmanship in 1921 and his work was extensively shown in New York, at the Museum of Modern Art and the Whitney Museum, throughout the 1920s and 1930s. During the Great Depression, Diederich crafted many sculptures for the WPA Program, including weathervanes for the Central Park Zoo, metal works for the Bronx Zoo, and a large scale sculpture (now lost) entitled *Pegasus with Messenger* for the Westwood New Jersey post office. Diederich died in 1953, and his works are held in the permanent collections of the Metropolitan Museum of Art, New York, the Smithsonian, Washington D.C. and the Whitney Museum, among many others.

Leo Amino

Untitled

8

Leo Amino

Untitled

USA, 1954

carved mahogany, steel wire

6¼ h × 26 w × 6 d in (16 × 66 × 15 cm)

Signed and dated to the underside: [Leo Amino 54].

Provenance

Acquired directly from the artist by Emanuel and Linda Wright

Private Collection, New York

\$30,000–40,000







Leo Amino 1911–1989

Leo Amino was born in Taiwan in 1911 and spent his childhood in Tokyo. He traveled to the United States in 1929 where he pursued a degree at a Junior College in San Mateo, California. Two years later, Amino enrolled in a liberal arts program at New York University, completing only one year before taking a job with a Japanese wood importing firm that specialized in distributing pre-cut Macassar ebony to manufacturers. Intrigued by the qualities of the wood, Amino took samples home and experimented with carving them. Recognizing his talent, Amino enrolled in the American Artists School in New York in 1937 where he briefly studied direct carving techniques under Chaim Gross. Amino's work was exhibited in the 1939 World's Fair in New York and he had his first solo exhibition one year later. One of the first American artists to use plastic, Amino began experimenting with the material as early as the 1940s. Amino taught at Black Mountain College in North Carolina from 1947–1950 and at Cooper Union from 1952–1977. Throughout his long career, Amino's works exhibited sculptural prowess, a mastery of form and material imbued with human emotion. His work is in the permanent collections of several museums including the Smithsonian American Art Museum, Washington D.C., the Whitney Museum of American Art, New York and the Museum of Modern Art, New York.

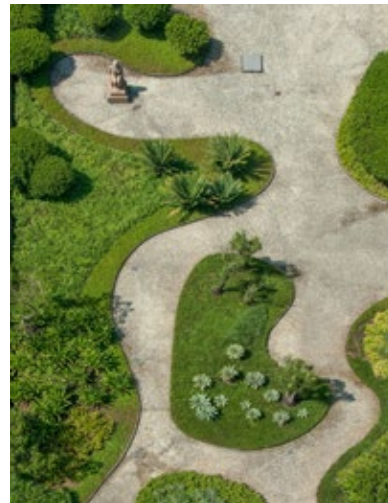
9

Haroldo Burle Marx
Forma Livre necklace, ring and earrings

Brazil, c.1970
18 karat gold, 14 karat gold, carved green tourmaline
5 w × ½ d × 7½ h in (13 × 1 × 19 cm)

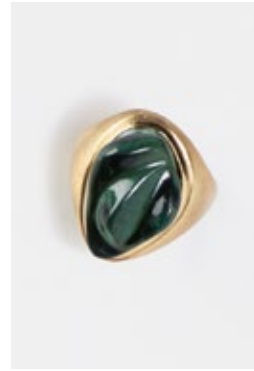
Signed with impressed manufacturer's mark and touchmarks to clasp of necklace. Signed with impressed manufacturer's mark and touchmark to ring: [Burle Marx 14k]. Signed with impressed manufacturer's mark to each earring: [Burle Marx Ind Bras 750].

\$20,000–30,000



Rooftop garden by Roberto Burle Marx for the Ministry of Health and Education in Rio de Janeiro, 1938





Gardens by Roberto Burle Marx for the Edmundo Cavanellas Residence, Brazil, 1954

Forme Livre The Jewelry of Haroldo and Roberto Burle Marx

by Mahnaz Ispahani Bartos, The Mahnaz Collection

The brothers, Haroldo and Roberto Burle Marx were principally inspired by nature, creating influential, innovative and utterly beautiful modern jewelry between the 1940s and the 1980s.

In the 1950s and 1960s, when contemporary Brazilian jewelry was still focused largely on setting diamonds, emeralds and rubies in white metals, using tired designs, the Burle Marx brothers broke the mold. They drew on Brazil's natural bounty to make one-of-a-kind, handmade jewels in worked gold, most often yellow and high karat, and deployed colorful gemstones, gaining early admirers worldwide. The jewelry celebrates Brazil's fecundity in colored gemstones: aquamarine, tourmaline, topaz, garnet, quartz, citrine, amethyst, chalcedony, amazonite, and emerald among many others. Brazil's leaders began commissioning Burle Marx jewels for visiting heads of state and other dignitaries, and their jewelry helped establish international interest in Brazil's superb gemstones, making them attractive to jewelers who had long focused on sapphires, rubies and diamonds. (In this effort, they kept company with a distant relative, Hans Stern, who founded the eponymous Brazilian jewelry company.) During the period the siblings worked in tandem, each jewel was first rendered in refined gouache drawings and then translated into gold, leaving us an additional legacy of striking modernist jewelry drawings.

There is, however, a subtext to their fascinating story, one that involves a family crisis. The two brothers, after working closely for about a decade, parted ways, possibly over creative and business matters. The exact dates are unclear, but the estrangement was severe enough to endure the rest of their lifetimes. At the time of Haroldo's death, in 1991, they had not reconciled. Roberto died a few years later. A great deal was left unsaid. As a result, which brother could claim creation of which jewels became a subject of some dispute, as others took up the brothers' quarrel; similarly, who invented the pioneering *forma livre* cut of stone is occasionally debated.

The challenging, novel and hard to reproduce *forma livre* or free form style of cutting stones, became a vital characteristic of Burle Marx jewelry. In rings and brooches from the early years, the cuts resemble Roberto's abstract art, and his sinuous, sculpted landscape designs. It was Haroldo, though, who had trained in lapidary work and gemology. He knew the hardness, malleability and fracture quotient of Brazilian stones. He claimed ownership of the *forma livre* cut outright, inventing it around 1948, and went on to create variations on that cut of stone for the entirety of his jewelry career. *TIME* magazine credited Haroldo with the cut in 1967. The *forma livre* design did, however, clearly change over time: in the period of brotherly collaboration, when Roberto's powerful artistry dominated the design process, the gems appear voluminous, spiraling upwards. The cut become distinctly less piercing and more elegantly rippling during the post rift period when Haroldo made jewelry on his own.

After the rift, Haroldo went on to a long career as a star artistic jeweler for Brazilian and international high society and creative collectors. In the world of jewelry, the Burle Marx brothers are among the lost masters. American jewelry insiders may know Haroldo's work but they have not fully valued its craftsmanship, exquisite *forma livre* colored gemstones, and enduring beauty. Roberto's fame as a ground-breaking landscape designer and artist overshadowed public awareness and scholarly appreciation of his artist jewels. He is not known to have made much jewelry himself after the brothers split up. (H. Stern bought certain rights to Roberto's jewelry drawings after his death and made "inspired by" jewels.)

The jewel works of Roberto Burle Marx and Haroldo Burle Marx, in different ways, are iconic representations of Brazil's innovative fine jewelry production during the 1950s – 1980s, and indeed, of Brazilian modernism. They deserve a renewed international reputation and a new, appreciative audience.



The challenging, novel and hard to reproduce *forma livre* or free form style of cutting stones, became a vital characteristic of Burle Marx jewelry. In rings and brooches from the early years, the cuts resemble Roberto's abstract art, and his sinuous, sculpted landscape designs. It was Haroldo, though, who had trained in lapidary work and gemology.

Haroldo Burle Marx 1911–1991

Haroldo Burle Marx, born in 1911, was younger than Roberto by two years. He became a specialist who excelled in his chosen métier: jewelry. He was an innovator in his fields, lapidary work and gemology, and a masterful independent, modernist jeweler. When *TIME* magazine wrote about the Burle Marx brothers in 1967, Haroldo was described as the manufacturer of "Brazil's most exquisite jewelry". Haroldo trained in gemology and lapidary work for four years, studied in Idar-Oberstein, the center of semi-precious stone cutting in Germany, and began making jewelry in the late 1940s. By 1954 he ran a jewelry workshop full time, employing Italian and Brazilian artisans. He owned a fashionable boutique selling fine jewels, on Rodolfo Dantas, 6 Copacabana, in Rio de Janeiro.

Haroldo's jewelry prior to 1975 showed the influence of his brother but his style gradually evolved in a different direction. For him, gems were central, an ancient material, as much "a product of nature as clouds or trees," as he told *Connoisseur* magazine in 1983. Haroldo's gemstones were of a very high quality and often perfectly matched and, the yellow gold became more often polished than stippled and textured, with clear borders. Often the gold has an unusual patina, denoting the use of silver as the main alloy. His jewels have symmetry and balance. Among jewelry collectors, Haroldo Burle Marx became a coveted name, known for avant-garde fine jewelry, rich in color and exquisite in construction.

Haroldo was a jeweler of choice for collectors, movie stars, high society, dignitaries, and royal families; Queen Elizabeth I of England, the Empress of Iran, Farah Diba, and Queen Margrethe of Denmark owned his jewelry, as did Carroll Petrie, the stylish American collector and philanthropist, Valentino, and Happy Rockefeller.

In the 1980s, Haroldo closed his jewelry boutique after a traumatic robbery, and entered a new chapter: his "American" period. Mrs. Alta Leath, the wife of a U.S. congressman, met Haroldo and admired his work. She arranged to sell his jewelry through a dedicated store in the Watergate Hotel in Washington, D.C. The shop attracted numerous celebrities, including Sammy Davis Jr. and Oscar de la Renta, and ensured a wide audience of jewelry aficionados that appreciated Haroldo's work. With this American venture as his last hurrah, Haroldo Burle Marx closed out a remarkable career and legacy of beautifully crafted Brazilian jewelry.

Roy Lichtenstein
Brushstroke Chair and Ottoman

USA, 1986–1988
 laminated and lacquered white birch plywood
 18 w × 27 d × 70 h in (46 × 69 × 178 cm)

These works are the bon à tirer aside from the edition of 12 published (only 4 of which were accompanied by ottomans) by Graphicsstudio, University of South Florida, Tampa. Signed to underside of ottoman and chair: [R. Lichtenstein B.A.T.]. Examples of the Brushstroke chair and ottoman are in the collection of the National Gallery in Washington D.C., the University of South Florida Contemporary Art Museum, and the Broad Collection in Los Angeles.

\$200,000–300,000



Literature

The Prints of Roy Lichtenstein: A Catalogue Raisonné 1948–1997, Corlett, pg. 39
Roy Lichtenstein: Imperfect, Wetterling Gallery exhibition catalog, illustrates this example
Roy Lichtenstein: New Prints and Sculpture from Graphicsstudio, Wetterling Gallery exhibition catalog, illustrates this example

Exhibited

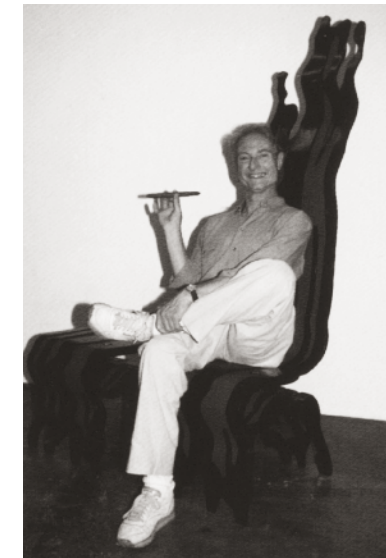
Roy Lichtenstein: Imperfect, 1988, Wetterling Gallery, Stockholm
Roy Lichtenstein: New Prints and Sculpture from Graphicsstudio, 1989, Wetterling Gallery, Stockholm

Provenance

Wetterling Gallery, Stockholm
 Acquired in 1989 from the previous by the present owner

Study for Brushstroke Chair, 1986, graphite on paper





The artist with
an example of the
*Brushstroke Chair
and Ottoman*

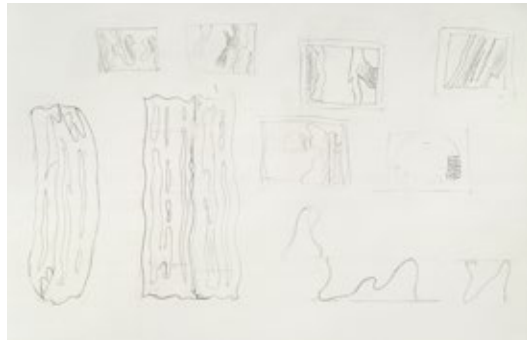
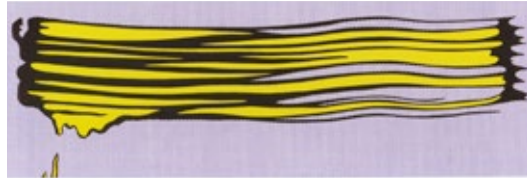
A Pop Icon Reimagined Roy Lichtenstein's Brushstroke in Three Dimensions

A brushstroke. The literal expression of the act of painting has existed for centuries. And yet never was it more recognizable in the modern era than in the Pop art imagery created by Roy Lichtenstein. This iconic Pop image distilled the essence of painting to a simple singular brushstroke and in one subject encapsulated tenets of the most significant postwar art movements

The numerous paradoxes of Lichtenstein's work were never clearer than in the *Brushstroke* series. The subject both honored the art historical canon, yet challenged its basic tenets with the commercial comic book source on which the imagery was based. The brushstroke motif was adapted by Lichtenstein from a comic drawn by Dick Giordano in the October 1964 edition of *Strange Suspense*. At his core, Lichtenstein is a conceptual artist who uses accessible and conventional representations to communicate more abstract subjects. The exploration of the brushstroke subject remains as one the most significant series explored by Roy Lichtenstein in his distinguished career.

Lichtenstein's first groundbreaking *Brushstroke* paintings were created in 1965–1966, yet he continued to explore the motif in drawings and prints until 1971. He would revisit the subject in more elaborate expressions in the 1980s and 1990s by translating the fluidity of the brushstroke into three dimensional renderings. This later period began with the creation of the *Brushstroke in Flight* sculpture installed at the Columbus International airport in 1982. A few years later, Lichtenstein sought to take this simplified reductive statement one step further. He designed a furniture piece in this iconic expression from which the viewer would move from a passive role to an integrated one by literally sitting within the brushstroke.

At his core, Lichtenstein is a conceptual artist who uses accessible and conventional representations to communicate more abstract subjects. The exploration of the brushstroke subject remains as one the most significant series explored by Roy Lichtenstein in his distinguished career.



top Roy Lichtenstein,
Yellow Brushstroke II,
1965, oil on canvas
above *Study for
Brushstroke*, c. 1985,
graphite on paper

The *Brushstroke Chair and Ottoman* remains the only translation of the Lichtenstein's iconic imagery into the realm of functional design. Lichtenstein selected the master craftsmen of Graphicstudio at the University of South Florida to realize his vision. The sophisticated details of the form and design were communicated through intricate drawings Lichtenstein prepared. Like Lichtenstein's painting, the simplicity communicated in the expression is achieved through technical mastery. Utilizing cutting edge technology, twenty seven layers of rigid white birch were transformed to execute the artist's dynamic icon to a functional chair. The result suggests in the rippled edges the rapid movement of the brushstroke and the appearance of a trail of excess paint created by the haste. The selection of the vivid blue hue recounts the painted subjects created earlier in the artist's career. The ottoman, which is not included in all examples within the edition, further emphasizes the dynamism of the form.

From a small number of works from this pivotal series to remain in private hands, the present lot is a bon à tirer aside from three artist proofs, two printer proofs and the edition of twelve of which only four have ottomans. A bon à tirer is the final trial proof, the one the artist has approved as representative of how he or she wants the edition to look. Examples of the *Brushstroke Chair and Ottoman* are in the collection of the National Gallery in Washington D.C., the University of South Florida Contemporary Art Museum, and the Broad Collection in Los Angeles.





Roy Lichtenstein 1923–1997

Roy Lichtenstein is one of the originators of the Pop Art movement, famed for paintings that take kitsch and transform it into culture. Lichtenstein was born in New York City in 1923. Growing up, he took art classes at the Art Student League where he created realist paintings. Lichtenstein continued his study of art at Ohio State University but, with the advent of World War II, he enlisted in the army in 1943. Lichtenstein returned to Ohio State after the war to finish his master's degree in studio art. While Lichtenstein was teaching art at Rutgers University, he became close with fellow artist Allen Krapow, who introduced him to Claes Oldenburg. It was during the 1960s that Lichtenstein began experimenting with what would become his signature style of taking images from comic books and newspapers and reproducing them on a large scale, calling attention to the flatness of the imagery with his Ben-Day technique of painting dots. In 1962, Lichtenstein got his first break with a one-man show at the Leo Castelli Gallery, which sold out before it opened.

Later in his career, Lichtenstein began to cleverly re-appropriate the work of fellow modern masters like Warhol, Picasso, and Mondrian, either by overtly miming the imagery or by placing these works of art into his "Interiors" series of paintings. The public alternatively lauded and reviled Lichtenstein for his quiet commitment to painting popular culture, and was often met with mixed feeling; in 1964 *Life* magazine published an article about him entitled "Is He the Worst Artist in America?" Regardless, Lichtenstein's place in the canon of modern art is firmly established, and his works are found in major museums across the world. Lichtenstein passed away in 1997.

II

Ettore Sottsass
Bookshelf No. 31
Italy, 1994/1997
The Gallery Mourmans
painted ash, acrylic, laminate over wood
80¾ w × 15¾ d × 87¾ h in (205 × 40 × 223 cm)

This work is number 5 from the edition of 6 published by The Gallery Mourmans, Maastricht. Signed with applied manufacturer's label to reverse: [The Gallery Mourmans Ettore Sottsass 5/6 1997].

Literature
Ettore Sottsass, De Lucchi, Koster and Radice, pg. 58

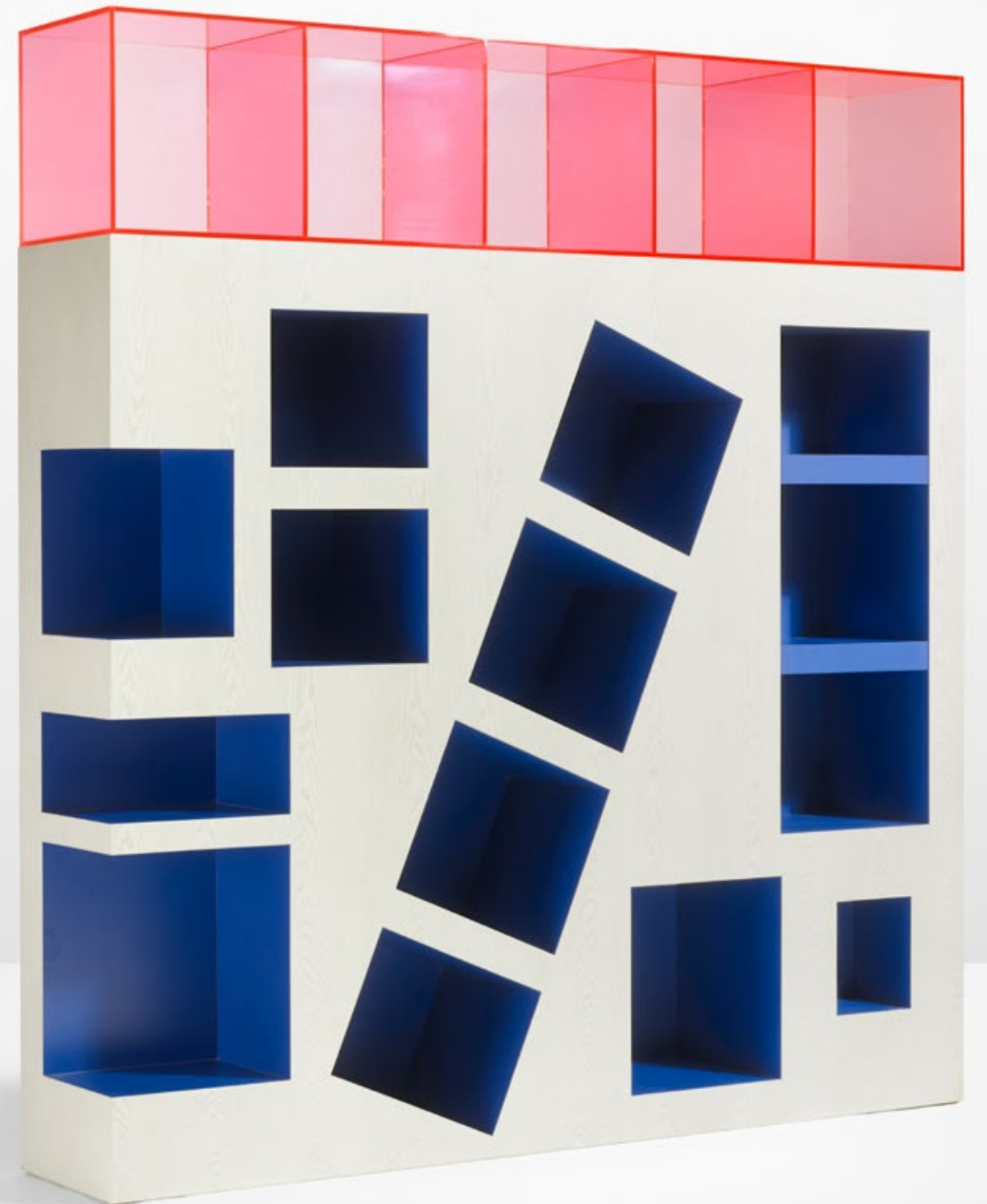
Exhibited
Ettore Sottsass: A Master Returns, 8 October – 18 December 2004, Barry Friedman Ltd., New York

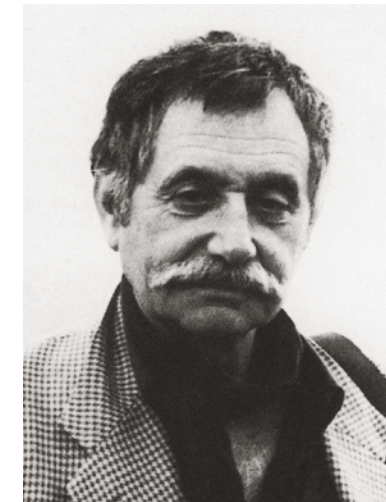
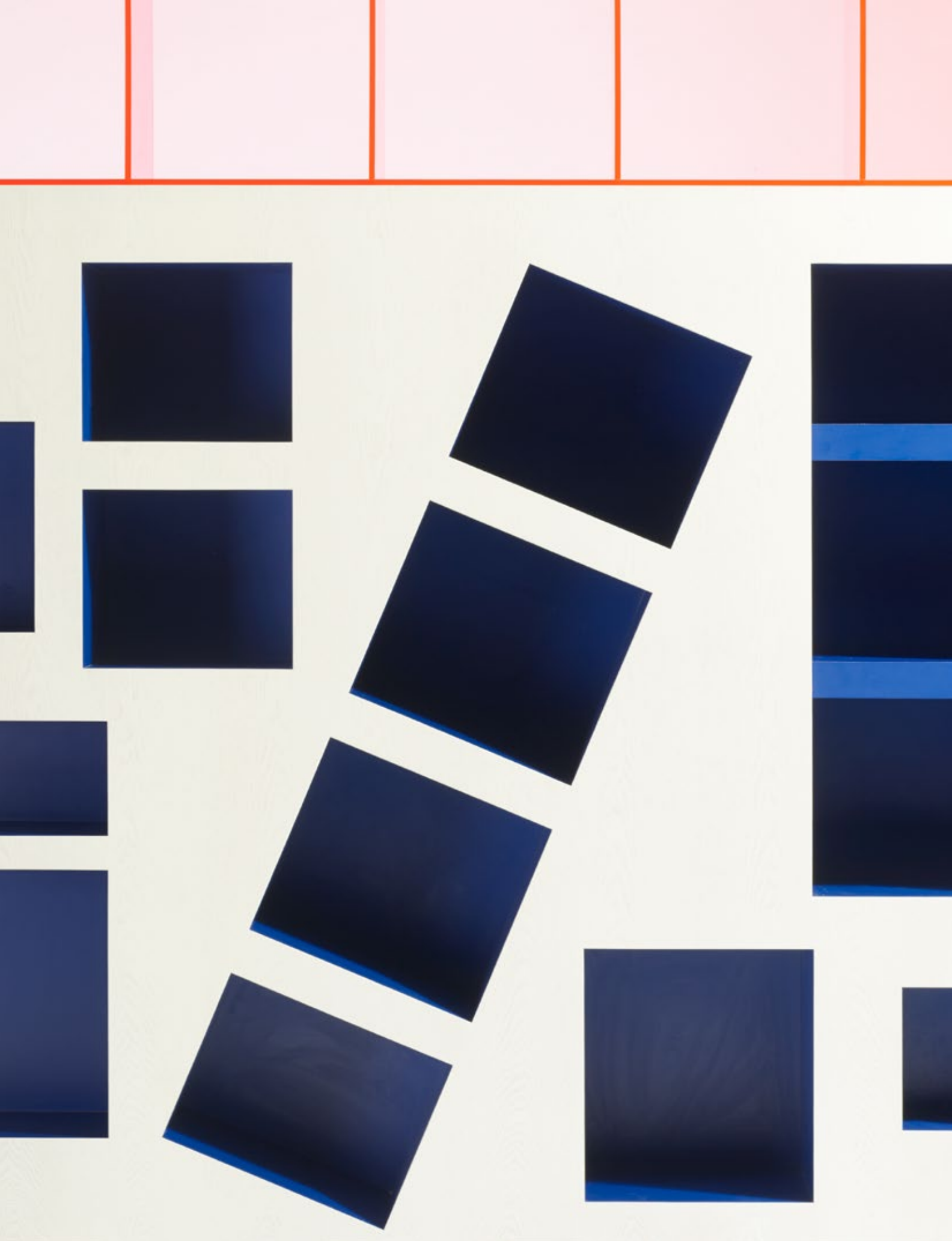
Provenance
Acquired directly from The Gallery Mourmans by the present owner

\$40,000–60,000



Zhaoqing Golf Club and Resort in Zhaoqing, China designed by Ettore Sottsass, 1994–1996





I make no special difference between architecture and design, they are two different stages of invention. Ettore Sottsass

Ettore Sottsass 1917–2007

Ettore Sottsass is one of the most significant designers and architects of the late 20th century; his bold and colorful, Post Modern aesthetic enlivening objects, furniture and interiors and influencing design around the world. Born in Innsbruck, Austria in 1917, Sottsass and his family moved to Turin, Italy in 1929 so he could study architecture at the Politecnico di Torino. He graduated with a degree in architecture in 1939 but he was called to serve the Italian army during World War II and he spent most of the war in a concentration camp. Upon his return in 1945, he worked for his father, Ettore Sottsass senior, an architect practicing in Turin, before relocating to Milan to curate a craft exhibition at the 1946 Triennale.

In Milan, Sottsass began writing for the art and architectural magazine, *Domus*. It was also here in Milan that Sottsass founded his own architectural and industrial design practice establishing a name for himself by the end of the 1950s with the design of fashionable office equipment for Olivetti. Throughout the 1960s and 1970s, Sottsass created radical and experimental designs for forward thinking companies like Poltronova. Sottsass' exploration of a new visual language included collaborating with artists such as Alessandro Mendini and Andrea Branzi and culminated in the formation of the radical design collective, Memphis, whose work was widely accepted and shown all over the world.

Notable architectural projects by Sottsass include the interiors of a chain of stores for Esprit (1985) and the Malpensa airport near Milan (2000). He received many awards and honors throughout his lifetime and his work has been the subject of numerous international publications and exhibitions including a recent retrospective at The Metropolitan Museum of Art, New York. Designs by Sottsass can be found in the permanent collections of many museums including the Museum of Modern Art, New York and the Los Angeles County Museum of Art.

12

Ettore Sottsass

Ring Mane

Italy, 2002

Cleto Munari

18 karat gold, Lapis Lazuli

2¼ w × 1¼ d × 2 h in (6 × 3 × 5 cm)

This work is number 9 from the edition of 9. Incised signature: [Sottsass 9/9] with impressed manufacturer's mark and touchmarks: [Cleto Munari 750]. Ring is size 8.

\$15,000–20,000



13

Wendell Castle

Early and Important Table

USA, c.1966

stack-laminated and carved walnut

16¾ w x 14¼ d x 21¾ h in (43 x 36 x 55 cm)

This work is unique. Table can be inverted and used either way.

Carved signature to lower edge: [WC].

Literature

Wendell Castle: A Catalogue Raisonné 1958–2012, Eerdmans, pg. 108, ll.182

Wendell Castle: Wandering Forms, Works from 1959–1979, Gordon, pg. 202

Provenance

Schuman Gallery, Rochester, New York

Acquired c. 1968 from the previous by the present owner

\$50,000–70,000



The present lot
photographed with
the artist, c. 1967





Stool, 1963, an early sculpture by Castle that can be inverted to function as furniture

The Art of Design Wendell Castle

The work of Wendell Castle defies simple classification. It is Sculptural Design. It is Functional Art. It is the product of a distinct artistic vision and experimental disposition paired with excellent craftsmanship. From the onset, Castle's work has straddled the fields of both art and design. It was in 1959–1960, when he was still in school, that Castle began exploring and creating artworks with utilitarian purpose. Some of his earliest sculptures could be inverted to function as a table and two works in particular, *Stool Sculpture* (1959) and *Scribe's Stool* (1960), blurred the boundaries and helped define the trajectory for his career. Though, it would be a few years until his signature aesthetic would begin to take shape.

By the early-1960s Castle was exploring volume and creating biomorphic and organic-shaped forms that doubled as sofas, tables or chests, out of stack laminated woods. In 2011 Castle recalled, "Around 1963 it was clear to me that if I continued with sculpture I'd have a tough row to hoe, but if I went into furniture there was no competition. If I could make furniture that was the same as sculpture, that had the same kind of qualities, then I wouldn't be working at some lesser activity and the field was wide open. It was like when they opened up the Wild West and you could have as much land as you could put a fence around. I really felt that way and I worked like crazy after that because I wanted to establish this vocabulary as mine."

The use of stack laminate allowed Castle greater flexibility and creativity in form and he worked with the material to create a body of work dominated by bold, curvaceous and voluminous designs. The table offered here is an example of his earliest work made using this innovative woodworking technique. One end of the table features an elegant but simple flat surface while the other features a beautifully carved and substantial block of walnut with sinuous appendages made of stack laminate. Like some of his earlier sculptures, this table can be inverted and used with either end as the tabletop or base, the graceful arms reminiscent of organic plant matter—blades of grass reaching for the sun and sky or roots stretching towards the soil and water.

Organic and free-form shapes would continue to dominate Castle's oeuvre but by the end of the 1960s he was creating works in plastic, a material that would allow him to reinvent himself as he explored methods of mass production and introduced color into his pieces. The 1970s became the 1980s and then the 1990s and Castle's production would take a post-modernist turn with his carved works featuring fantastic forms and colorful inlay while remaining true to his particular vision and design vernacular.

In recent years, Castle has returned to stack laminate and reinterpreting a technique he has fully mastered. *Sound Footing* (Lot 14), a table made in 2011 using stacked and carved, ebonized ash laminate, features three subtly arched legs that gracefully form gentle peaks above a sensually curved tabletop. The sculptural form revealing the sensibility of an aesthetic matured with time and experience and of a craft that has fully become one with art.

14

Wendell Castle
Sound Footing

USA, 2011
stack-laminated and carved ebonized ash
81½ w × 48 d × 22 h in (207 × 122 × 56 cm)

This work is unique. Carved signature and date to leg: [Castle 11].

Literature

Wendell Castle: A Catalogue Raisonné 1958–2012, Eerdmans, pg. 420, V.155

Exhibited

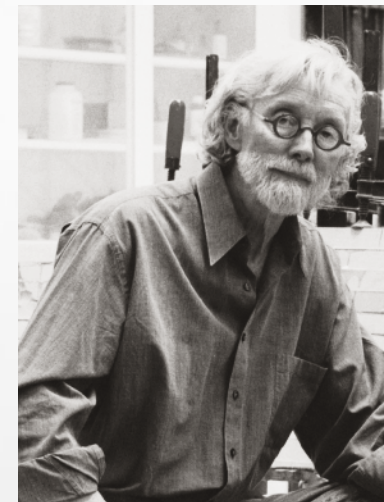
Wendell Castle: Volumes and Voids, 25 October 2012 – 26 January 2013,
Barry Friedman Ltd., New York

Provenance

Private Collection, United States
Private Collection, New York

\$50,000–70,000





Wendell Castle b. 1932

Wendell Castle was born in Emporia, Kansas in 1932. He attended the University of Kansas in Lawrence where he received both his bachelor's degree in Industrial Design in 1958 and his master's degree in Sculpture in 1961. His background and education informs his aesthetic, as Castle employs sculptural techniques to create original and new furniture designs. A leading figure of the art craft movement, Castle has continually remained at the forefront of American Design.

Within five years of completing his graduate education, Castle was already well-known enough to appear on the popular television program, *To Tell the Truth*. He has held several academic appointments throughout his artistic career including opening his own school, the Wendell Castle School in Scottsville, New York (1980–1988). Today, Castle still teaches at the Rochester Institute of Technology, School for American Crafts. Castle has received numerous honors including grants from the National Endowment for the Arts on three separate occasions, the Visionaries of the American Craft Movement by the American Craft Museum (1994), an Outstanding Achievement Award from the National Association of Schools of Arts and Design, Los Angeles (2007) and a Lifetime of Achievement Award from the Brooklyn Museum (also 2007). The art furniture of Wendell Castle can be found in the permanent collections of many prestigious museums including The Museum of Modern Art in New York, The Renwick Gallery of the Smithsonian American Art Museum in Washington D.C. and The Art Institute of Chicago to name only a few.



15

Harry Bertoia
Untitled (Bush Form)

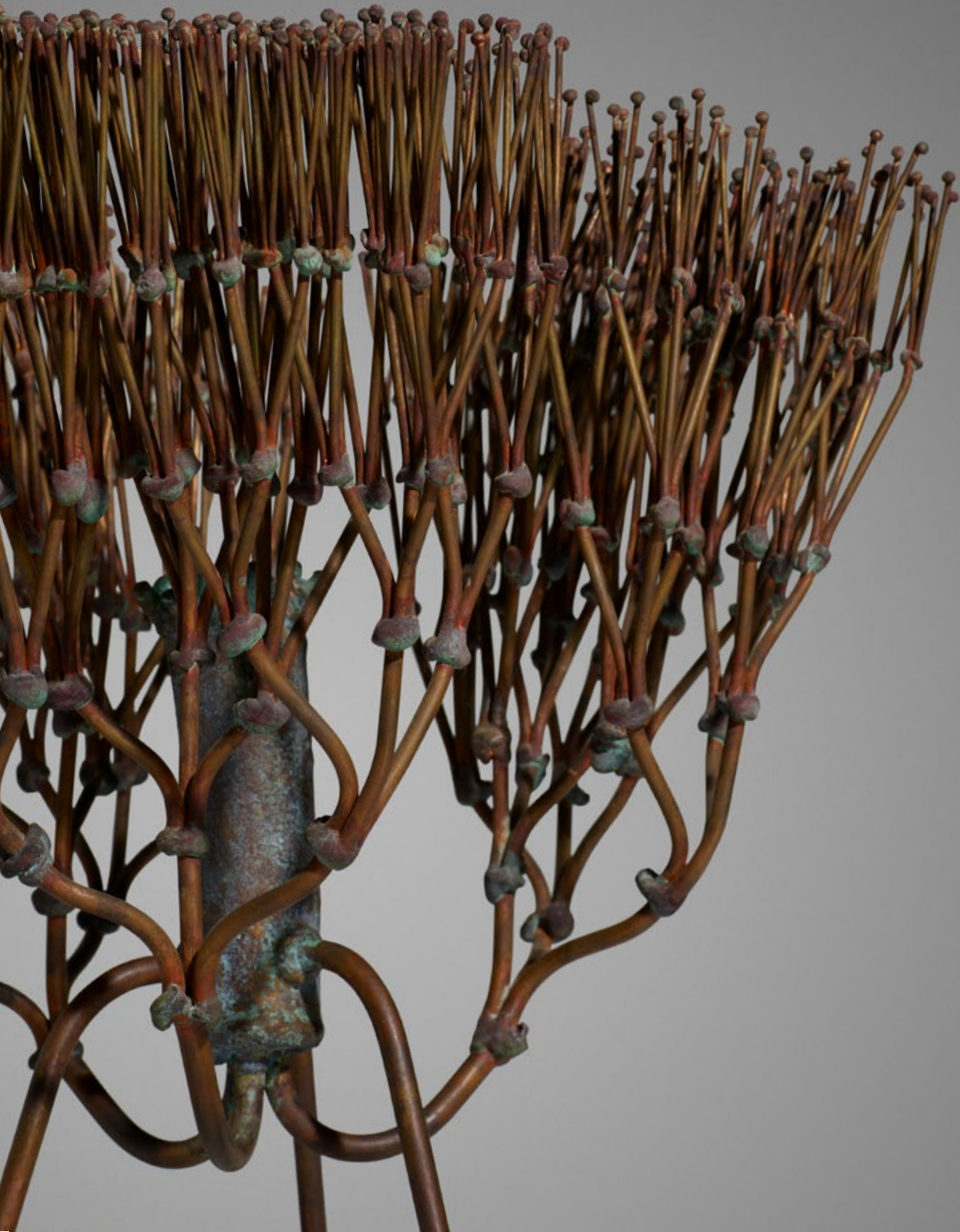
USA, c.1970
welded copper and bronze with applied patina
11 h x 13 dia in (28 x 33 cm)

Sold with a certificate of authenticity issued
by the Bertoia Foundation.

Provenance
Acquired directly from the artist's estate
Langman Gallery, Philadelphia

\$20,000–30,000





One prevailing characteristic of sculpture is the interplay of void and matter. The void being of it is no exaggeration to say, the reality of sculpture is to be found in the void. Matter simply being an introductory device to the essential. Harry Bertoia



Harry Bertoia

Untitled (Monumental Gong)

16

Harry Bertoia

Untitled (Monumental Gong)

USA, c.1976

hand-formed and welded bronze

120 h x 48 w x 3 d in (305 x 122 x 8 cm)

**Sold with a certificate of authenticity issued
by the Bertoia Foundation.**

Provenance

Acquired directly from the Bertoia family

Private Collection, New York

Wright, *Important 20th Century Design*, 3 December 2006, Lot 347

Important Private Collection

\$150,000—200,000



Experiencing the Void Sound Sculptures by Harry Bertoia

Harry Bertoia's sculptural philosophy was not unlike that of Isamu Noguchi or even Henry Moore, artists who believed in the significance of the negative space created by their physical works. However, it was Bertoia who perhaps took this philosophy one step further, believing that "the reality of sculpture is to be found in the void" and that matter was simply "an introductory device to the essential". Intent on materializing this philosophy into something tangible, Bertoia began to experiment with sound as a vehicle for experiencing "the void". He further explained "I go beyond the visible portion of this; I go to the sound, and the sound, to me, is what I think makes it possible for me to get a little closer to what I want to say."

Bertoia's early sculptural works illustrate his preoccupation with void and matter—the airy wire constructions and dense welded forms represent the conflicting physicality of the concept and the artist's struggle to express them simultaneously. He takes this exploration a step further in his *Spray* and *Willow* forms by introducing a kinetic component—thin bundles of wire that sway and shift in their environment. However, it is not until he creates his first *Sonambient* sculpture when Bertoia is able to fully engage in this void beyond what a purely visual experience could offer. In 1972, when asked if there was a relationship between his early spill casts and his sound sculptures, the artist was quick to respond that there was indeed a connection; "If you photographically were able to capture that emotion—all the information which is a result of high temperature and forces in the earth would come very close to the sound that we actually heard."



I go beyond the visible...I go to the sound, and the sound, to me, is what I think makes it possible for me to get a little closer to what I want to say. Harry Bertoia

Building on the success of his *Sonambient* sculptures, Bertoia created his first gongs in the early 1970s. Cut from a single sheet of metal, or formed by welding two sheets together with a void between them, his gongs were produced in a variety of shapes and sizes, each with a unique tone. The single sheet gongs were often slit through the middle to give the gong a deeper sound, the resulting cuts often curving into various sensual, female forms. The surfaces ranged in patina and texture and depending on the material he chose, the gongs could appear golden and glowing or hammered and green. Bertoia even created double-sided gongs which he particularly enjoyed because they were large enough to envelope him with sound. At his estate in Barto, Pennsylvania, a massive gong hangs above the late artist's grave which when played, can be heard for miles.

The present lot is constructed of two massive sheets of bronze, welded along each edge enclosing a cavity of air. Across the surface, Bertoia has dotted the copper with small protrusions. Arranged like constellations or points on a map, the reverberating soundwaves are interrupted sporadically by these divots, adding to the complexity of the resulting sound and when struck, this double-membrane gong produces a deep, resonating tone.

When Bertoia conceptualized the term *Sonambient*, he intended for it to describe all of his sounding sculptures—gongs, tonals and singing bars alike. While the general understanding of the term has narrowed slightly, it remains clear that each component was integral to creating an environment of sound, Bertoia's ultimate vision for experiencing sculpture.

17

Harry Bertoia

Untitled (Sonambient)

USA, c.1977

nickel alloy, brass

54½ h x 10¼ w x 6½ d in (138 x 26 x 17 cm)

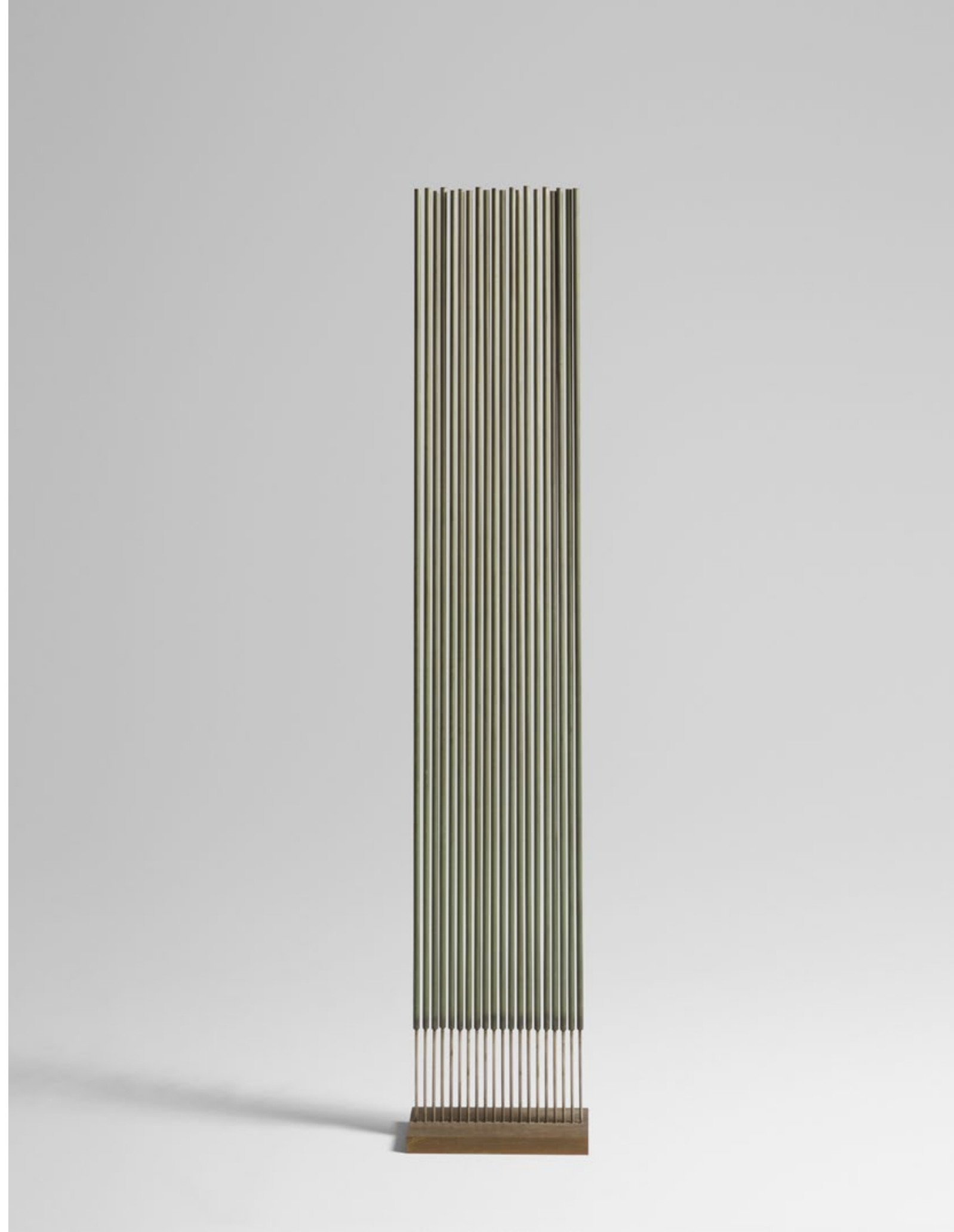
This work features twenty rods in a single row. Sold with a certificate of authenticity issued by the Harry Bertoia Foundation.

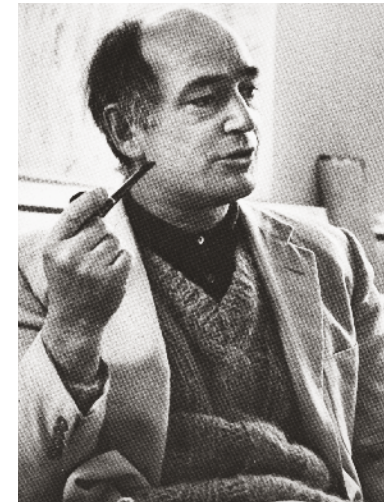
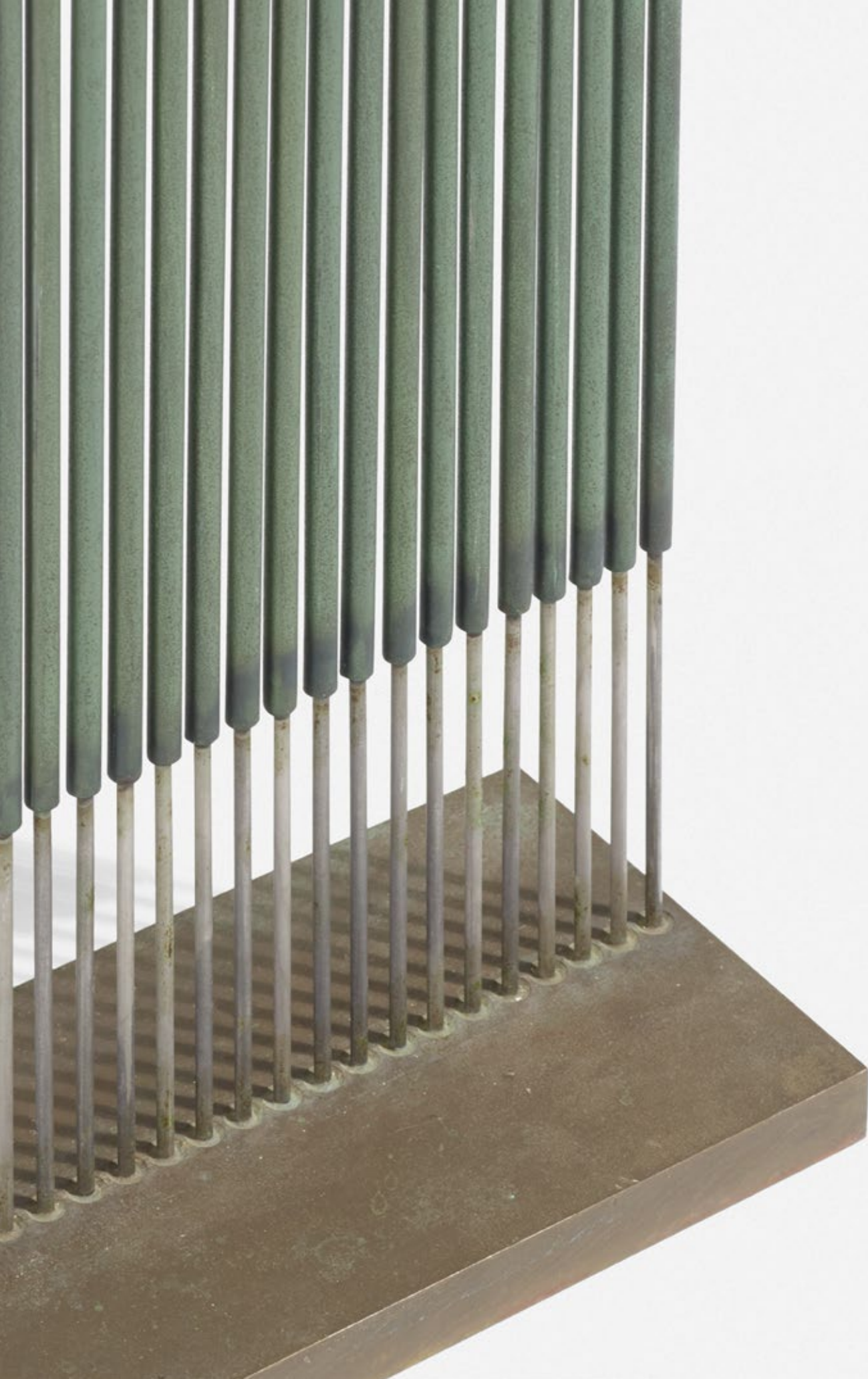
Provenance

Acquired directly from the artist

Langman Gallery, Philadelphia

\$50,000–70,000





Harry Bertoia 1915–1978

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

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

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

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

18

Paul Evans
Important Wall-mounted Sculpted Front Cabinet
USA, 1971
Paul Evans Studio
welded, gilt and enameled steel, slate
74½ w × 21½ d × 20½ h in (189 × 55 × 52 cm)

Cabinet features two doors concealing storage. Welded signature and date to underside of one door: [Paul Evans 71].

Provenance
Important Private Collection

\$100,000–150,000







Paul Evans 1931–1987

Born in Trenton, New Jersey in 1931, Paul Evans exhibited talent for design at an early age. He studied woodworking in high school and briefly attended the Philadelphia Textile Institute. Evans was awarded the Aileen O. Webb Scholarship in 1950 and studied at the prestigious Rochester Institute of Technology's School for American Craftsmen. He would continue his studies at Cranbrook in 1952 with a focus on metalwork. In 1953 he took a position as the metal craftsman at the living museum, Old Sturbridge Village. Feeling that his creativity was being stifled, Evans left the museum in 1955 to find a more stimulating environment. He opened a showroom with fellow designer Phillip Lloyd Powell and the two began a decade long collaboration. Evans' experiments with welded and enameled sculpture in the early 1960s caught the eye of the Directional furniture company. Directional was looking for handmade furniture with distinctive character and Evans' new American craft designs were a perfect fit. In 1971, Evans developed the brass and chrome Cityscape line for Directional marking a departure from his earlier sculptural works. In the 1980s, working with his son Keith, an electrical engineer, he continued to experiment with new materials and design increasing minimal forms with kinetic elements. Together, they formed Zoom, Inc. in 1983 and began a relationship with the Design Institute of America. In 1987, just one day after his retirement, Evans suffered his third heart attack and died.

Geometry and Disruption

The Jewelry of Giò and Arnaldo Pomodoro

Talented artists, brothers Giò and Arnaldo Pomodoro created sculptural works that dealt with the interplay between space and form. Both of the Pomodoro brothers were classically trained as goldsmiths, yet approached metalworking differently. Drawing on animate forms, Giò would often employ cuttlefish bones to craft totemic arrangements in his sculptures and jewelry. This ancient method of sculptural casting involves hollowing out the bones of a cuttlefish. Giò was also inspired by the landscape of Italy, stating that “a sculptor must have deep roots with his country.” Giò’s work, whether intimately scaled or monumental, expresses a continuity. He stated numerous times: “Each of my works is tied to the previous and following one, even if this does not always happen in a linear route.”

In contrast to Giò, Arnaldo’s jewelry reflects his interest in the mechanical and creative disruption. Arnaldo’s unique expressions appear at the onset as geometric shapes, yet on closer inspection one can see the continuous process of destruction and regeneration of the form. In the late 1950s, Arnaldo made his first trip to the United States and encountered the work of Constantin Brancusi at the Museum of Modern Art, New York which would prove to be a formative in the development of his artistic expression. Reflecting on the experience, Arnaldo stated, that he “experienced a deep wish to destroy their perfection. I imagined them in my mind’s eye full of worm holes and corrosion, and then the idea came to me of setting all of my particular signs in the interior of these geometric solids, turning the abstract image of Brancusi inside out”. His expressions in jewelry of this early period demonstrate the interplay of geometry and disruption on a more intimate scale. These elaborate textural impressions were truly the artist’s own unique inventions.

Emptiness is the space of sculpture.

**Space/emptiness surrounds everything,
and we cannot do without it.** Giò Pomodoro



19

Giò Pomodoro
Earrings, pair

Italy, c.1957
14 karat gold, turquoise
 $\frac{3}{4}$ w x $\frac{1}{2}$ d x $2\frac{3}{4}$ h in (2 x 1 x 7 cm)

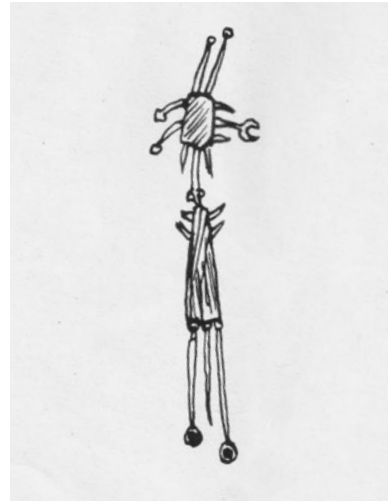
Exhibited

Giò y Arnaldo Pomodoro, Galeria Bonino, Rio de Janeiro, 1957

Provenance

Acquired directly from the artist in 1957
Giovanna Bonino, Buenos Aires
Thence by descent

\$7,000–9,000



A rendering of the present lot by the artist



20

Giò Pomodoro
Necklace

Italy, c.1957
14 karat gold, tourmaline, ruby, diamond
2¼ w × 3 h in (6 × 8 cm)

Exhibited

Giò y Arnaldo Pomodoro, Galeria Bonino, Rio de Janeiro, 1957

Provenance

Acquired directly from the artist in 1957
Giovanna Bonino, Buenos Aires
Thence by descent

\$15,000–20,000



A rendering of the present lot by the artist



21

Giò Pomodoro

Brooch

Italy, c.1957

14 karat gold, copper, silver

¾ w × ½ d × 3 h in (2 × 1 × 8 cm)

Exhibited

Giò y Arnaldo Pomodoro, Galeria Bonino, Rio de Janeiro, 1957

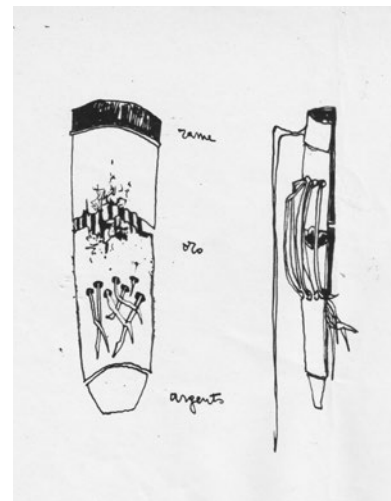
Provenance

Acquired directly from the artist in 1957

Giovanna Bonino, Buenos Aires

Thence by descent

\$7,000–9,000



A rendering of the present lot by the artist



22

Arnaldo Pomodoro

Brooch

Italy, 1963

14 karat gold

1¾ w × ½ d × 2 h in (4 × 1 × 5 cm)

Incised signature and date to reverse: [A. Pomodoro 63].

Provenance

Acquired directly from the artist

Giovanna Bonino, Buenos Aires

Thence by descent

\$7,000–9,000

23

Giò Pomodoro

Brooch

Italy, 1967

14 karat gold, sterling silver

1¾ w × ¾ d × 1¾ h in (4 × 2 × 4 cm)

Incised signature and date to verso: [Gio Pomodoro 67].

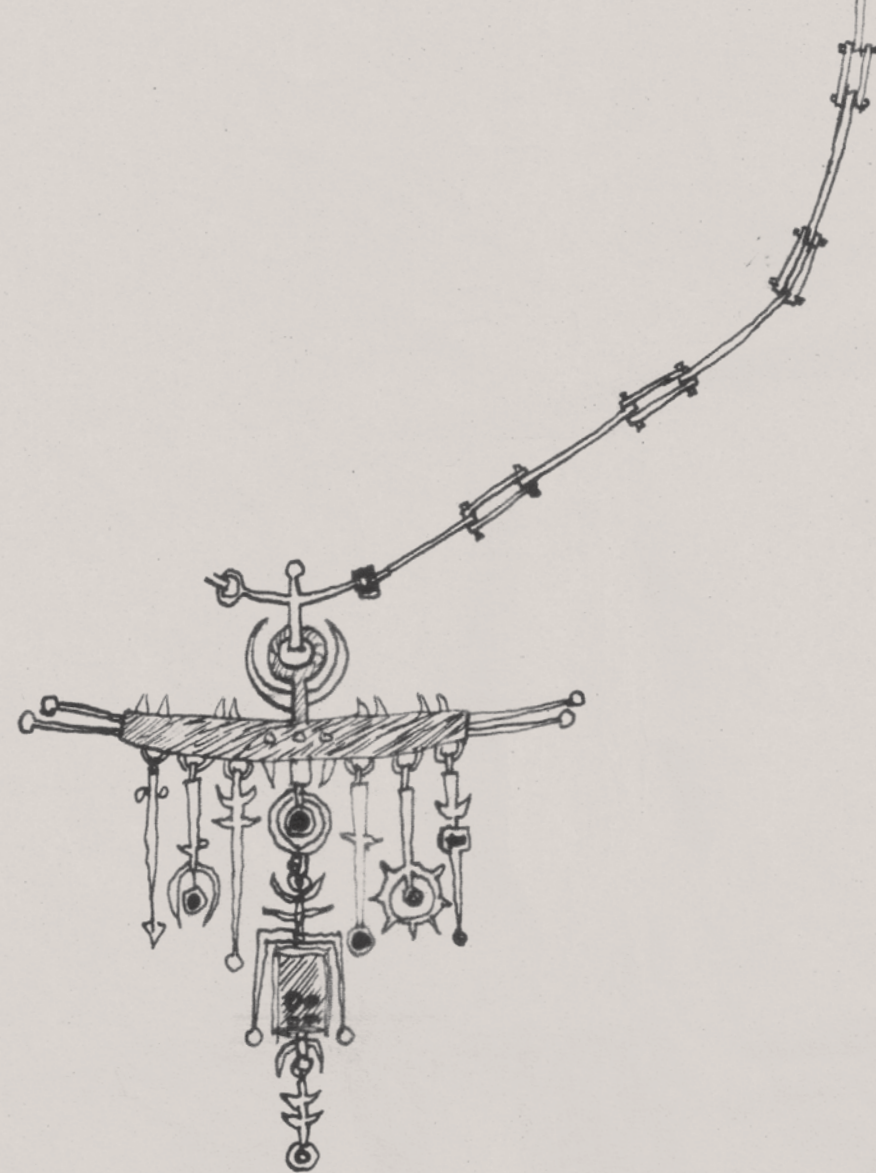
Provenance

Private Collection

Private Collection, New York

\$5,000–7,000





250
collana in oro
con tubini mercedi



90
orecchini
zaffiri



80
n° 11 anello in oro
con turchese



80
n° 19 anello in

con turche



Arnaldo Pomodoro b.1926

Giò Pomodoro 1930–2002

Arnaldo was born in 1926 in Morciano, Emilia Romagna, Italy, and he first worked as a restorer on public buildings. Giò was born in 1930 in Orciano di Pesaro, Italy, and he initially trained to become a land surveyor. They both trained in goldsmithing, but Arnaldo left the craft to work as a set designer before entering the world of sculpture. This experience introduced Arnaldo to concepts of "ideology, myth and form," leading to an emotional sense of baroque drama in his sculptures. Arnaldo honed his craft in metalwork exclusively, while Giò explored multiple mediums including fiberglass, colored marbles, clay, and wood in his sculptures. In 1956, Giò was invited to exhibit at the Venice Biennale, and in 1959 his work was on display at Kassel in Germany. Three years after Giò, Arnaldo was invited to exhibit at the Venice Biennale in 1962. Moving to the United States in 1966, Arnaldo became a professor of sculpture, teaching first at Stanford University and later at University of California, Berkeley. The work of both brothers is held in the permanent collections of museums across the world. Giò's sculptural creations are on view at the Hirshhorn Museum in Washington D.C., the Los Angeles County Museum of Art, and the Museo d'Arte Moderna in Mexico. Arnaldo's works are on display at the Guggenheim Museum in New York, the Milwaukee Museum of Art, and Princeton University Art Gallery, among many others.

I think that all expressive forms are valid and have a meaning. Arnaldo Pomodoro

24

Gio Ponti and Piero Fornasetti
Rare prototype lounge chair for Casa Lucano, Milan
Italy, c.1951
oak, lithographic transfer-printed silk upholstery
27 w × 25½ d × 31½ h in (69 × 65 × 80 cm)

This prototype chair by Gio Ponti features *Balsami e profumi* upholstery designed by Piero Fornasetti exclusively for Casa Lucano, Milan. This work has been reviewed by Barnaba Fornasetti.

Literature

Fornasetti: The Complete Universe, Fornasetti et. al, ppg. 164–165 illustrate fabric and Casa Lucano interior
Fornasetti: Designer of Dreams, Mauries, pg. 55 illustrates Casa Lucano interior
Domus, May 1952, illustrates Casa Lucano interior

Provenance

Collection of Piero Fornasetti
Thence by descent
Christie's, Los Angeles, *Important Design: The Life of Piero Fornasetti*, 16 May 1998, Lot 92
Private Collection

\$30,000–50,000





A House of Fantasia Casa Lucano

In 1951, Gio Ponti was commissioned to design the interior of Casa Lucano, a private apartment in Milan. For decoration, Ponti turned to his friend and collaborator, Piero Fornasetti who incorporated a frenzy of patterns on wall coverings, curtains, several chairs and sofas for the interior. The present lot is a prototype chair design by Ponti, featuring Fornasetti's *Balsami e profumi* upholstery designed exclusively for Casa Lucano. Ultimately this chair was not included in the final interior decoration, but the *Balsami e profumi* pattern appears on the curtains and wall panels of the famed interior.

In a 1952 article for *Domus* titled *Una casa di "fantasia" or A House of "Fantasia"*, Ponti reflected on the success of the commission: "The cheerful understanding of extremely polite patrons made it possible for me to create a solution for the petite home by basing it on the reversible play between a suite of rooms and views. Looking from the living room toward the bedroom, through doors and glass cases, everything seems to be primarily in Ferrara briar-root arranged à la Ponti (a natural fantasia); looking in the other direction, from the bedroom to the living room, everything seems to be printed by Fornasetti (a human fantasia), meaning it all seems somewhat weightless and flat, since the print techniques abolish volume: these walls are walls to read. This is the 'key' to this apartment, to this fantastical habitation: this is its 'architecture,' if it can be called that, but it would be more appropriate to say that this is its 'scenario,' with its related mutations of almost theatrical scenes."



Interior of Casa Lucano illustrating the *Balsami e profumi* wall covering



Interior of Casa Lucano illustrating the Ferrara briar-root paneling and the *Balsami e profumi* wall covering



Piero Fornasetti 1913–1988

Piero Fornasetti was born in Milan in 1913 and he grew up with an insatiable desire to draw anything and everything. He won a seat at the Accademia di Belle Arti di Brera in Milan, but was promptly expelled; his creative spirit did not match the harsh discipline of the academy. He forayed into the realm of fashion and began designing silk scarves with his soon-to-be signature motifs of roman ruins, suns, and flowers. In his furniture designs, Fornasetti worked in an incredible range of materials to create a dizzying array of decorative arts imbued with both wit and theatricality. Struck with the beauty of the famed Italian opera star Lina Cavalieri, Fornasetti created an entire series called *Themes and Variations* with more than 300 versions of Cavalieri's face. With tongue in cheek irony, Fornasetti depicted Cavalieri in a variety of guises ranging from the humorous to the surreal. In 1959, Fornasetti won the Neiman Marcus award for his significant contributions to the field of fashion, joining the ranks of Yves Saint-Laurent and Coco Chanel. Fornasetti died in 1988, leaving behind thousands of imaginative designs and forever changing the field of Italian decorative arts.



Gio Ponti 1890–1979

Gio Ponti excelled at painting as a child and expressed a fervent interest in the arts. Feeling that a career in architecture was preferable to that of a painter, Ponti's parents encouraged him to pursue the former and in 1914 he enrolled at the Faculty of Architecture at the Politecnico di Milano. His studies were interrupted by war, and in 1915 he was forced to postpone his education. He served as a captain in the Pontonier Corps until 1919, earning multiple military honors. After graduating in 1921, Ponti married Giulia Vimercati, the daughter of local aristocracy and started an architecture firm. During this time, Ponti aligned himself with the neoclassical movement, Novecento and championed a revival of the arts and culture. In 1928, Ponti founded *Domus*, a periodical tailored to artists and designers, as well as the broader public. A shift occurred in the 1930s when Ponti took up a teaching post at his alma mater, the Politecnico di Milano. In search of new methods to express Italian modernity, Ponti distanced himself from the sentiments of Novecento and sought to reconcile art and industry. Together with the engineers, Eugenio Soncini and Antonio Fornaroli, Ponti enjoyed great success in the industrial sector, securing various commissions throughout Italy. In the 1950s, he gained international fame with the design of the Pirelli Tower in Milan and he was asked to be a part of the urban renewal of Baghdad, collaborating with top architects from around the world. His 1957 book, *Amate l'architettura*, is considered to be a microcosm of his work—an incredible legacy spanning art, architecture, industrial design, publishing and academia.

If the chronicle of my life should one day be written, a chapter of it should be called 'A Passion for Fornasetti'. Gio Ponti

25

Gino Levi-Montalcini

Custom Console from the De Benedetti House, Reagle

Italy, 1950

steel, Italian walnut, glass

91 w × 17¾ d × 37½ h in (231 × 45 × 95 cm)

This extraordinary console was created for the De Benedetti family, owners of the important Italian manufacturing company Olivetti. The asymmetrical glass top is supported by a continuous steel structure that is meticulously wrapped in wood. Wright would like to thank Brian Kish for his assistance in cataloging this work.

Literature

Il Mobile Italiano Degli Anni '40 e '50, de Guttry and Maino, pg. 194
illustrates this example

Provenance

De Benedetti House, Reagle, Italy

Galleria Rossella Colombari, Milan

Casati Gallery, Chicago

Wright, *Modernist 20th Century*, 22 May 2005, Lot 132

Private Collection, New York

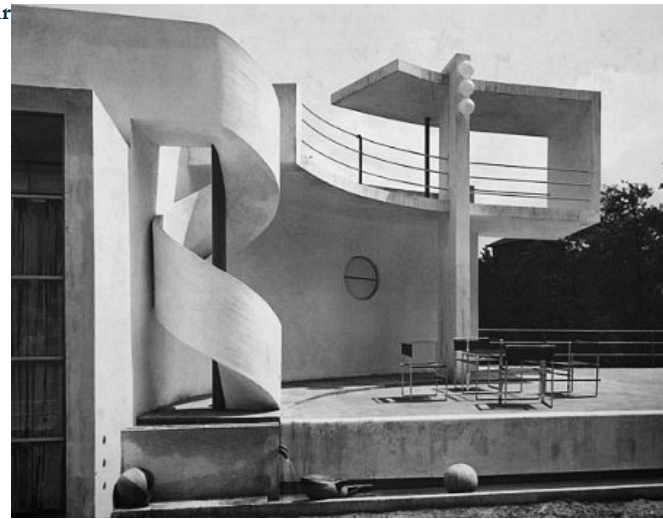
Phillips, New York, *Design*, 3 June 2009, Lot 126

Important Private Collection

\$50,000–70,000



Gino Levi-Montalcini's
Mostra Nazionale dell
Moda, Turin, Italy, 1932



Expressive Rationalism The Designs of Gino Levi-Montalcini

The furniture designs of Gino Levi-Montalcini defy simple categorization. His architectural career began in Italy at the time when Rationalist philosophy was thriving. His Palazzo Gualino in Turin (designed with his partner Giuseppe Pagano) is credited as one of the earliest structures of the movement, heralded as a symbol of a new direction and expression of progress. Levi-Montalcini is a bridge between the pure geometry of Rationalism found in Milan or Rome and the sensual expressionism of Turin. Like his buildings, his furniture forms exhibit a sense of efficiency and functionalism but conceptually they are akin to works of art. Expressive in form, Levi-Montalcini's designs are ground-breaking achievements of originality.

In the wood and glass coffee table for the Villa Lafranco-Gromo (Lot 26), we find a form that expresses an inherent architectural structure with inventive and subtle flourishes: The plane of the lower tier curves to vertical on one end, and pairs of legs are shifted away from parallel as they run underneath. A subtle taper is witnessed as the legs and glass supports travel along the design.

While his genius is multi-faceted, it is perhaps most evident in his innovative technique for reinforced wood or *Legno Armato*. Patented in 1946, Levi-Montalcini's technique incorporated thin and rigid steel what was artistically wrapped in wood, leaving a narrow reveal to the inner skeleton of metal. This completely novel technique allowed for the creation of furniture forms with svelt profiles, dynamic angles and minimal silhouettes while maintaining the structural integrity of the designs. As a result, his exclusive oeuvre of decorative art is comprised of relatively few commissions of bespoke forms that challenge preconceived expectations while remaining completely utilitarian.

There is arguably no design more dynamic and ethereal than the visually weightless console from the De Benedetti House (Lot 25). A thin ribbon of steel encased in wood ricochets from floor to wall, becomes horizontal just long enough to support an asymmetrical plane of glass. The design rests momentarily on the floor at a single point and the visual energy is held in suspended animation.

The lounge chair from Villa Montalcini (Lot 27), one of four examples uniquely created for the residence, begins with a tall backrest, deep seat and comfortable armrests, but this is where the familiar ends. Legs rendered in Levi-Montalcini's *Legno Armato* splay out from below the seat, extending dramatically away from center. The feet are delicately wrapped in strips of leather that are tacked in place. Armrests reverse course from front to back and parallel lines in the backrest diverge and facet, becoming headrests.

Equal parts sculpture and furniture, the work of Levi-Montalcini is one of mystery and magic, fitting for an architect from Turin.

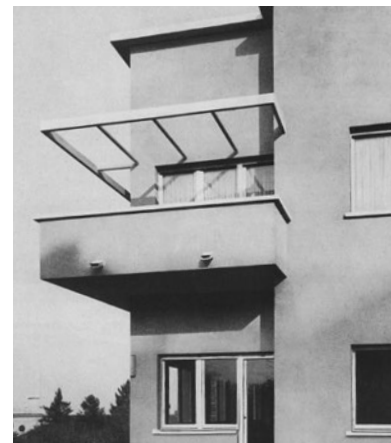


Gino Levi-Montalcini
Coffee Table from Villa Lanfranco-Gromo, Turin
Italy, 1936–1937
beech, glass
43½ w × 27½ d × 22¾ h in (110 × 70 × 58 cm)

Literature
Domus, July 1937, pg. 36 discusses commission

Provenance
Villa Lanfranco-Gromo, Turin
Giancarlo Cristiani, Turin
Important Private Collection, New York

\$10,000–15,000



Gino Levi-Montalcini,
Villa Lanfranco-Gromo,
Turin, 1936–1937



27

Gino Levi-Montalcini

Rare Lounge Chair from Villa Levi-Montalcini, Asti

Italy, 1949

upholstery, beech, enameled steel, leather

35 w × 37½ d × 48 h in (89 × 95 × 122 cm)

Literature

Il Mobile Italiano Degli Anni '40 e '50, de Guttry and Maino,
pg. 194 illustrates an example from the Montalcini interior

Provenance

Villa Montalcini, Asti

Giancarlo Cristiani, Turin

Gallery 25, London

Brian Kish, Inc., New York

Important Private Collection, New York

\$30,000–50,000





Gino Levi-Montalcini 1902–1974

Gino Levi-Montalcini was born in Milan, Italy in 1902. Growing up in an artistic family, Levi-Montalcini had private lessons in painting and sculpture as a child. These lessons led him to pursue architecture as his chosen discipline, and in 1925, he graduated from the Royal School of Engineering in Turin. After graduating, Gino Levi-Montalcini teamed with his faculty member Giuseppe Pagano to start a new architectural practice. The men worked together to craft buildings in the Rationalist style, which was noted for the way in which it used reason to solve the architectural problems. In addition, Levi-Montalcini designed the interiors and furniture for many of their architectural projects, crafting furniture that was both sleek and utilitarian.

In 1936, furniture designed by Levi-Montalcini in collaboration with Ettore Sottsass Sr. and Carlo Turina was featured at the Triennale in Milan. During the 1930s, Levi-Montalcini wrote about architecture for *Domus* and *Casa Bella*, a magazine he co-founded. His Jewish heritage led him to flee Milan during World War II, and he settled in Florence under a false name. After the War, Levi-Montalcini taught engineering at the University of Turin. He died in 2016 leaving a legacy of innovative architecture and design that changed the landscape of Italy.



A period photograph of Villa Montalcini showing one of the four custom chairs designed for the interior

28

George Nakashima

Rare cabinet

USA, 1972

American black walnut, Pandanus cloth

98¾ w × 19 d × 30¼ h in (251 × 48 × 77 cm)

Cabinet features three sliding doors concealing four adjustable shelves below a joined top with free edge, expressive graining and overhang. Signed with client name to reverse: [Profeta]. Sold with a photocopy of the order card and letter of authentication issued by Mira Nakashima.

Provenance

Acquired in 1972 directly from the artist by Paul and Joan Profeta

Thence by descent

\$50,000–70,000







Each flitch, each board, each plank can have only one ideal use. The woodworker, applying a thousand skills, must find that ideal use and then shape the wood to realize its true potential. George Nakashima

29

George Nakashima

Minguren I dining table

USA, 1985

American black walnut, rosewood

72 w × 44 d × 28¾ h in (183 × 112 × 73 cm)

Table features a single slab top with free edges, two rosewood butterflies, fissures, knots and sap grain details. Signed and dated to underside: [George Nakashima June 6 1985]. Signed with client name to underside: [Fenimore]. Sold with the original drawing by George Nakashima, photocopy of the original order card and a letter of authentication issued by Mira Nakashima.

Provenance

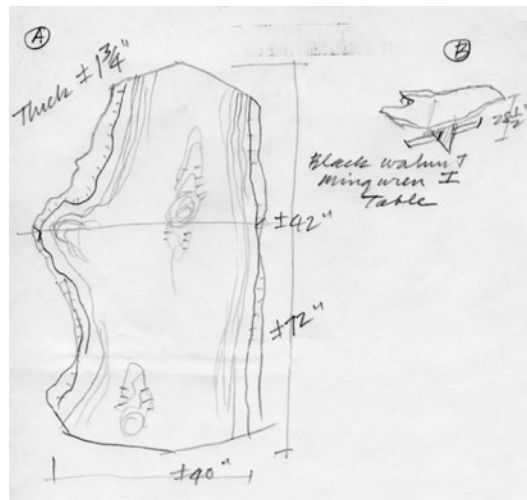
Dr. James A. Fenimore, Houston

Private Collection

Wright, *Important Design*, 6 June 2013, Lot 113

Private Collection

\$50,000–70,000



Drawing of the present lot by the artist







The object is to make as fine a piece of furniture as is humanly possible. The purpose is usefulness, but with a lyric quality — this is the basis of all my designs. George Nakashima



30

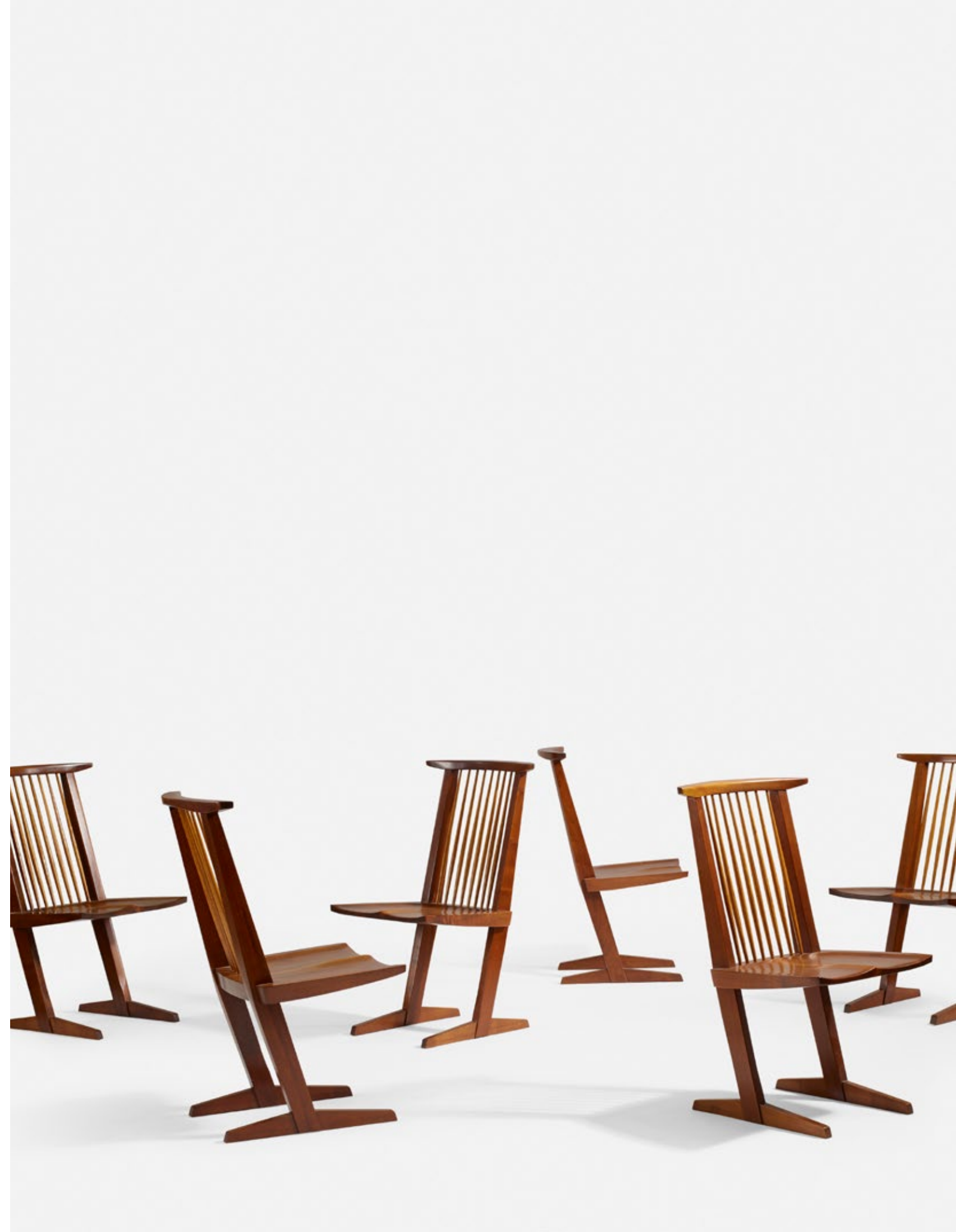
George Nakashima
Conoid Dining Chairs, set of six
USA, 1967
American black walnut, hickory
20¾ w × 22½ d × 35½ h in (53 × 57 × 90 cm)

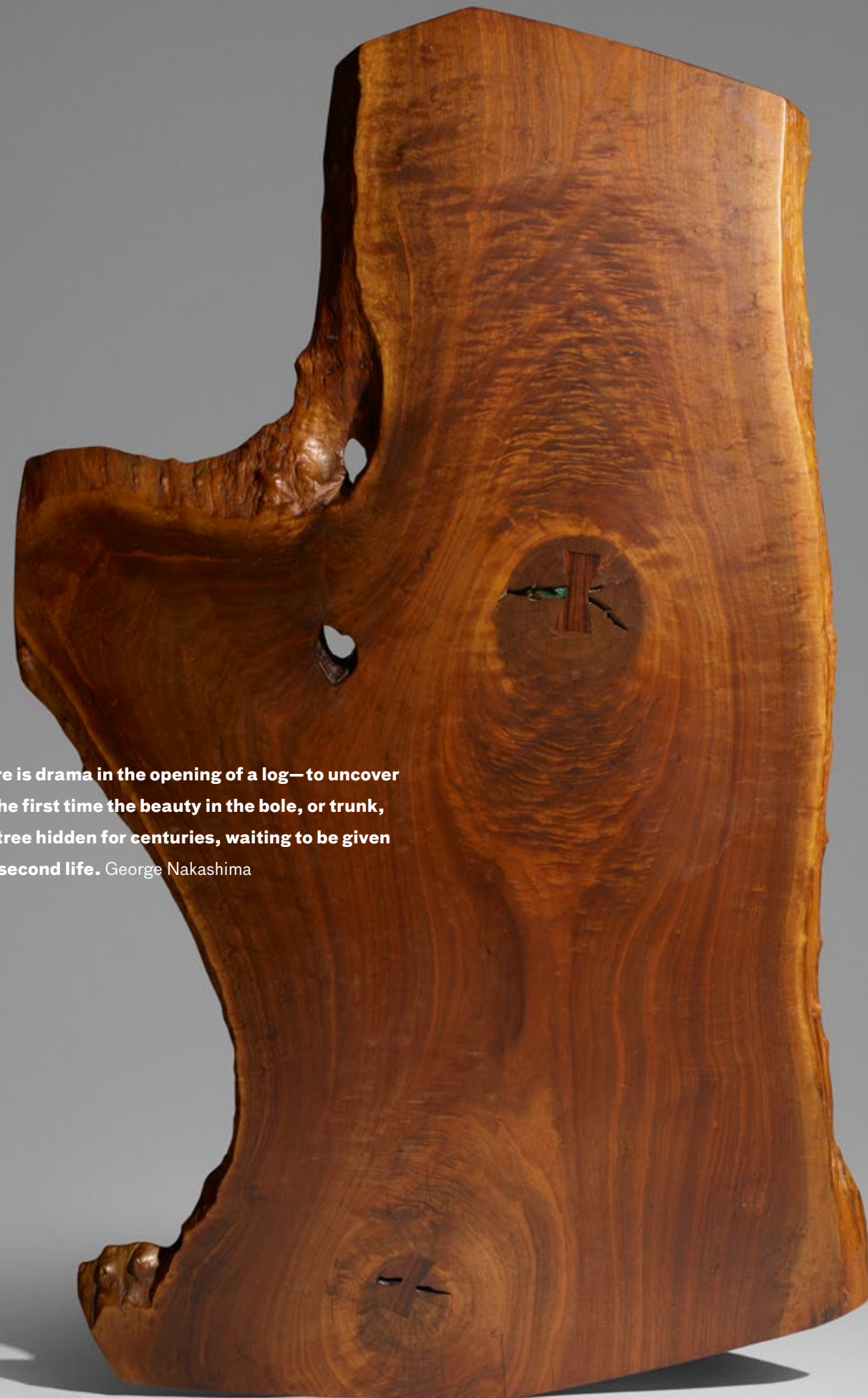
Signed with client name to underside of each example:
[Skovronek]. Sold with a photocopy of the original order
card and a letter of authenticity issued by Mira Nakashima.

Literature
George Nakashima, Woodworker, studio catalog, unpaginated

Provenance
Acquired in 1967 directly from the artist by Mr. and Mrs. Herbert
Skovronek, Morris Plains, NJ
Private Collection

\$20,000—30,000





There is drama in the opening of a log—to uncover for the first time the beauty in the bole, or trunk, of a tree hidden for centuries, waiting to be given this second life. George Nakashima



George Nakashima 1905–1990

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

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

31

Pablo Picasso

Tête en forme d'horloge

Spain/France, 1956/1967

Atelier François and Pierre Hugo

repoussé silver

16¾ dia × ¾ d in (43 × 2 cm)

This work is number 1 of 2 exemplaires d'auteur aside from the edition of 20 produced by Atelier François and Pierre Hugo, Aix-en-Provence, France. Signed with impressed touchmark and manufacturer's mark to reverse: [Picasso Exeplaire D'Auteur 1/2] and [1436 3220]. Sold with original burl wood case.

Literature

Picasso: Catalogue of the Edited Ceramic Works 1947–1971, Ramie,

pg. 166, pl. 325 illustrates ceramic version

Picasso: 19 plats en argent, Cooper, discusses series

Provenance

Private Collection

\$60,000–80,000





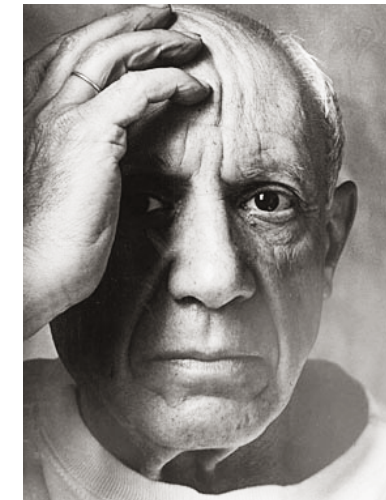
Pablo Picasso in the Madoura workshop, c.1948

Art is a lie that makes us realize truth.

Pablo Picasso

It was during a meeting with famous historian Douglas Cooper when Pablo Picasso decided to cast one of his ceramic plates in silver. Cooper recalls the moment: “There was a new group of these plates, just arrived from Vallauris, which Picasso and I were looking at one day at the end of May 1956 in La Californie. Little by little, these objects led our conversation to the magnificently repoussé gold and silver platters made in the 16th and 17th century in France, in Augsburg or in Venice, many with designs by famous artists [...] This is when, a few minutes later, Picasso suddenly said that he had himself thought that his own plates would be splendid if executed in silver”. For the task, Cooper suggested François Hugo and his son Pierre, silversmiths whose work using the repoussé technique had garnered significant attention. Picasso chose his *Dormeur* platter to be the first model and was so pleased with the result, he ordered four more.

Over the next ten years, Picasso ordered twenty-four of his ceramic platters to be cast in silver which he kept in his private collection and showed only to close friends. In 1967, Picasso allowed François Hugo to make a small edition of numbered plates to sell to a small circle of friends and connoisseurs. The set remained hidden from the larger public until 1977 when they were featured in Picasso's solo exhibition, *Picasso—19 Silver Platters* held at London's Lever Galleries and Galerie Matignon in Paris. The show was a wild success, once again launching Picasso to the forefront of the art world and reigniting appreciation for his three-dimensional works.



Pablo Picasso 1881–1973

Pablo Picasso was born in Spain in 1881. From an early age, Picasso displayed a genius for drawing. His father trained him in both drawing and sculpture, and Picasso's first exhibition occurred when he was just 13. In 1895, Picasso enrolled in the La Llotja Art School in Barcelona where he found success as an academic painter; his painting *Science and Charity* was awarded an honorable mention in 1897.

Picasso traveled to Paris in 1900 and the following year he began creating somber paintings in shades of blue, a time referred to as his Blue Period. In 1904 he officially moved to Paris and his color palette moved to warmer colors and subjects, and this time is now known as his Rose Period. In 1908, together with fellow artist Georges Braque, Picasso began to experiment with creating geometrically fragmented works in a style known as Cubism. Picasso continued in this genre until 1919, often incorporating paper collages into his cubist works. In 1939, Picasso had his first major retrospective, *Picasso: Forty Years of his Art*, at the Museum of Modern Art, New York. When the Nazis occupied Paris in 1940, Picasso switched to writing and poetry. After the war he began to create three dimensional works, notably designing and donating the *Chicago Picasso* to the City of Chicago in 1967. He died in 1973.

32

Jean Royère
Ski floor lamp

France, 1941
enameled steel, silk
15½ w × 26 d × 64 h in (39 × 66 × 163 cm)

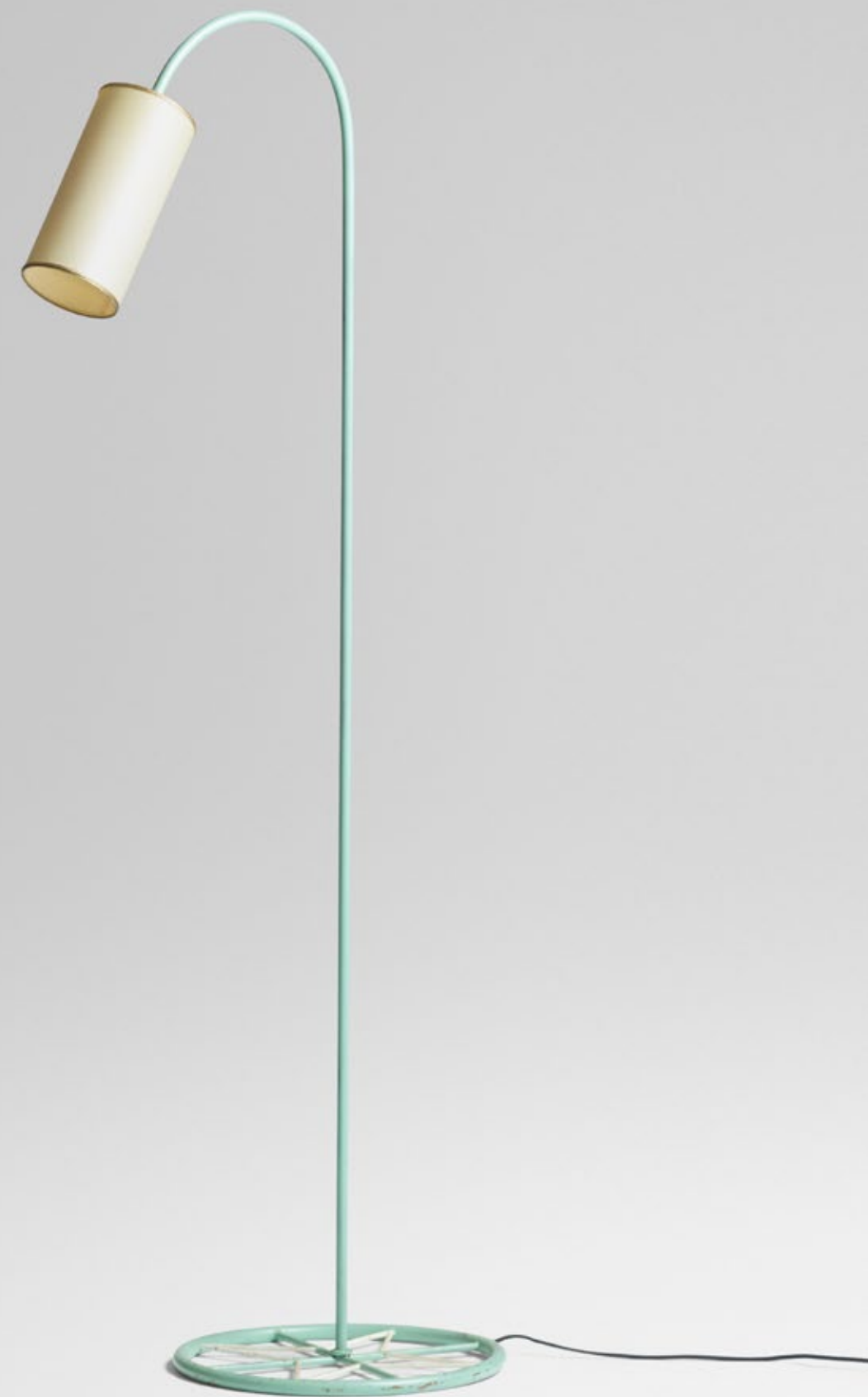
Literature

Jean Royère: Mobilier, Passebon, ppg. 62–63

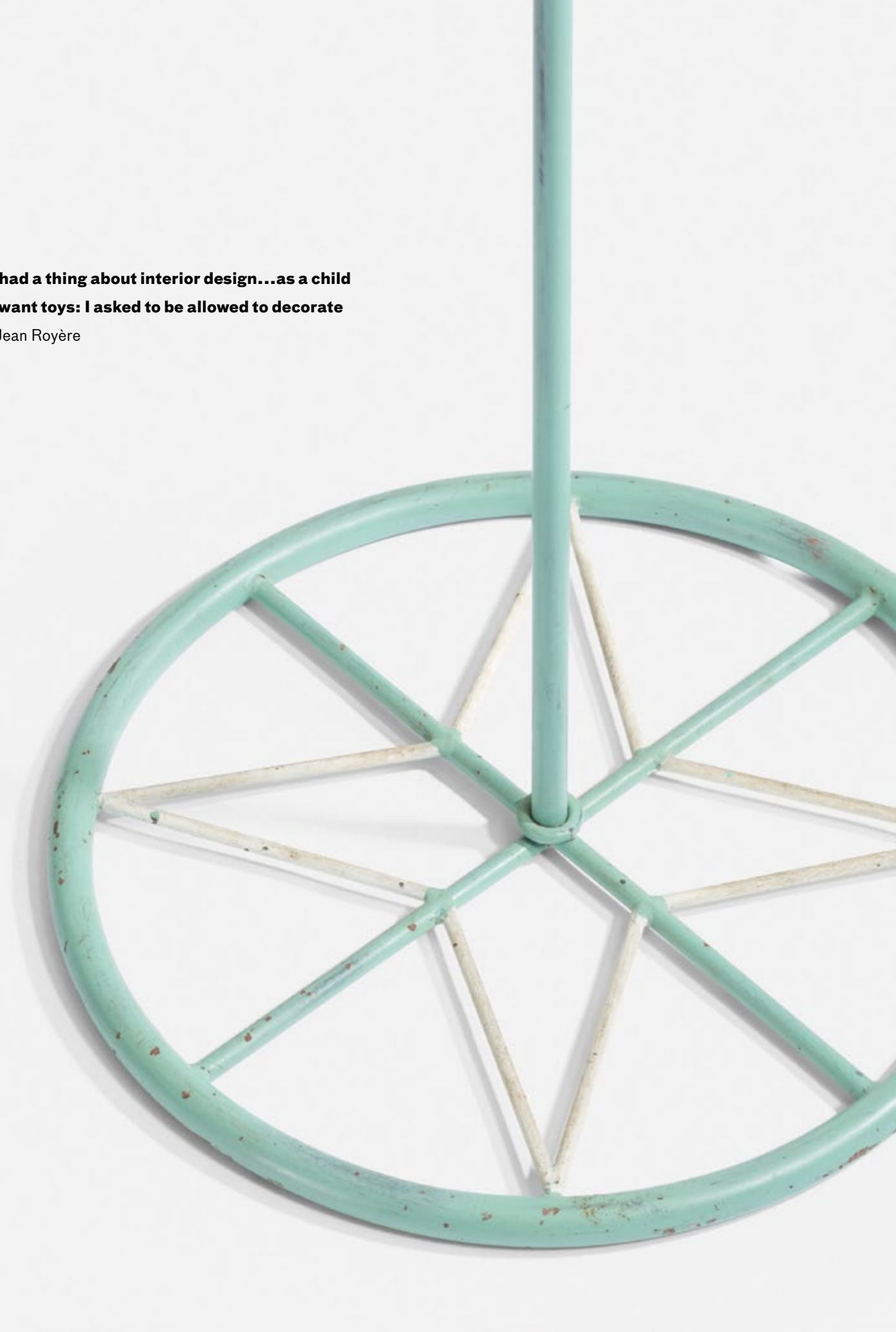
Provenance

Delorenzo, New York
Private Collection, Florida
Wright, *Modern Design*, 29 March 2012, Lot 182
Important Private Collection

\$20,000–30,000



**I always had a thing about interior design...as a child
I did not want toys: I asked to be allowed to decorate
a room.** Jean Royère



Jean Royère 1902–1981

At the age of twenty-nine, Jean Royère left his comfortable position as a banker with a law degree to pursue his long-held passion for design. He immersed himself in the every aspect of the trade, studying cabinet making in the workshops of the Faubourg Saint Antoine in Paris and making furniture for family and friends in his spare time. In 1934 he took on his first important commission designing a new layout for the Brasserie Carlton on the Champs Elysée and he exhibited at the famed Salon d'Automne. In 1937, Royère exhibited his designs at the Société des Artistes Décorateurs officially launching his career as designer and he opened his own firm in 1943. Favoring strong lines and organic forms, Royère designed each piece of furniture to contribute to the overall interior, but his use of rich materials and luxurious forms made for designs that could also stand alone. His lush creations were favored by a variety of high profile clients across Europe, the Middle East and Latin America. His agency in Cairo, opened in 1946, attracted wealthy and powerful patrons including King Farouk, King Hussein of Jordan and the Shah of Iran. While the aftershock of the war caused many consumers to desire an old-world aesthetic, Royère stayed true to his modern sensibilities and he continued to design works to suit elegant interiors. His long and celebrated career was marked with a major show at the Musée des Arts Décoratifs in 1999, eighteen years after his death in 1981.

33

Jean Prouvé

Lit divan, no. 10

France, c.1935

Ateliers Jean Prouvé

enameled steel, oak, leather, aluminum

48 w x 92¾ d x 25½ h in (122 x 236 x 65 cm)

Daybed features a single drawer and one shelf.

Literature

Jean Prouvé Complete Works, Volume 2: 1934–1944, Sulzer, pg. 105

Jean Prouvé, Galerie Patrick Seguin and Sonnabend Gallery, ppg. 358–363

Provenance

Galerie Downtown, Paris

Acquired in 1998 from the previous by the present owner

\$30,000–50,000





34

Jean Prouvé
Rare Curved Standard Desk

France, 1946
Ateliers Jean Prouvé
enameled steel, oak, stainless steel, aluminum
78½ w × 40 d × 30½ h in (199 × 102 × 77 cm)

Desk features three deep drawers, three shallow drawers and drop front file drawer. Desk is composed of wooden drawer fronts with stainless steel pulls, legs tipped in stainless steel and cases with enameled panel to the reverse.

Literature

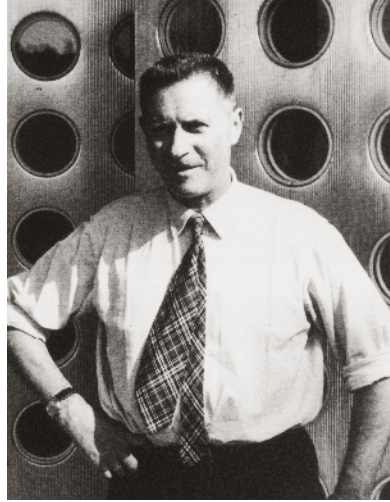
Jean Prouvé Complete Works, Vol. 3: 1944–1954, Sulzer, ppg. 59, 178–179 illustrate variations
Jean Prouvé, Galerie Patrick Seguin and Sonnabend Gallery, ppg. 334–335 illustrate related forms

Provenance

Galerie Downtown, Paris
Acquired in 1996 from the previous by the present owner

\$30,000–50,000





If people understand there's no need to explain. If they don't, there's no use explaining. Jean Prouvé

Jean Prouvé 1901–1984

Jean Prouvé was born in Nancy, France, in 1901. Prouvé's father Victor founded the École de Nancy, an Art Nouveau school that focused on hand-made objects. Apprenticing with an ironsmith as a teenager, Prouvé learned the value of simple forms and the importance of correct metalworking techniques. Starting his studio "Ateliers Jean Prouvé" in 1923, Prouvé created restrained metal objects that rejected excess decoration. Within his workshop, Prouvé favored industrial materials like sheet steel, stainless steel, and aluminum. Engineers employed these materials in the emerging aircraft industry, and these materials inspired Prouvé to design airplane-reminiscent pre-fabricated houses with Le Corbusier in 1923. Working with both with Pierre Jeanneret and Charlotte Perriand, Prouvé created breathtaking furniture that forged the process of prefabrication. Prouvé tirelessly focused on finding creative and useful solutions to design problems throughout his career, crafting everything from aluminum vacation homes to university bookcases, living by his words that one should "never design anything that cannot be made."



35

Pierre Jeanneret
Dining table from Chandigarh

France/India, c. 1960–1961

teak

71¾ w × 40 d × 28 h in (182 × 102 × 71 cm)

Literature

Le Corbusier Pierre Jeanneret: The Indian Adventure,
Design-Art-Architecture, Touchaleaume and Moreau, pg. 583

Le Corbusier Pierre Jeanneret, Chandigarh, India,
Galerie Patrick Seguin, ppg. 232–235, 286

Provenance

Chandigarh, India

DeLorenzo 1950, New York

Acquired in 2007 from the previous by Joe Pytko, Los Angeles

\$30,000–50,000

A sincere, true, and functional work will possess the aesthetic sense but it may also become a monster. The aesthetic sense will not depend... on the richness of the material or on what it is meant to be, but on the richness of spirit imagination and invention. Pierre Jeanneret, 1961



The Open Hand
(La Main Ouverte)
Chandigarh, India



Utilizing natural, inexpensive materials and simple construction in his designs, Jeanneret created a sense of harmony that was aligned with both Le Corbusier's design philosophy and the aesthetic of the city.

Function and Aesthetic

Pierre Jeanneret at Chandigarh

Pierre Jeanneret and his cousin Charles-Édouard Jeanneret, who would later become known as Le Corbusier, made their design partnership official in 1922. After a brief period working independently the duo reunited in 1950 to embark on the most important project of their careers, Chandigarh.

Tasked with designing the entire capital city of the Punjab region, Le Corbusier agreed to the massive commission with one stipulation; that his cousin Pierre Jeanneret be brought on to oversee as project architect. Le Corbusier saw himself as the 'Spiritual Director' responsible for two main tasks, shaping the masterplan and designing the group of buildings dedicated to government. Jeanneret oversaw the design and construction of the entire project, and the creation of utilitarian yet beautiful pieces to furnish the city's public and private spaces. Utilizing natural, inexpensive materials and simple construction in his designs, Jeanneret created a sense of harmony that was aligned with both Le Corbusier's design philosophy and the aesthetic of the city.

Jeanneret used this dining table in private residences as well as in the cafeteria of the PGI Hospital. Intended for communal use, the table's fin-shaped legs support a solid teak tabletop finished with a subtle beveled edge. Often re-painted for sanitary purposes, the present example features a rich and multi-faceted finish.



Pierre Jeanneret 1896–1967

Arnold Andre Pierre Jeanneret-Gris was born in Geneva in 1896. As a child, Jeanneret had a natural talent for the arts. He began his formal training at the Ecole des Beaux-Arts in Geneva, graduating in 1921. Jeanneret was close friends with his older cousin Le Corbusier (born Charles-Édouard Jeanneret), and in 1922 the two opened a design atelier in Paris where Jeanneret was an active writer for the landmark avant-garde publication *L'Esprit Nouveau*. Jeanneret and Le Corbusier collaborated on numerous projects including Villa Savoie, the Pavillon de L'Esprit Nouveau for the Exposition Internationale des Arts-Décoratifs et Industriels Modernes, and the Cité de Refuge. In 1940 Jeanneret and Le Corbusier parted ways over differences brought on by the war.

Jeanneret started his own firm in Grenoble, where he worked with fellow designer Jean Prouvé to create new concepts for pre-fabricated housing. Le Corbusier and Jeanneret reconciled following the end of World War II and in 1947, they received a commission to design the entire city of Chandigarh, India. Jeanneret moved to Chandigarh, and provided on-the-ground supervision with the set-up and construction of the buildings for more than fifteen years. Jeanneret designed the Governor's Palace, the State Library, and the City Hall, in addition to fabricating much of the furniture and interiors after Le Corbusier decided to abandon the project mid-way through its construction. Following the completion, Jeanneret stayed on in India as the head of the architectural department at the University of the Punjab. In his later years, Jeanneret was particularly interested in urban planning and the mechanical means of controlling the environment.



Important Italian Glass
Essays by Jim Oliveira





A similar example by Artistica Barovier at the Kunstmuseum, Düsseldorf

36

Vetzeria Artistica Barovier
Vetro Mosaico vase

Italy, c.1920
internally decorated glass with murrines and glass rods
6 dia x 6 h in (15 x 15 cm)

Signed with murrine: [AB].

Literature

Venetian Art Glass: An American Collection 1840–1970, Barovier, pg. 63 illustrates similar example, ppg. 66, 68–69 illustrate form
Venini: Catalogue Raisonné 1921–1986, Venini Diaz de Santillana, pg. 10 illustrates related form

Provenance

Private Collection, New York

\$30,000–50,000

Both lyrical and visually complex, the *Mosaico* glass vessels made by Artistica Barovier at the beginning of the 20th century often depict vividly colored landscapes in bloom, yet each piece is unique in style and subject matter.

The shape of the vase presented here is well known and was produced sometime between 1914 and 1920. In it we see a dynamic three dimensional landscape—stylized bluebells hang from orange glass-cane branches, and the background and sky are composed of amber star-shaped murrines with circular centers. The overall visual effect is of a swirling Klimt inspired Secessionist painting, but compressed into a vivid, semi-transparent vessel. A fringe of green glass filaments around the base conveys the visual impression of grass.

In addition this vase demonstrates several technical characteristics of special merit—the base has been ground flat, as has the top, which is unusual for *Mosaico* vessels of the period. In fact, the only other Barovier *Mosaico* vase yet discovered with these characteristics resides at the Kunstmuseum in Düsseldorf, Germany. In both vases we also see small areas of crusted gold leaf applied sparingly and with great discrimination. Both vases are signed at the lower edge with a stylized AB murrine.

Archival information courtesy Düsseldorf Kunstmuseum, Düsseldorf
Glasmuseum Henrich. Research courtesy of Joakim Grönesjö and Dedo von Kerssenbrock-Krosigk





Vetreria Artistica Barovier

Over its long history the Barovier company has had many names and incarnations; it began in 1878 as Fratelli Barovier, changing shortly thereafter to Artisti Barovier, and then becoming Artistica Barovier immediately after the war, in 1919. During this early period the Barovier brothers, Benvenuto and Giuseppe, were at the forefront of an artistic revival of Venetian glass which sought to recapture the technical and artistic glory of the past, while creating radically new designs and techniques. This culminated in a series of murrine vessels of exceptional beauty and technical virtuosity.

Along with the murrine vessels, a wide range of other exquisite works were designed during this period, many of which derived their shapes from classical antiquity but were executed in vibrant colors and experimental materials. Collaboration with other notable Venetian firms and designers also took place in the 1920s including a series of important murrine vessels and bowls presented on elegant wrought iron stands in the Byzantine and Art Nouveau styles by artist and master iron worker Umberto Bellotto.

Each of the next three lots is an exquisite example of the high level of innovation and craftsmanship taking place at Artistica Barovier between 1920 and 1930.

37

Vetzeria Artistica Barovier and Umberto Bellotto
Coppa su stelo

Italy, 1920

bowl in vetro mosaico with polychrome tesserae, wrought iron

17 w × 16 d × 52½ h in (43 × 41 × 133 cm)

Literature

Venetian Art Glass: An American Collection 1840–1970, Barovier, pp. 70–71 illustrate this example

Il Vetro di Murano alle Biennali 1895–1972, Barovier, Barovier Mentasti and Dorigato, pg. 114 illustrates this example

Provenance

Private Collection, New York

\$70,000–90,000

This *Connubio Ferro e Vetro*, or union of iron and glass, represents the collaboration of two Venetian masters—Umberto Bellotto and Artística Barovier—coming together at the height of their artistic powers and influence. The end result is this stunning work, an elegant expression of late Art Nouveau style.

Interestingly, when these *Connubio Ferro e Vetro* pieces were first presented they were eyed suspiciously by Italian critics who believed that the two materials were incompatible. However, their opinions quickly changed and the critics began describing these pieces as “the blessed union of glass and iron”.

By the 1920s Bellotto was fabricating elegant stands designed to elevate and support refined glass objects, examples of which are rarely seen today. In the present lot we see a *Mosaico* bowl executed in vibrant colors perched atop a complex and elegant wrought iron stand. The overall impression is of a vessel composed of leaves, flowers and vines offered up to the sky.





Umberto Bellotto 1882–1940

Born in Venice in 1882, Umberto Bellotto was the son of a blacksmith. By 1903 he had already distinguished himself as a master ironworker, creating the celebrated railings for the café/restaurant at the Venice Biennale. In the 1910s he made a name for himself collaborating with other craft workshops to produce furniture, fabrics, leather, glass and other objects for fine interiors. By 1914, Bellotto's rising fame as a master craftsman and designer was beginning to reach its zenith when he opened his own gallery and presented hand-crafted wrought objects which clearly existed in the realm of fine art. In 1920 he participated in the Venice Biennale, exhibiting original works combining iron with leather, glass and ceramic. Between 1925 and 1927 he designed imaginative works of glass composed of geometric and industrial shapes highlighted by dark contrasting details—a stylistic innovation that became a permanent convention in the Murano glass oeuvre. In 1928 he was called to Rome by the minister of public works and was assigned to major architectural projects. He died in Venice in 1940.

Today with a knowledgeable guide, it is possible to encounter signs, lanterns, chandeliers, door handles, mounts, hinges, and even entire staircases executed by Bellotto, hidden in plain sight throughout Venice and the Veneto.

38

Vetreria Artistica Barovier

Monumental a Murrine Floreali vase

Italy, c. 1920

internally decorated glass with murrines and polychrome canes

6¼ dia × 17 h in (16 × 43 cm)

Literature

Venetian Art Glass: An American Collection 1840–1970, Barovier,
pg. 80, pl. 36 illustrates this example

Provenance

Private Collection, New York

\$20,000–30,000





This tall and elegant two handled amphora was made at Vetreria Artistica Barovier in about 1920 and was most likely crafted by Giuseppe Barovier, widely considered the greatest glassblower of the late 19th and early 20th century. The shape of this vessel reveals his knowledge of classical antiquity; in fact it was Giuseppe Barovier whose work best captured the spirit of historicism in the last half of 19th century. In his late work we see an easy transition from the high Victorian desire to copy and equal the ancients, to the new reductive materialism of the young 20th century. For this reason, these vases are of great historical importance as they form a bridge between weighty historic and artistic concepts—the vivid colors presented on a stark black field are visually arresting and modern in appearance. Even today these vessels seem to evoke an unlikely impression of both flowers and viscera. Truly a masterwork, this vase expresses ancient, Victorian, modern, and even post-modern sensibilities.



39

Vetreria Artistica Barovier

Soffiato vase

Italy, c.1930

soffiato glass with silver leaf and applied pasta di vetro handles, lip and foot

15¾ w × 10¾ d × 6½ h in (40 × 27 × 17 cm)

Literature

Art of the Barovier: Glassmakers in Murano 1866–1972, Barovier, pg. 21
illustrates related works

Provenance

Private Collection, New York

\$20,000–30,000





With a flattened spherical body composed of clear glass and silver leaf, and oversized red, angular pasta di vetro handles, this vase possesses all the stylistic elements of the Italian Novocento—a classical form with re-worked proportions executed in fashionable, contemporary materials. Made around 1930, a number of companies produced vases of this type, but few could achieve this exceptional level of quality. In fact, the contrasting use of red opaque details and clear glass embellished with silver leaf marks a transition from the thinly blown monochromatic *Soffiato* glass of the 1920s to the more adventurous use of experimental materials in the 1930s. A product of master craftsmanship, this vase is a tour de force of Italian Art Deco design.

40

Flavio Poli

Grigio Oro vase, model Z 1461

Italy, 1936

Barovier Seguso Ferro

incamiciato glass with cristallo and gold leaf applications

8 dia × 16 h in (20 × 41 cm)

Literature

Venetian Art Glass: An American Collection 1840–1970,

Barovier, pg. 260 illustrates this example

Art Glass from Murano: 1910–1970, Heiremans, pg. 150

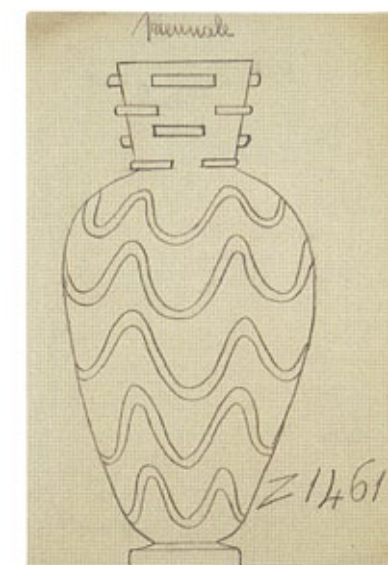
illustrates similar example

Provenance

Private Collection, New York

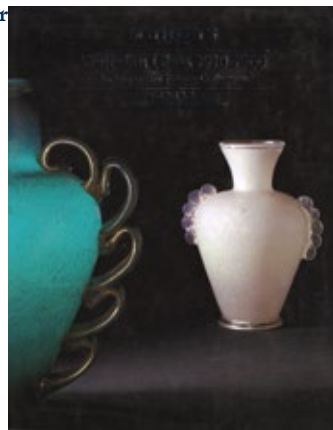
\$50,000–70,000





A period drawing illustrating the present model, 1936

The vase presented here was made by the Barovier Seguso Ferro firm in the mid-1930s and represents a very sophisticated collaboration between art director and designer Flavio Poli and the young master blower Alfredo Barbini. First presented at the Triennale di Milano in 1936, the vase was immediately recognized as a triumph of Italian Novecento style. Executed in *Grigio Oro* glass—a layer of black sandwiched between two layers of opalescent glass and then finished with a dusting of gold leaf—the gray, metallic appearance of the vase enhances its feeling of sculptural solidity. The thick wavy applications on the body contrast with the horizontal applications at the neck to create a highly dynamic visual tension. As one of only three examples known, this extremely rare vase illustrates a particular moment in history when modernist ideas of sculptural plasticity became manifest in high-concept Murano glass objects. One could make the argument that this is the most important vase made at Seguso during the pre-war years as it gave the young company its own stylistic identity.



above The present lot illustrated on the cover of the famed Sotheby's auction of Venetian Glass, 1990 **below** Works in Pulegoso glass exhibited at the IV Triennale di Monza, 1930

41

Napoleone Martinuzzi**Rare and Important Pulegoso vase, model 3273**

Italy, c.1930

Venini

pulegoso glass with applied handles and applied gold leaf

13 w × 10 d × 13¾ h in (33 × 25 × 35 cm)

Signed with two-line acid stamp to underside: [Venini Murano].**Literature***Napoleone Martinuzzi: Venini 1925–1931*, Barovier, ppg. 212–213

illustrate similar example

Venetian Glass: The Nancy Olnick and Giorgio Spanu Collection,

The American Craft Museum, ppg. 42, 205 illustrate similar example

Venini Glass: Catalogue 1921–2007, Deboni, fig. 16 illustrates similar example*Murano '900*, Deboni, pg. 264 illustrates similar example*Napoleone Martinuzzi: Venini 1925–1931*, Barovier, ppg. 18–19

illustrate similar example

Provenance

Collection Sprovieri, Rome

Sotheby's, Geneva, *Venetian Glass 1910–1960: An Important Private**Collection*, 10 November 1990, Lot 62

Private Collection, Monte Carlo

\$100,000–150,000

Napoleone Martinuzzi's ten-handled *Pulegoso* vase, made at the Venini Glassworks where he served as artistic director from 1925 to 1932, is probably the most recognizable and iconic object made on the island of Murano in the 20th century. The fact that only four other examples are known makes its presentation here even more significant.

First exhibited at the Biennale of 1928, this vase challenged the idea of what Murano glass could be. Primarily known for its lightness and transparency Murano glass was now liberated from its own historical limitations and could be heavy, opaque, sculptural and inventive, while at the same time possess the refined power of classical antiquity. Both modern and ancient, sober and extravagant, this vase set the tone for Italian Novocento style of the 1920s and 1930s, and was roundly celebrated by critics of the day.

Of the five known examples of this vase two are in private ownership — one is in an important Swiss collection and the other is in the Olnick Spanu collection, New York. Two examples reside in permanent museum collections—one in the Vittoriale Museum near Lake Garda, Italy which was given by Martinuzzi to the poet Gabriele d'Annunzio, and the other was recently bequeathed to the Ca' Pesaro Museum in Venice by the renowned collectors Francesco and Chiara Carraro. The fifth example, presented here, first came to public attention in 1990 when it was offered at the historic Sotheby's sale of Murano glass in Geneva, Switzerland. Since that time it has resided in an important private collection in Monte Carlo.







A drawing of the Masterworks illustrated in the Venini Blue Catalog



Napoleone Martinuzzi 1892–1977

Born on Murano in 1892, Napoleone Martinuzzi was the son of an accomplished glass blower. He attended the Belle Arti in Venice and was part of the Ca' Pesaro Secessionist group where, in 1908, he began to exhibit his sculptures. Over the next decade Martinuzzi exhibited widely in Europe, eventually becoming one of Italy's most influential Novecento sculptors.

In 1921 he became Director of the Murano Museum and in 1925, the Artistic Director at Venini. Martinuzzi's bold use of experimental, semi-opaque glass (*Pulegoso*, *Lattimo*, *Calcedonio*) brought a new sculptural materialism to Murano. His use of large-scale forms from classical antiquity executed in vibrant colors set a new standard for Murano glass design.

In 1932 Martinuzzi left Venini to found his own firm, Zecchin-Martinuzzi. While the company only lasted for a few years, its highly refined production had a profound influence on Murano glass for decades to come. Between 1937 and 1947 Martinuzzi once again dedicated himself to sculpture. During the post-war period he returned to glass design and did notable works for several companies including Alberto Seguso's Arte Vetro, Vetzeria Cenedese, Alfredo Barbini and Pauly & C.

But the simple facts of Martinuzzi's life fail to capture the lasting power of his work—his name alone evokes images of remote elegance and archetypal glory. A lasting tribute to this haute-grandeur can still be seen at the Vittoriale—poet Gabriele D'Annunzio's lavish home and mausoleum where many of Martinuzzi's formidable sculptures and monumental glass vessels still reside.

42

Tomaso Buzzi

Boccia dei cavallini marini vase, model 3443

Italy, c.1933

Venini

incamiciato glass with gold leaf and applied amber glass details

5¾ dia × 6 h in (15 × 15 cm)

Literature

Tomaso Buzzi at Venini, Barovier, ppg. 252–253 illustrate model

\$50,000–70,000



above A period drawing by Buzzi illustrating this model **below** Study for a vase with horse-head application



This vase is part of series of vessels designed by Tomaso Buzzi for the Triennale di Milano of 1933. At the time, Buzzi had only recently been hired as artistic director of Venini after the sudden departure of Napoleone Martinuzzi. The fact that Buzzi was able to design such a dynamic series of vessels in such a short period of time is remarkable. For the most part, these pieces were executed in *Laguna*, *Alba* and *Alga*—thin-walled, multi-layered, experimental glass of Buzzi's own invention.

In the design of this series it is interesting to note that Buzzi made no literal references to the history of Murano glass. Instead he drew inspiration from a wide variety of sources including ancient Etruscan animal-shaped Askoi vessels, ancient metalwork, and Surrealist imagery including double necked vessels, looping handles, motifs of steam, bridges, single and double hearts, pairs of hands, snails, rams, unicorns, birds and even a spiked dog collar and a set of golf clubs. Along with these avant-garde models, Buzzi created vessels with very elegant forms inspired by Chinese ceramics (and, undoubtedly, by the sensibilities of the young designer and architect Carlo Scarpa, who worked as Buzzi's assistant during this period).

A few of the models from this series were later added to Venini's general production, but many, including the *Boccia dei cavallini marini*, were made in very limited numbers due to the technical difficulty and high cost of their production. The present lot is perhaps the only example of this model executed in *Laguna* glass, and is therefore extremely rare.





Tomaso Buzzi 1900–1981

Born in Sondrio in 1900, Tomaso Buzzi became interested in art, design and craftsmanship at an early age. He studied architecture at the Politecnico di Milano, and soon after graduation began his career designing interiors, creating theatrical stage sets and costumes, and doing graphic design for books and magazines. In 1927, he was one of the original founders of the influential Il Labirinto group along with Paolo Venini, Gio Ponti, Pietro Chiesa, Carla Visconti di Modrone, Emilio Lancia, and others. The aim of Il Labirinto was to "promote modern design for the home". In 1932 he became art director at Venini, and though his tenure only lasted until 1934, his influence had a lasting impact on the company. From 1930 to 1950 he taught architecture in Milan, and also devoted himself to artistic and functional design, working with lighting, furniture, silver, ceramics and iron. In the 1950s, Buzzi's tastes moved away from Modernism and back towards Neo-Classicism, his first aesthetic love. By the end of the 1950s he dedicated himself almost entirely to painting, and only occasionally took on private commissions. He died in Rapallo, Genoa, in 1981.



Vases in the Venini showcase at the 5th Milan Triennale, 1933

43

Tomaso Buzzi

Laguna vase, model 3150

Italy, 1933–34

Venini

laguna glass with gold leaf and applied amber glass details

11¼ dia × 11 h in (29 × 28 cm)

Signed with partial paper label to underside.

Literature

Venini Glass: Its History, Artists, Techniques, Deboni, blue catalog,

pg. 16 illustrates model

Provenance

Private Collection, Florence

Private Collection, New York

\$20,000–30,000



Period drawing by Napoleone Martinuzzi; Tomaso Buzzi would repurpose this form in the 1930s for the present model executed in *Laguna* glass





On occasion, we find spectacular pieces of Venini glass which are made of materials associated with one designer, but are executed in the form of another. The present lot is a prime example of this—a Napoleone Martinuzzi shape executed in Tomaso Buzzi's exquisite Laguna glass. Pieces such as this represent an interesting aspect of Venini's production, but often make it difficult to ascribe precise authorship.

It is important to remember that while today we think of Venini as a company composed of brilliant designers, each adding their own unique works to the Venini oeuvre, this is a somewhat revisionist convention that we impose upon the history of the firm. Thinking of Venini as a culture reverses this, and is perhaps closer to the actual truth.

The fact that Paolo Venini hired numerous designers and encouraged them to create new works is one important aspect of Venini culture. Equally important is the fact that designers were allowed to appropriate models from previous designers, either altering them slightly, or using the shape of an earlier vessel to express a new technique of their own invention. This in turn created a distinct vocabulary of interrelated forms unique to Venini. In the end this collaborative culture produced an astonishing variety of artistic glass, glass that continues to inspire scholars, collectors and artists the world over.

So how does one ascribe authorship to a vase like the one presented here? As the technique was developed by Buzzi in 1932, and therefore did not exist when the shape was designed by Martinuzzi in 1927, we can say Buzzi is the author of this piece. But in the end perhaps authenticity, rarity and beauty add more to the value of this piece than authorship alone.

44

Carlo Scarpa

Murrina Romana bowl, model 4008

Italy, c.1936

Venini

quadrangular yellow and aquamarine Roman murrines in clear glass

5¼ dia × 3¼ h in (13 × 8 cm)

Literature

Carlo Scarpa: Venini 1932–1947, Barovier, pg. 173 illustrates model

Il Vetro di Murano alle Biennali 1895–1972, Barovier, Barovier Mentasti
and Dorigato, pg. 40 illustrates works from series

Exhibited

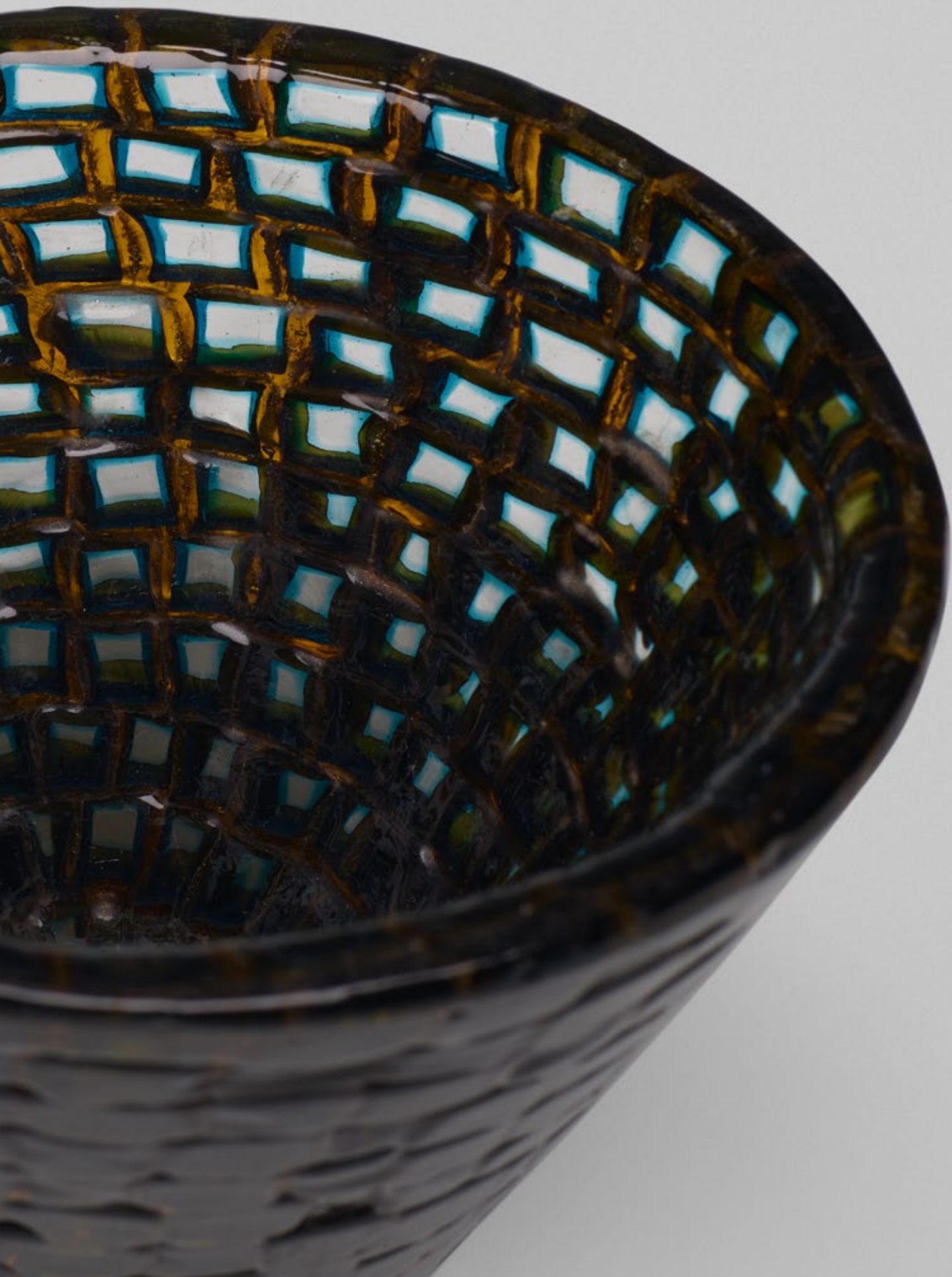
Carlo Scarpa. Venini 1932–1947, 29 August–29 November 2012,
Stanze del Vetro, Venice

Provenance

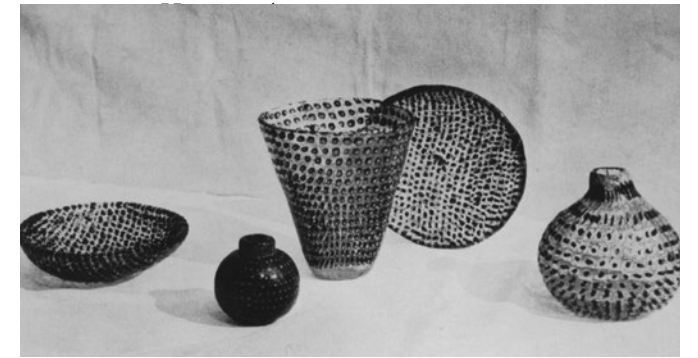
Private Collection

\$40,000–60,000





Murrine Romana
vessels in a period
photograph published
in *Domus*, July 1936



Designed in collaboration with Paolo Venini in 1936, the *Murrine Romana* vessels illustrate an ambitious attempt by Carlo Scarpa to recreate the ancient Roman technique of *murrine*, but cast in a new light. This experimental series would not only presage Scarpa's later work with murrines at Venini, but also mark his first design collaboration with the company's prescient founder.

Scarpa became art director at Venini in 1934 and his deep interest in historic, ancient and archaic glass was immediately apparent. His first series, *Bollicine*, were bubbly, thick walled, semi-opaque vessels rendered in jewel-tone colors. In this case, inspiration came from ancient cast and carved glass vases with degraded surfaces excavated at Mesopotamian archeological sites. His second series, *Mezza Filligrana*, was based on a 16th century Venetian technique. These were thin walled vessels with reduced classical forms, but Scarpa, working with Venini's master blowers, devised new technical methods in order to produce large-scale, out-sized objects. In both instances we see Scarpa's ability to blend ancient and modern aesthetic concepts, as well as Paolo Venini's willingness to let his young designer follow his own artistic inclinations. Incidentally, both series were well received and commercially successful.

The *Murrine Romana* series was another story. These vessels were truly experimental as Venini's craftsmen were attempting a new variation of the old Roman technique of slumping. Built rather than blown, these pieces were intended to look archaic, with thick blocky murrine walls and cobbled tactile exteriors. Since these vessels were so difficult to achieve, it is amazing that the few surviving examples are so well constructed and aesthetically pleasing.

It is also interesting to note that not only did Paolo Venini support the effort to make these pieces, he was personally involved in their design and execution. Years later, in the 1940s and 1950s, both Scarpa and Venini would go on to design murrine series based on these early attempts. However, the *Murrine Romana* are more than just well executed novelties—they are a symbol of the inspired co-mingling of experimental art and commerce.

45

Carlo Scarpa

Tessuto vase, model 3900

Italy, c.1940

Venini

vertical amethyst, yellow and lattimo glass canes with battuto surface carving

5½ dia × 13 h in (14 × 33 cm)

Signed with three-line acid stamp to underside:

[Venini Murano Italia].

Literature

Carlo Scarpa: Venini 1932–1947, Barovier, ppg. 267–268

illustrate similar examples

Venetian Glass: The Nancy Olnick and Giorgio Spanu Collection,

The American Craft Museum, ppg. 83, 213 illustrate similar example

Venini Glass: Catalogue 1921–2007, Deboni, fig. 99

illustrates similar example

Provenance

Private Collection, New York

\$20,000–30,000



Tessuto is one of a number of series envisioned by Carlo Scarpa during a time when war was overtaking Europe. Designed in 1940 and exhibited at the Biennale of that year, *Tessuto* pieces were initially made in very limited numbers as Venini was unable to effectively distribute glass outside of Italy during this period.

Ultimately, this series was not put into production until after the war, when it was immediately recognized as an embodiment of the fresh, vibrant, graphic style that came to be associated with Venini glass of the 1950s. In this way, *Tessuto* stands as a vivid example of Carlo Scarpa's ability to pre-visualize stylistic trends long before they arrived.

Occasionally, *Tessuto* vessels were brought to another level of quality through *Battuto* carving. The piece presented here is a fine and rare example of this costly and time-consuming process which gives the piece a subtle, faceted matte finish and adds another layer of visual complexity.



Carlo Scarpa 1906–1978

Carlo Scarpa was born in Venice in 1906, and died an accidental death in Japan in 1978. Like many great artists, Scarpa's work as architect and designer is highly influential and yet remains enigmatic, illusive and hard to categorize. What is obvious in all his work is an underlying transcendental quality, an uncanny ability to create powerful emotional states in all who experience it. It is perhaps this quality that makes him one of the most beloved and revered figures in the history of 20th century Italian art and design.

Scarpa's various biographers often point to his sensitivity to materials and his ability to evoke the past, but nothing about Scarpa is easy to define. In 1919 he enrolled in the Royal Academy of Fine Arts in Venice and graduated in 1926 with the title of Professor of Architecture. He did not, however, take the pro forma exam required by the Italian government, and hence was never fully licensed as an architect.

A master of blending ancient and modern materials, forms and sensibilities, Scarpa completed over sixty architectural projects for museums in his lifetime. His agile use of precious, humble and industrial materials in order to elegantly frame historical fragments and artifacts is perhaps his greatest architectural achievement. His devotion to restoration and preservation also seem to suggest a belief that the true vocation of any architect is to quietly re-frame history, to convey a sense of both past and present, uniting them in full knowledge that the future is unwritten.

Scarpa's work as a glass designer is equally poetic and ambitious. Working for both MVM Cappellin and Venini he produced hundreds of models, all of which are now considered masterworks. Drawing inspiration from ancient Chinese and Japanese vessels, Scarpa was able to express the best aspects of Murano glass craftsmanship in reduced modernist forms. Even the titles of his series hint at the elemental power of his work: *Bollicine*, *Transparente*, *Granulare*, *Iridato*, *Inciso*, *Batutto*, *Vellato*, *Fasce*, *Pennellate* (Bubbly, Transparent, Grainy, Iridized, Incised, Beaten, Veiled, Banded, Brushstrokes).

Carlo Scarpa's death itself was poetic. He died from injuries after falling down a flight of concrete steps that he himself had designed in Sendai, Japan. However his death was not immediate—he lived for ten days. While unable to speak, it is said that he could write, but only backwards, and that he spent his last days creating tiny illustrated books for his friends. In the end he was buried in the standing position, wrapped in white muslin, in a quiet corner of the Brion-Vega Cemetery in San Vito d'Altivole, widely considered to be his ultimate architectural masterpiece.

46

Paolo Venini
a Dame Murrine vase, model 3910
Italy, c.1953
Venini
glass murrines
5¾ dia × 9 h in (15 × 23 cm)

Signed with three-line acid stamp to underside:
[Venini Murano Italia].

Literature
Art Glass from Murano 1910–1970, Heiremans, pg. 278, pl. 231
illustrates technique
I Vetri Venini, Deboni, pl. 149 illustrates similar example
Murano Glass Themes and Variations (1910–1970), Heiremans,
ppg. 27–29 illustrate series
Paolo Venini and his Furnace, Barovier, pg. 157 illustrates model

\$30,000–50,000



This model illustrated
in an early Venini catalog
which would later be
used as the basis for the
present lot





*A Dame bowl and vases
illustrated in a period
photograph from 1953*

Inspired by Carlo Scarpa's use of murrine glass in the 1930s and 1940s, Paolo Venini designed a number of vessels in the 1950s that have become icons of post-war design. Using sober, minimal forms Venini experimented with numerous combinations of tightly packed micro-murrines and used them to achieve an overall visual effect not unlike finely woven fabrics or the intricate patterns found on birds, insects and sea life.

The first of these series, *a Dame* (checkered, or chessboard) was designed in 1953. The inspiration for this particular pattern may come from a group of samples made in the 1880s by Vincenzo Moretti, which were on display at the Venice Biennale of 1934. This particular vase is composed of lattimo (milk white) and turquoise murrines in the *a Dame* pattern and the shape corresponds to model 3910, which was first designed by Carlo Scarpa in the 1930s.

Due to the high cost and difficulty of their production, *a Dame* pieces were made in very limited numbers, and authentic examples are extremely rare today.



47

Paolo Venini
a Puntini Murrine bowl
Italy, c.1960
Venini
glass murrines
5 dia × 5 h in (13 × 13 cm)

Signed with three-line acid stamp to underside:
[Venini Murano Italia].

Literature

Art Glass from Murano 1910–1970, Heiremans, pg. 278,
pl. 231 illustrates technique
I Vetri Venini, Deboni, pl. 152 illustrates similar example
Murano Glass Themes and Variations (1910–1970), Heiremans,
ppg. 27–29 illustrate series

\$7,000–9,000



*A Puntini plate and vases
illustrated in a period
photograph from the 1950s*





This rare *a Puntini* (dotted) vase is another example of Paolo Venini's deft use of murrines. Throughout the 1950s Venini presented streamlined vessels composed of *a Puntini* murrines as they lent themselves to rich and dynamic patterning. The combination of simple, powerful forms with dense and interesting patterns proved an appealing combination to the post-war eye, and remains so today. This model was exhibited at numerous important international exhibitions in the late 1950s and early 1960s.

48

Paolo Venini
Rare and Important Mosaico Tessuto vase
Italy, 1954
Venini
alternating glass canes
6½ w × 2¾ d × 9¼ h in (17 × 7 × 23 cm)

Signed with three-line acid stamp to underside:
[Venini Murano Italia].

Literature
Art Glass from Murano: 1910–1970, Heiremans, pg. 279 illustrates technique
I Vetri Venini, Deboni, pl. 129 illustrates technique
Murano Glass: Themes and Variations 1910–1970, Heiremans, pg. 53
illustrates similar example

Provenance
Private Collection, Switzerland

\$90,000–120,000





Among the most rare and complex techniques designed by Venini in the 1950s, *Mosaico Tessuto* vessels have become some of the most desirable. Inspired by fabric design, the *Mosaico Tessuto* (literally, mosaic of fabric) demonstrates Paolo Venini's ability to achieve dynamic visual effects by reimagining earlier Venetian stylistic conventions.

Venini's choice to construct minimal vessels composed of glass tesserae arranged in crisscross patterns speaks to his knowledge of contemporary design and abstract painting and creates a powerful optical effect.

It should also be noted that these *Mosaico Tessuto* vessels would not have been possible without the highest level of technical craftsmanship. Paolo Venini's unique relationship with his designers and master craftsmen created an environment in which new glass forms and techniques seemed to evolve and appear almost organically from the Venini furnaces.

Designed at the height of his creative powers, the *Mosaico Tessuto* vases can rightly be considered among the greatest achievements in Paolo Venini's fertile life as a glass designer.



Paolo Venini 1895–1959

Paolo Venini was born in Cusano, Italy on January 12, 1895 to a middle class Lombard family. As a young man he studied law in Milan. During the first war he was stationed near Venice where he became fascinated with the glass mosaics and stained glass of St. Mark's cathedral. After the war he began a law practice but soon came under the influence of Venetian art and antiquities dealer Giacomo Cappellin, who convinced the young Venini to join him as a business partner in a new Murano glass enterprise in 1921. Since then it has become almost impossible to discuss the life of Paolo Venini as separate from his company—all the available biographical material about him lacks personal detail and inevitably lists towards the celebrated history of the company. Venini's biography is, therefore, the story of a man whose literal personality has been subsumed by his professional life and persona. In 1940 the Swedish artist Tyra Lundgren described him as, "An ideally balanced personality: an able industrialist, an energetic merchant and an avant-garde artist with infallible taste, an expert technician, a lover of the medium, highly sensitive to the noble purity of forms". Indeed, Paolo Venini seems to have been a person who was able to coax the best from his artists, designers and master craftsmen, a man who was a tireless promoter of his company and its aesthetic, a visionary who was able to combine the cultural sophistication of Milan with the ancient craftsmanship of Murano. By the time of his death in 1959, the Venini name had become synonymous with superb taste and elegant modern style. Perhaps no other biographical information is necessary.

Lot 1 Millet House photograph courtesy of Jacobsen Architecture, LLC; Interior of Millet House photograph illustrating the present lot. Reproduced from *Hugh Newell Jacobsen, Architect* edited by Massimo Vignelli and Kevin W. Green, 1988, The American Institute of Architects

Lot 3 Photographs courtesy of the Donald Deskey Archives of the Copper Hewitt Museum, New York, NY, USA; Photograph of armchair, c. 1939. Reproduced from *Donald Deskey: Decorative Designs and Interiors* by David A. Hanks, 1987, E.P. Dutton

Lot 4 *Photogram*, 1939 (gelatin silver print), Moholy-Nagy, Laszlo (1895–1946)

Lot 5 Photograph of Galleria Stratsburgo courtesy of Gaia Cambiaggi

Lot 7 Period exhibition catalog published by Kingore Galleries, New York and digitized by the Frick Art Reference Library; Photograph published by the Whitney Museum of American Art, 1991, and digitized by the Whitney Museum of American Art

Lot 9 Photographs of gardens by Roberto Burle Marx for the Ministry of Health and Education, Rio and the Edmundo Cavanellas Residence by Malcom Raggert

Lot 10 *Study for Brushstroke Chair*, 1986, graphite on paper © Estate of Roy Lichtenstein; *The artist with an example of the Brushstroke Chair and Ottoman*. © Estate of Roy Lichtenstein; Roy Lichtenstein, *Yellow Brushstroke II*, 1965, oil on canvas © Estate of Roy Lichtenstein; *Study for Brushstroke*, c. 1985, graphite on paper © Estate of Roy Lichtenstein; Photograph courtesy Collection Anafi

Lot 11 Photograph of Zhaoqing Golf Club © Ettore Sottsass and Barbara Radice. Reproduced from *Sottsass* by Philippe Thomé, 2017, Phaidon

Lot 13 Photographs courtesy of the Wendell Castle Archives. Reproduced from *Wendell Castle Wandering Forms: Works from 1959–1979* by Alastair Gordon, 2012, Gregory R. Miller & Co.

Lot 24 Photographs courtesy of Fornasetti Archives

Lot 25 Photograph of Mostra Nazionale della Moda, Turin, Italy 1932, Gino Levi Montalcini (Architect), Augusto Pedrini (Photographer); Photograph of Villa Lanfranco-Gromo, 1937. Reproduced from *Domus*, July 1937

Lot 27 Photograph of Casa Montalcini. Reproduced from *Il Mobile Italiano Degli Anni '40 e '50* by Irene de Guttry and Maria Paola Maino, 1989, Taschen

Lot 31 Pablo Picasso in Vallauris, in Madoura workshop, c. 1948 (b/w photo) / Photo © Michel Sima / Bridgeman Images

Lot 35 The Open Hand (La Main Ouverte) Chandigarh, India (b/w photo) / © Leemage / Bridgeman Images

Lot 36 Photograph from the Kunstmuseum Düsseldorf. Reproduced from *Venini: Catalogue Raisonné 1921–1986* by Anna Venini Diaz de Santillana, 2000, Skira

Lot 40 Rendering of VI Triennale di Milano (IT), Model Z 1461 by Flavio Poli. Reproduced from *Seguso Vetri d'Arte Glass Objects 1932–1973* by Marc Hiremans, 2002, Arnoldsche

Lot 41 Catalog cover from Sotheby's, Geneva, *Venetian Glass 1910–1960: An Important Private Collection*, 10 November 1990; Period photograph from IV Triennale di Monza, 1930. Reproduced from *Napoleone Martinuzzi: Venini 1925–1931* by Marino Barovier, 2013, Skira; Drawing of model 2373. Reproduced from *Venini: The Blue Catalog*

Lot 42 Drawings by Tomaso Buzzi, portrait and period photograph of Milan Triennale. Reproduced from *Tomaso Buzzi at Venini* by Marino Barovier, 2014, Skira

Lot 43 Drawing by Napoleone Martinuzzi. Reproduced from *Napoleone Martinuzzi: Venini 1925–1931* by Marino Barovier, 2013, Skira

Lot 44 Period photograph of Murrine Romana vessels published in *Domus*, July 1936

Lot 46 Drawing of model 3910 and period photograph of a Dame vessels. Reproduced from *Paolo Venini and his Furnace* by Marino Barovier, 2017, Skira

Lot 47 Period photograph of a Puntini vessels. Reproduced from *Paolo Venini and his Furnace* by Marino Barovier, 2017, Skira

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 5,000	\$200 increment
\$3,000 to 5,000	\$250 increment
\$5,000 to 10,000	\$500 increment
\$10,000+	\$1,000 increment or auctioneer's discretion

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

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

2 Payment for and Collection of Purchases

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

i. Hammer Price (for Auction Sales) or Lot purchase Price (for Wright Now Sales and Private Sales); **ii.** Buyer's Premium (for Auction Sales) which is 25% of the Hammer Price (or part thereof) up to and including \$100,000; 20% of the Hammer Price (or part thereof) in excess of \$100,000 up to and including \$1,000,000; and 12% of the Hammer Price (or part thereof) in excess of \$1,000,000. 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 remaining unpaid thirty (30) days following the Sale Date. If a purchased Lot has not been collected from us within sixty (60) days after the Sale Date, and Wright has not consented to continue to store the Lot, the buyer will be deemed to have defaulted under these Terms, and, in addition to any other remedies we may have at law or equity, we shall be entitled to foreclose on the Security Interest by selling such Lots and using the proceeds from such sale for any purpose (including payment of storage fees and administrative expenses of handling such matter), without any further liability to the buyer. You agree that this remedy is reasonable in light of the costs Wright would have to incur to continue to store and process purchased Lots after sale.

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

i. cancellation of the sale of the Lot to the non-paying buyer, including the sale of any other Lot to the same buyer (whether or not paid); **ii.** reselling the Lot, at public or private sale, with or without reserve; **iii.** retention of 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

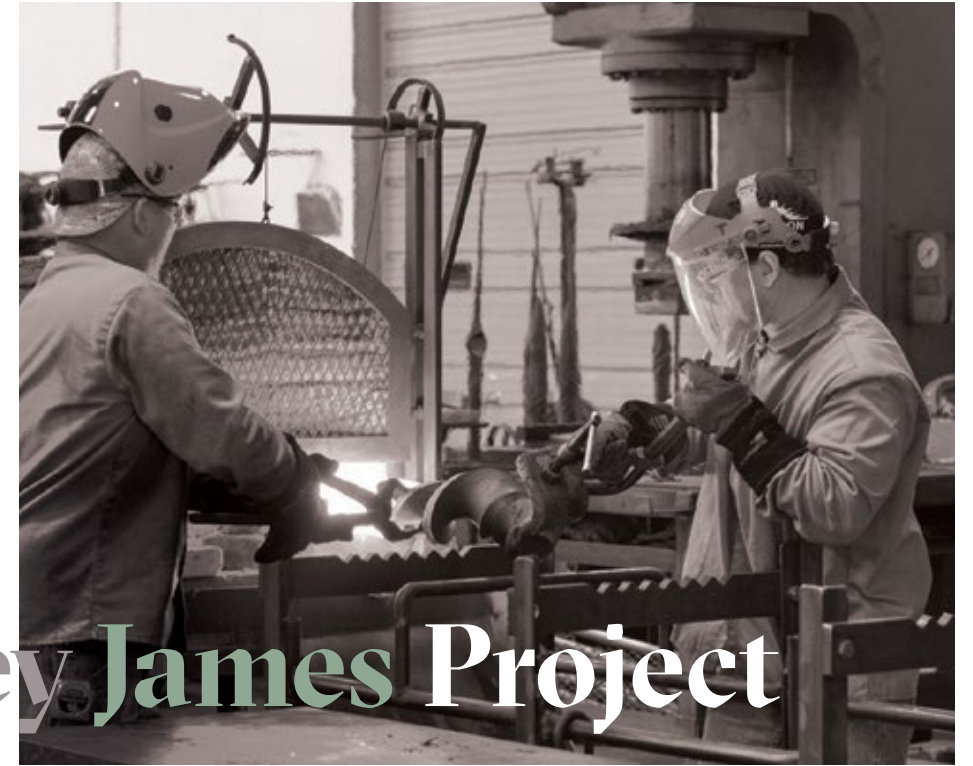
The following terms have the following meanings: **Author** and **Authorship** have the meanings given in Section 3. **Bidding, Bid** or **place a Bid** means a prospective buyer's indication or offer of a price he or she will pay to purchase a Lot at a Wright Auction which conforms with the provisions 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.



The Paley James Project

Auction
17 November 2017
12 pm central

Preview
13-17 November 2017
10 am - 4 pm

Wright presents The Paley-James Project at auction. This special sale features two unique sculptures born out of an extraordinary collaboration between two artists with diverse styles: the world-renowned sculptor Albert Paley and Jesse James of West Coast Choppers fame. The sculptural works—yet to be revealed—will debut at FABTECH 2017 in Chicago and at wright20.com on November 6th.

The collaborative sculptures will be sold at auction on November 17th and all proceeds from the auction will support grants and education opportunities for the metal working trades.



WRIGHT

Masterworks

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auction

21 November 2017 noon ct

preview

6 – 21 November 11 am – 5 pm

Monday – Friday

or by appointment

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